

NEH Application Cover sheet (ES-293704)

Institutes for K-12 Educators

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Field of expertise: Folklore and Folklife

INSTITUTION

City Lore, Inc.
New York, NY 10003-9345

APPLICATION INFORMATION

Title: *Somos Boricuas: Understanding Puerto Rican Migration and Community Building through the Arts and Humanities*

Grant period: From 2023-10-01 to 2024-11-30

Project field(s): Folklore and Folklife; Immigration History; Latin American History

Description of project: Somos Boricuas: Understanding Puerto Rican Migration and Community

Building through the Arts and Humanities, summer institute uses Puerto Rican migration to the mainland United States as a case study to explore key humanities questions that are at the heart of the American migration experience: Who is a citizen? What rights is a citizen entitled to and what obligations does citizenship carry with it? What roles do cultural traditions and expressive arts play in how migrant communities forge identities in their new homes and maintain cultural connections to their places of birth?

BUDGET

Outright request	175,000.00	Cost sharing	34,000.00
Matching request	0.00	Total budget	209,000.00
Total NEH request	175,000.00		

GRANT ADMINISTRATOR

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**Somos Boricuas:
Understanding Puerto Rican Migration and Community Building through the Arts and
Humanities**

July 14 – July 27, 2024

A Two-Week Summer Institute for K-12 Educators

I. Nature of the Request

City Lore, in collaboration with the Bronx Music Heritage Center, Brooklyn College, and Hostos Community College of the City University of New York, is pleased to propose a new two-week Summer Scholar Institute for 30 3rd through 12th grade teachers. Called *Somos Boricuas: Understanding Puerto Rican Migration and Community Building through the Arts and Humanities*, the Institute uses Puerto Rican migration to the mainland United States as a case study to explore key humanities questions that are at the heart of the American migration experience: Who is a citizen? What rights is a citizen entitled to and what obligations does citizenship carry with it? What roles do cultural traditions and expressive arts play in how migrant communities forge identities in their new homes and maintain cultural connections to their places of birth?

In 2014, 2016, 2018, and 2021 City Lore, now a Smithsonian Affiliate, hosted *A Reverence for Words: Understanding Muslim Cultures through the Arts*, a series of successful, NEH-funded, summer Institutes for K-12 teachers that served over 120 teachers from across the United States and received excellent reviews from both the summer scholars and NEH staff. To offer one example, Teresa Lambe, a graduate from City Lore's 2021 Teacher Institute, noted in her evaluation, "This was WONDERFUL! One of the best professional development opportunities I've had in my 26 years as a teacher. The experts were clear and focused; the activities were engaging and joyful; and I came away with a profound recognition of how much more I have to learn!"

Drawing on our experience with these institutes, *Somos Boricuas* will build and expand upon this successful model of exploring migrant and emigrant histories, cultures, and identities through the expressive arts. City Lore is uniquely positioned to do so, given its 35-year history documenting, exhibiting, and providing educational tools around humanities issues as seen through the lens of everyday arts.

While no Teacher Institute could do justice to the wide array of Latinx migrants and immigrants to the U.S., the Puerto Rican experience, an area which City Lore has explored deeply in 35 years of public programming, provides not only an engaging topic in itself, but a useful case study and entry point for teachers across the U.S. interested in Latinx studies to meet the changing needs of their student bodies. The Institute will appeal not only to the thousands of Puerto Rican teachers, but also teachers of all backgrounds with an interest in broader LatinX cultures and histories of migration. The similarities and differences between Puerto Rican and other LatinX cultures will be covered extensively in the last two days of the Institute.

Somos Boricuas (meaning "We are Puerto Rican;" *Boricuas* is a Taino Indian term of self-identification among Puerto Ricans) requests \$175,000 to offer this vital educational role for teachers around the country by designing and implementing this latest in a series of Level 1, two-week Institutes for K-12 teachers. In this summer institute, City Lore and its community partners will focus its educational lens on a growing yet poorly understood and under-studied segment of America's and New York City's Latinx migrant community: Puerto Ricans. The topic was developed at the behest of a number of NYC school teachers and graduates of our previous NEH-funded summer institute programs, who are particularly hungry for training and lesson plans that illuminate the large and

rapidly growing Latinx populations throughout the city and the country. As in all of CityLore's signature teacher institutes, this one is expertly designed to allow teachers to gain specific classroom skills that utilize community-centered expressive arts as a productive and accessible lens through which to explore critical educational lessons in social studies, humanities, arts, science, and culture.

The *Somos Boricuas* Institute will be structured around morning lectures and afternoon hands-on activities, demonstrations, workshops, and discussions. Both the morning scholarly lectures and the afternoon activities will explore key humanities questions of belonging, conceptions of home, identity and citizenship in the lives of New York's Puerto Rican communities. *Somos Boricuas* asks participants to consider how the geopolitical, linguistic, and economic landscape of Puerto Rican migrant communities affects these still largely marginalized American citizens. How are Puerto Ricans' senses of identity, opportunity, belonging, and home explored, negotiated, shared, and conveyed through the arts? Finally, the Institute explores the central roles the arts have played not only in areas of education, community building, and identity formation, but also in the important realm of advocacy, protest, and promise for improved social conditions, educational opportunities, economic advancement, and political change. From a focus on a single community of Puerto Ricans in New York City, K-12 teachers will be trained to explore similar humanities issues within their own Latinx migrant communities through the stories, music, visual arts, foodways and vernacular architecture in their midst. City Lore's nearly half a century of experience presenting and exploring such humanities issues through a concentration on the everyday arts of the city will provide the framework for the Institute.

II. INTELLECTUAL RATIONALE

The role and rights of migrants to the United States has been a topic of debate throughout American history and has become an even more contentious source of conflict over the past several decades as key American cities such as New York City shift demographically to become majority minority cities. Puerto Ricans living on the mainland hold the unique status of being both migrants and citizens, "aliens" and pioneers to the dominant American experience. On the island of Puerto Rico, residents are considered U.S. citizens, but can only vote for the American President in primaries, have no senators or representatives in Congress, and are not represented in the electoral college. This liminal status is magnified for those who have left the island to live in the mainland, where they are often treated as part of the larger Latinx migrant community, whose rights, roles, and access to resources are sometimes challenged by authorities, neighbors, and "native-born citizens." This is especially the case in New York City, which is home to the largest population of Puerto Ricans in the United States, numbering around 1 million in 2018. On the flip side of this question of status and power, Puerto Rican communities in New York City have also drawn from a tremendous wealth of cultural, artistic, linguistic and intergenerational competencies to provide mutual aid for each other, build community and neighborhood connections, foster entrepreneurial enterprises, and create a sense of belonging and connection in a sometimes hostile environment.

The Institute will focus on these foundational humanities questions of belonging, identity, legal status, home, mutual aid, and community-building through an exploration of the everyday music, arts, foodways, dance, festival arts, and vernacular architectural traditions of this distinctive migrant community. In so doing, it will provide K-12 teachers with the learning tools, resources, lesson ideas, and historical and social content materials, for teaching about the Puerto Rican experience, in particular, and the experiences of first- and second-generation LatinX migrant populations more generally. It will also offer insights and classroom applications that the summer scholars can adapt to their teaching of other recent immigrant cultures. Such a case study focus is intended to bring to light enduring questions in American immigration history such as who belongs

and who gets to decide. It also offers an opportunity to engage students in exploring their own ethnic and race-determined immigrant histories, and the many ways in which their families might have confronted and coped with questions of belonging, identity, rights and community as newcomers in a strange land.

Why now? Two recent bills (H.R. 2070 and H.R.1522) relating to self-determination and statehood have been put forward in Congress to address the long-term positionality of Puerto Rico as a U.S. territory, making this Institute particularly timely. Focusing on the Puerto Rican experience both today and throughout the U.S.'s history will provide teachers with a timely case study to explore changing yet enduring humanities questions facing immigrant/ migrant communities in America. Puerto Ricans' geopolitically liminal status as American citizens without full rights, insiders who are also positioned in some ways as outsiders, Latinx yet Americans, provides a critical and complex context for Institute participants to investigate enduring issues of belonging and identity, mutual aid, community care, and conceptions of home in a multicultural and trans-generational context. The Institute will be held in the summer of 2024, close to the 125th anniversary of the US procurement of Puerto Rico as a colony. This history—including the 1917 signing of the *Jones-Shafroth Act* that gave Puerto Ricans U.S. statutory citizenship—will form a backdrop for the Institute.

Why the arts? *Somos Boricuas* focuses on the arts – music, dance, poetry, print making, festival arts, and vernacular architecture – because these art forms have enabled Puerto Ricans to build community in the U.S., stay connected to the island, and tell their migration story to themselves and others from the inside. The arts have and continue to enable Puerto Ricans to express their views and understanding of their experiences and history, educate their children about their unique histories and identities, and advocate for basic human rights such as education, health equity, safe housing, and rights of representation. Such applications of the arts as public markers and negotiators of community, space, language, human rights and resources are common among migrants and immigrants from across the globe, but especially salient in the case of Puerto Rico given its unique political status and the degree of cultural exchange between the island and the mainland.

City Lore has conducted in-depth research and public programming with Puerto Rican communities over the past four decades, and established collaborative partnerships with over a dozen Puerto Rican arts and education agencies throughout the city since our inception in 1985 (see Institutional Resources below). Exploring enduring humanities questions through the lens of everyday art forms is City Lore's proven area of knowledge, experience, and expertise. Graduates of previous programs always remark on the value for their students of approaching abstract social science and humanities ideas about law, geography, politics, and human rights through something as concrete and immediate as the lyrics of a song, the messages of a wall mural, or the mutual aid provided through community gardens or public spaces for mourning and celebrating in community.

The Institute will use New York City's Puerto Rican communities as a case study, but will examine parallels to other cities with large Puerto Rican migrant populations, including Chicago, Miami, Orlando, Ohio, and San Francisco. The last two days of the Institute will also address the complex relationships – both social and artistic – between Puerto Ricans and the post-1965 Latinx immigrants from countries such as Mexico, the Dominican Republic, Ecuador, and Peru. While these more recent arrivals often struggle with border issues and questions of citizenship, Puerto Ricans struggle with and address colonization and de-colonization issues which have been heavily foregrounded following Hurricane Maria (2017) and more recent natural disaster-based displacements from the island.

The relationship between Puerto Rico and the U.S. has affected expressive culture in the diaspora and on the mainland in various ways, which will be examined in this Institute. Music historian Jorge Javaríz comments upon the music: "The bulk of what we call popular Puerto Rican music was written and recorded in New York. Puerto Rico is the only Latin American country whose

popular music was mainly created on foreign soil. The curious thing about this phenomenon is that it was precisely in those years that the popular Puerto Rican song became more Puerto Rican than it has ever been before or since” (Glasser 1991:24). While these songs responded to the yearnings of the transplanted community, later music addresses the question: what does it mean to be Nuyorican?

Historical Overview

After it was ceded to the U.S. as bounty of the Spanish-American War in 1898, Puerto Rico was occupied and colonized by the United States, which eventually designated it an unincorporated territory. Following incorporation, the island underwent a process of industrialization that replaced longstanding, labor-intensive coffee and tobacco farming with large, mechanized sugar plantations. Farmers were first pushed from the highland coffee plantations to coastal sugar factories. The island’s agricultural sector began to decline in the 1920s, thereby disrupting, displacing, and disengaging agrarian workers, many of whom migrated to the mainland via steamship. After World War II, the island pivoted from agricultural-based sugar production to urban-centered export industries. Farmers were forced to relocate from the coastal areas to the cities in search of work. In order to manage surplus labor, unprecedented levels of unemployment, and the threat of social unrest, the Puerto Rican government promoted a mass airplane-aided exodus that became known as the Great Migration, from the island to the mainland. Between 1940 and the late 1950s, tens of thousands of rural, mostly young Puerto Ricans moved to the mainland United States. New York City was their destination of choice.

Roughly twenty thousand Puerto Ricans landed in New York during each year of the late 1940s, arriving just as local industry was dying out. Faced with limited employment opportunities, discrimination, and, later, destructive urban renewal policies, Puerto Rican transplants struggled to gain a foothold in or control over their new environment. From the post-war period through the city’s fiscal crisis in 1975 and beyond, Puerto Ricans in New York City have been confronted with substandard housing, underemployment, and involuntary resettlement.

From the mid-1940s through the 1960s (The Great Migration), 500,000 individuals—roughly 20 percent of Puerto Rico’s population—moved off the island to the mainland United States. In 1953, the year of peak migration, 52,000 individuals relocated to New York, and by the early 1960s, the city had a larger Puerto Rican population than San Juan. By 1970, 817,712 Puerto Ricans lived in New York, accounting for over 10 percent of the city’s total populace. At its peak over 80% of Puerto Ricans on the mainland lived in New York City, but the diaspora has since spread out across the U.S., reducing the percentage by half.

Throughout the Puerto Rican migrant experience, the arts have played a special role in developing and maintaining a sense of community, belonging, and identity, and in catalyzing cultural, social, and political consciousness, protest, and organizing among the diasporic island community in New York City. An exploration of these art forms in the context of migration history will enable teachers to explore specific humanities themes including: Afro-Puerto Rican racial, spatial, urban and neighborhood identity expressed through political commentary and subversion in song as well as written and spoken poetry; concepts of home through *casitas* (Puerto Rican-style structures built on vacant lots in New York City and the diaspora); and questions of belonging as expressed in poetry, arts, foodways and dance. In each case, the Institute asks participating summer scholars to explore fundamental questions of belonging—in their bodies, their neighborhoods and their homes, as well as in their language, both Spanish and Spanglish. They will investigate the many ways in which these questions are negotiated, contested and framed for minority Americans within a dominant discourse and physical reality that can often deny them fundamental rights of body, shelter, and geography.

The Institute will also trace the history of a number of art forms from the island to the mainland, for instance, the progression of Afro-Antillano Poetry to the Nuyorican Poets Café. Here is a part of the story to be told: Luis Palés Matos (1898-1959) was born in Guayama, Puerto Rico, and is one of the island's most celebrated poets. He is remembered as one of the first and major proponents of *verso negro*, or Afro-Antillean poetry in the Caribbean. Palés Matos' first poem called "Africa," was published in 1925 (it later appeared as, "Pueblo Negro") and his book, *Tun Tun de Pasa y Grifería* was published in 1937. The *verso negro* poetry of Palés Matos was meant to reflect the African roots of Puerto Rico's culture. Though set on paper, the poetry itself was performance-oriented, and integrated African words and a rhythmic structure evoking a drumbeat, and it commented upon topics of daily life in the Black community.

Declamadores, orators, also helped to make this poetry popular by reciting it at live shows and on the radio. Two of the most famous of such orators were Eusebia Cosme, a Cuban *declamadora*, and Juan Boria of Puerto Rico, who helped popularize the works of Palés Matos throughout Puerto Rico. Although performed mainly on the island, this style of poetry found its way to New York where it influenced the Harlem Renaissance in the 1920s, and, later, the *declamador* orators also influenced the later Nuyorican poetry movement, centered in New York's Lower East Side. In 1974, local New York poet, artist, and activist Bittman "Bimbo" Rivas dubbed the Puerto Rican enclave of the Lower East Side, "Loisaida." The lines of his composition are bittersweet, but they convey the Puerto Rican and Nuyorican communities' commitment to their neighborhoods and culture: "O what a town.... / even with your drug-infested / pocket parks, playgrounds / where our young bloods / hang around. . . / Loisaida, my love, Te amo."

Also in 1974, Rivas, along with poet and professor Miguel Algarín and other local writers, established the Nuyorican Poets Cafe, a Loisaida forum for sharing verses and voices. Although the poetry slam format was invented at a Chicago club in 1985, the Nuyorican became its main stage from the late '80s to the present. In his introduction to *Aloud: Voices of the Nuyorican Poets Cafe*, Miguel Algarín writes about the Puerto Rican inspirations for the poetry slam, specifically referring to the *concurso de trovadores* (improvised poetry contests) popular in the rural, *jibaro*, areas of the island.

The Institute also explores the deindustrialization, middle-class exodus, overburdened social relief systems, and recession in the early 1970s that spelled financial disaster for many throughout New York City. Between 1973 and 1975, the city lost 340,000 jobs. In October 1975, Mayor Abraham Beame nearly declared municipal bankruptcy. Famously, on Oct. 29, 1975, President Gerald Ford gave a speech denying federal assistance to spare New York from bankruptcy. The front page of *The Daily News* the next day read: "FORD TO CITY: DROP DEAD."

Soon, working-class, minority-dominant neighborhoods, including the South Bronx, East Harlem, and the Lower East Side, experienced cutbacks in policing, firehouses, hospitals, transportation, waste removal, and other services. Landlords with rental properties that they could not rent typically abandoned them, first by cutting off amenities and then, not infrequently, burning them down in order to claim the insurance. Vacancies begat more vacancies, and property values plummeted.

For Puerto Ricans during this period, building community "became less an act of settling and shaping neighborhoods into ethnic enclaves and more like a resettlement process of a people being expelled from place to place, by relocation officers of city agencies, unscrupulous landlords, or "the heat of the last fire," and the result was a disrupted environmental narrative."¹ At the same time, the

¹ Luis Aponte-Parés, "What's Yellow and White and Has Land All Around It?: Appropriating Place in Puerto Rican Barrios," *Centro Journal* 7, no. 1 (1995): 14.

devastation yielded opportunities to reclaim local control, to reorganize the surrounding physical and psychological landscapes, and to reimagine Lyndon Johnson's poorly administered federal mandates for community-based planning and empowerment from a truly local perspective—from the grassroots up.

III. FORMAT AND PROGRAM OF STUDY.

Somos Boricuas is designed for teachers of English language arts, American and world history, art, music, and literature, as well as media specialists, school librarians, and administrators in all grades. It is recommended for grades 4 -12, although K-3 teachers are also welcome. The Institute explores how history and culture are both embodied in and illuminated through the arts, a theme that can be integrated into many core curriculum subjects in the humanities. The Institute also explores the ways in which community-based art forms serve within communities as catalysts for conversation, vessels for education, channels for history and memory, points of pride, mutual aid and community building, positive models for young people, and on occasion, sparks for protest, advocacy and political action. The summer scholars will explore how the arts encoded cultural values and influences as Puerto Ricans became American citizens and migrated to the U.S., later joined by citizens/ communities/ transplants from other Latin American countries after 1965 changes in the immigration law.

Somos Boricuas meets core national humanities standards with its emphasis on exploring the movement and migration of people; analyzing and interpreting texts, artifacts, and architectures; analyzing and interpreting performances for evidence of cultural fusions, and teaching with primary and secondary sources. In turn, teachers will learn teaching tools and strategies to support their students' research, documentation, analysis and interpretation skills. Among the take-aways for teachers is appreciating the value of informal learning, everyday arts, and cross-generational knowledge and history transmitted through family traditions and culture bearers. The Institute is designed to model ways of drawing on local arts and community resources to enrich teaching and learning. City Lore and its community partners draw on their decades of experience and expertise to convey this educational mission.

At the conclusion of the Institute, each teacher/scholar will develop a lesson plan (or series of lesson plans) that they will incorporate into their teaching when they return to the classroom. Their new lesson plans will be tailored toward the particular needs and interests of their student body, and will incorporate content, resources, tools, and pedagogical strategies presented at the Institute. The completed lesson from each teacher will be made available to the entire group of teacher-scholars, as well as an online resource produced by City Lore containing key content and pedagogical elements from the Institute.

The pedagogical framework for the Institute will be overseen by City Lore's K-12 education specialist, Dr. Amanda Dargan, who has over four decades of experience developing curricula and working in the public schools with programs that center traditional arts as catalysts for exploring key humanities and social studies themes in the classroom. Each day of the Institute will include a morning lecture and presentation, followed by a discussion of classroom applications. In the afternoons teachers engage in participatory workshops followed by late afternoon and evening fieldtrips. Throughout both weeks, teachers will learn through lectures by scholars, whole-group and small-group discussions, workshops by City Lore staff and teaching artists, performances by artists, community fieldtrips, and visits to cultural and historical institutions in New York City. During both weeks, City Lore staff will introduce tools and skills they have used in researching and documenting New York City communities and history, and in teaching in K-12 schools. These include: interviewing, ethnography, documentation with digital media, analyzing primary and secondary

resources, designing community fieldtrips, teaching with objects, and close listening, looking, and interpreting live and recorded performances.

Our detailed program of study including lecture titles, workshop themes and accompanying readings can be found in the Academic Timeline. The broad areas will be as follows:

A. Week One, July 14th-20th: Understanding the Puerto Rican Migration through the Arts and Humanities

Monday, July 15: Nineteenth Century Beginnings and early Twentieth Century Migration

Tuesday, July 16th: The Great Migration of the 1940s and 50s.

Wednesday, July 17th: Who is a Citizen?

Thursday, July 18th: From Verso Negro to the Nuyorican Poets Café

Friday, July 19th: The Lyrics of Migration: Afro-Puerto Rican Musical Forms

Saturday, July 20th: The history of the 369th Regiment known as the Harlem Hellfighters

B. Week Two, July 22 - 27 – Building Community: Becoming Nuyorican, Creating Place, and Displaying Identity

Monday, July 22nd: Becoming Nuyorican,” a humanities-rich history of Puerto Rican communities in New York City

Tuesday, July 23th: Building Community: Parrandas, Parades, and Record Stores

Wednesday, July 24th: Arts & Activism

Thursday, July 25th: Beyond New York: the Puerto Rican Diaspora and its Relation to Other Latinx immigrant groups. Documenting One’s Own Community.

Friday, July 26th : Beyond Puerto Rico: Exploring the Roots and Routes of Latinx Music Traditions

Saturday, July 27th: *West Side Story*: Bridging the Gap between Migrants and the Next Generation.

Participant Selection: The selection for the two-week residential workshops will be made on the basis of an application essay, a professional résumé, and a letter of recommendation. City Lore will use its extensive national mailing list of teachers, as well as the educator mailing lists from other organizations with which we have partnered including the Local Learning Network, Poets House, Urban Word, Teachers & Writers, and Brooklyn College.

Professional Development for Participants: City Lore has explored teacher credit for the institutes in New York City and learned that, in New York City, teachers cannot receive a stipend *and* credit.

City Lore has a long institutional commitment to bringing Latinx expressive traditions to educators and the general public. In particular, City Lore has over 35 years of experience working in the Puerto Rican communities in NYC’s five boroughs. We look forward to exploring the histories, poetries, and arts of Puerto Rican cultures with a new cohort of educators and to creating opportunities for learning during the summer of 2024 that will impact thousands of students taught by the participating teachers, and many others through the project website and online resources.

IV. PROJECT TEAM

CITY LORE STAFF: **Elena Martínez**, Project Co-Director has two M.A.s, one in anthropology and one in folklore from the University of Oregon. In addition to serving as a folklorist at City Lore, she is Co-artistic director of the Bronx Music Heritage Center, curator of three exhibitions on Puerto

Rican culture, author of numerous essays and articles, and co-producer of two documentaries, Alma award-winning, *From Mambo to Hip Hop*, and Urban World Festival prize winner, *We Like It Like That: The Story of Latin Boogaloo*. In 2013 she was a Botkin Lecturer for the American Folklife Center at the Library of Congress with, "I'd Still be Puerto Rican Even if Born on the Moon": Puerto Rican Migration & Community Through the Expressive Arts." **Amanda Dargan, Project Educator**, has a Ph.D. in Folklore from the University of Pennsylvania. Since 1992, she has served as Education Director for City Lore, where she manages the national outreach and New York City education programs and the professional development programs in art and history education for K-12 teachers and artists. Her essays have appeared in the *Journal of American Folklore*, *Journal of Learning through the Arts*, *Through the Schoolhouse Door*, and *The Encyclopedia of Southern Culture*. She was awarded the Botkin Award for lifetime achievement in public folklore from the American Folklore Society in 2018. A few years earlier, our work was featured in Harvard University Project Zero's publication, *The Qualities of Quality: Excellence in Arts Education and How To Achieve It*. **Steve Zeitlin, Founding Executive Co-Director**, received his PhD in Folklore from the University of Pennsylvania, and an MA in literature from Bucknell University. He is co-author of a number of award-winning books on America's folk culture and received the Botkin Award for lifetime achievement in public folklore from the American Folklore Society. **Molly Garfinkel** has an M.A. in architectural history from the University of Virginia and is now Co-Director of City Lore. She also directs City Lore Place Matters program (placematters.net), and has written extensively on Puerto Rican casitas for a National Register survey and nomination. She will serve as a replacement Project Co-Director if needed, as well as leader of several afternoon experiential learning walking tours.

Outside scholars include **Dr. Virginia Sanchez Korral**, a historian and professor emerita in the Department of Puerto Rican and Latino Studies at Brooklyn College, CUNY. Her many publications include, *From Colonia to Community: The History of Puerto Ricans in New York City*; **Dr. Suzanne Seriff**, from the University of Texas at Austin, is an award-winning educator and innovator in the academic, museum, and community arts world. Her interactive, community-engaged exhibitions have been recognized by the National Endowment for the Humanities, the Council for Museum Anthropology, the Int. Coalition of Sites of Conscience, and the American Alliance for Museums. Her award-winning NEH-funded exhibition, *Forgotten Gateway: Coming to America through Galveston Island*, included a nationally circulating teacher's guide for exploring humanities issues around the topic of immigration through the arts. **Dr. César Colón-Montijo**, an ethnomusicologist, journalist, and documentary filmmaker, completed a Ph.D. in ethnomusicology at Columbia University in 2018, and is a specialist on the Puerto Rican plena and other musical forms; **Dr. Aldo A. Lauria Santiago** is a Professor in the Latino and Caribbean Studies and History Departments of the School of Arts and Sciences. His most recent publication is a history of Puerto Rican movements in the US co-authored with Rutgers Camden colleague Lorrin Thomas, *Rethinking the Struggle for Puerto Rican Rights*; Dr. Nydia Edgecombe from Hostos Community College has done research on activism in the NYC Puerto Rican community and coordinated programs at Hostos Community College for over 30 years ; **Dr. Johanna Fernandez**, a professor at Baruch College, and author of the prize winning *Young Lords: a Radical History*; **Dr. Orlando Hernandez**, professor emeritus from Hostos Community College, is an expert on 19th century political exiles; and **Dr. Raquel Z. Rivera** has written extensively on the *bomba* tradition in the U.S. and Puerto Rico. Educational oversight will be provided both by Dr. Amanda Dargan and xxxx, who will xxxxx

Artists who will participate in the institute include Grammy-nominated musician **Bobby Sanabria**; print maker **Nitza Tufino**; *declamador* (orator) **Sery Colon**; acclaimed Nuyorican poet, **Victor Hernandez Cruz**; bomba dancer, **Norka Hernandez Nadal**; Juan Gutiérrez National NEA Heritage Award winner and bandleader for Los Pleneros de la 21.

Our cultural partner, providing in-kind space for the second week of workshops, lectures and performances is the **Bronx Music Heritage Center**, a newly constructed space with a full auditorium, classrooms, and gallery, described as the “Lincoln Center of the Bronx.” An additional partner which will host the opening for the Institute is **Hostos Community College of the University of the City of New York** with an enrollment of over 7,000 students. The college was founded in 1968 in response to demands from the Hispanic and Puerto Rican communities for a college to serve the people of the South Bronx. Our second academic partner, the Center for Puerto Rican and Latino Studies at **Brooklyn College** will host a lecture. The Center is currently celebrating its 50th anniversary by paying tribute to its history with a documentary, virtual events and a book, *Puerto Rican Studies in the City University of New York: The First 50 Years* by María Elizabeth Pérez y González and Institute speaker Dr. Virginia Sánchez Korrol. The Summer Scholars will learn about this history in Dr. Sanchez Korrol’s presentation.

V. INSTITUTIONAL RESOURCES

The *Somos Boricuas* Teacher Institute builds and expands on City Lore’s almost four decades of original ethnographic research, collaborative partnerships, and award-winning documentary and exhibition programming with the Puerto Rican community in New York City. Pedagogically, it also builds on almost a decade of NEH-funded summer teacher institutes whose successful model of training and resources for K-12 teachers provides the framework for the 2023 Institute.

In the years leading up to our founding in 1985, City Lore hosted a program at El Museo del Barrio called, “Music from the Islands: Puerto Rico, Cuba and Manhattan.” It included the first performances of a now legendary NYC based band, Los Pleneros de la 21, whose founder, Juan Gutiérrez went on to become a National Endowment for the Arts National Heritage Award winner. In the early 1990s, City Lore went on to implement public programs based on its in depth research and partnership with the Puerto Rican community in New York, including *Dos Alas*, which brought musicians from both Puerto Rico and Cuba to New York. Subsequently, City Lore organized two humanities-based exhibitions on Puerto Rican arts and culture in New York City. The first of these exhibitions, *Que Bonita Bandera: the Puerto Rican Flag as Folk Art*, premiered at Hostos College and traveled to several venues in New York and New Jersey; the second, *I’d Be Puerto Rican Even If Born on the Moon: Documenting Puerto Rican Migration and Community through the Arts*, was exhibited at the Clemente Soto Velez Cultural Center on the Lower East Side. City Lore’s former Music Program Director, Roberta Singer, along with filmmaker Ashley James, also created the documentary, *Bomba! Dancing the Drum*, about the Cepedas family, a prominent family in the history of Puerto Rican traditional music, both in New York and in Puerto Rico.

In 2006, folklorist Elena Martínez, the Institute’s Project Director, along with City Lore’s Founder and Director, Dr. Steve Zeitlin and filmmaker Henry Chalfant, completed the documentary, *From Mambo to Hip Hop: a Bronx Tale*, screened on PBS and winner of an Alma Award for Best Documentary. The film was the culmination of years of fieldwork and community organizing by Martínez and other City Lore-associated folklorists, scholars, musicians, and activists. Their work helped to inspire and catalyze the creation of the Bronx Music Heritage Center, a major new performance and exhibition venue in the South Bronx. These decades of work relating to Puerto Rican culture have run parallel to City Lore’s work in education, creating culturally-based arts residencies for teachers, as well as our four *A Reverence for Words: Understanding Muslim Cultures through the Arts* teacher Institutes. City Lore is pleased to build on this long-standing work, sharing the humanities research conducted over these years with teachers from across the U.S.

Finally, the *Somos Boricuas* Institute will draw from City Lore's 37-year history of providing professional development resources in art and humanities for New York City's public school teachers and administrators as well as artist residency programs for teachers and their students. This includes a longstanding partnership with the New York City Department of Education and other history organizations, including the New York Historical Society, Brooklyn Historical Society, Gotham Center for New York City History, Queens Museum, and New York Public Library, for 11 Teaching American History grants funded by the US Department of Education (USDOE). City Lore also received two four-year USDOE Arts Education Grants, in partnership with Community School Districts, one for providing professional development in arts education for teachers for a program titled *Roots, Routes & Rhythms: Integrating Social Studies, Community Resources, and the Arts*, and one for providing arts education services to teachers and their students, titled *Nations in Neighborhoods*. In 2015, City Lore was awarded the Isidore Star Award for our education programs from the National Federation of Social Studies Teachers.

As we have done following our Institutes in 2014, 2016, 2018, and 2021, City Lore will create a participant website for the Institute, which houses the readings, handouts, and additional educational resources shared by the participants. This will include links to videos of the various music genres, *casitas*, and other arts discussed at the Institute, many of which were produced by our organization and that we have full rights to share. Scholars are also invited to City Lore events, and many local teachers and former scholars from our previous NEH Institutes attend regularly.

Institutional Context and Housing and Facilities: The primary institutional support for *Somos Boricuas* will come from City Lore with additional support and venue for the second week of the Institute will be provided by the Bronx Music Heritage Center, which has full auditorium and classroom facilities in the Bronx. To provide for affordable housing in New York and a sense of collegiality among Institute participants, City Lore will reserve single dormitory rooms at a local college.

VI. PARTICIPANTS AND PROJECT DISSEMINATION

City Lore's commitment to extending the reach of the program beyond the Summer Institute includes the following: a publication, a web page with curriculum resources for teachers; links to song lyrics and poetry, music, and photographs; an invitation to educators from previous Institutes to present their classroom lessons that incorporated content, resources, and strategies from the Institute; and a Facebook page for each cohort where they can continue to share lesson ideas, projects, and resources. We will also present the work of the Institute at local and national conferences and integrate the program into City Lore arts and history education programs in our work in K-12 schools and our professional development for teachers and teaching artists.

City Lore

Application to the National Endowment for the Humanities

Somos Boricuas Summer Institute

July 14 – 27, 2024

Pre-Institute Readings

Edgardo Meléndez, *Sponsored Migration: The State and Puerto Rican Postwar Migration to the United States* (Ohio State University Press, 2017)

Benjamin Lapidus, *New York and the International Sound of Latin Music, 1940 – 1990*. University of Mississippi Press, 2021.

Miranda J. Martinez, *Power at the Roots: Gentrification, Community Gardens, and the Puerto Ricans of the Lower East Side* (Lexington Books, 2010)

Academic Timeline

Week One: Exploring Puerto Rican Migration through the Arts and Humanities July 14th-20th (Venue: City Lore Gallery, 56 E. First Street, New York, NY 10003)

The first three days of the Institute, July 15-18, ‘will focus on Puerto Rican migration to the mainland United States with three lectures on the Puerto Rican migration that will introduce historical content and themes and establish the intellectual framework for the Institute. The second three days of the week will explore three art forms deeply rooted in the migration: poetry, and traditional music and dance.

Sunday, July 14: Summer Scholars will gather Sunday evening at Hostos Community College for celebratory introductions by City Lore and Bronx Music Heritage Center staff, guest faculty, and Summer Scholars. There will be a performance by and Q & A with the Puerto Rican *bomba* and *plena* group, Los Pleneros de la 21.

Monday, July 15: Nineteenth Century Beginnings and early Twentieth Century Migration
Morning: Lecture by Dr. Virginia Sanchez-Korral to take place at Brooklyn College. Dr. Sanchez Korral will frame the migration and colonization history of Puerto Ricans to mainland US cities. It will offer Summer Scholars an overview of the first two phases of Puerto Rican Migration – the early beginnings, pre-20th century political exiles and the steamship migration following the enactment of the Jones Act. As part of her presentation she will also talk about the history of the Center for Puerto Rican and Latino Studies, and its current celebration of its 50th anniversary by paying tribute with a documentary, virtual events and a book, *Puerto Rican Studies in the City University of New York: The First 50 Years* by María Elizabeth Pérez y González and Institute speaker Dr. Virginia Sánchez Korrol.

Classroom Applications: Classroom applications of the morning lecture’s content. Summer Scholars will be introduced to key art forms that can provide ‘a deeper understanding of the life experiences of Puerto Rican migrants and the important roles the arts play in expressing identity, creating community, and as a tool for social and political activism.

Excursion: Elena Martínez and Orlando lead the Summer Scholars on a tour of Lower Manhattan focusing on Puerto Rican and Cuban exiles in 19th century. Sites include printing offices of exile newspapers, and homes of exiles who were in the battles for independence against Spain. The tour concludes at the Center for Puerto Rican Studies at Hunter College, the largest university-based research institute, library, and archive dedicated to the Puerto Rican experience in the United States. Summer Scholars explore the steamship collection of Ralph Mendez, including steamship tickets and posters.

Readings: Virginia Sanchez-Korral, *From Colonia to Community: The History of Puerto Ricans in New York City* (University of California Press, 1994).

María Elizabeth Pérez y González and Virginia Sánchez Korrol, *Puerto Rican Studies in the City University of New York: The First 50 Years* (Centro Press, 2021).

Tuesday, July 16th: The Great Migration of the 1940s and 50s.

Morning: A lecture by Dr. Aldo Lauria, professor at Rutgers University, will explore the great airborne migration of the ‘1940s and ‘50s.

Classroom Applications – Small group discussion to compare and contrast early and mid-century migrations of Puerto Ricans to New York City.

Afternoon Excursion: In the afternoon, Project Director Elena Martínez will lead a walking tour of East Harlem, stopping at sites that have been important to Puerto Rican social history, political history, arts, and including Young Lords Church, Taller Boricua, Casa Latina, as well as La Marqueta, a historic Latino-run market in East Harlem.

Readings: Ruth Glasser, *My Music Is My Flag: Puerto Rican Musicians and Their New York Communities, 1917-1940* (U of California Press, 2003)

Lorin R. Thomas and Aldo A Lauria Santiago, *Rethinking the Struggle for Puerto Rican Rights* (Routledge, 2018).

Wednesday, July 17th: Who is a Citizen?

Morning: A lecture by Dr. Suzanne Seriff professor at the University of Texas at Austin, will situate the particular history of Puerto Rican migration within a broader story of our nation’s immigrant history and the critical humanities questions of *Who belongs in America* and *Who gets to decide?*

Classroom Applications: A workshop led by Dr. Sheriff will engage Summer Scholars in a collaborative exercise to chronicle the role and nature of mutual aid organizations in their own migrant communities, such as neighborhood gardens and farmer’s markets, locally owned and operated places of business, and place-based traditions of care such as neighborhood pot lucks, pastoral visits for the elderly and infirm, babysitting circles, and fundraising.

Afternoon Excursion: Fieldtrip to visit the social club and art space La Sala de Pepe where Summer Scholars talk with Lower East Side resident and local historian Pepe Flores. He discusses Puerto Rican neighborhood history. La Sala is next door to a Dominican Restaurant, across the street from the legendary Adela’s Puerto Rican restaurant, and just down the avenue from La Plaza Cultural community garden and the Loisaida Center.

Readings: Charles Venator-Santiago, *Puerto Rican and the Origins of U.S Global Empire* (Routledge, 2015)

Carmen Ligo-Lugo, “US Congress and the Invisibility of Coloniality: The Case of Puerto Rico’s Political Status” (2006)

Thursday, July 18th: From Afro-Antillano Poetry to the Nuyorican Poets Café.

Morning: Lecture by award-winning poet Victor Hernandez Cruz, who will speak about role of race and identity through the work of the Afro-Antillano poets in Puerto Rico led by Luis Palés Matos (1898 –1959), their emergence alongside the Harlem Renaissance, and, later, their influence on the Nuyorican Poets Cafe. Summer Scholars will be introduced to the *verso negro* movement in Puerto Rican poetry, and the issues of racial identity and displacement it addresses. Cruz will explore this 1920s poetic movement in Puerto Rico and its artistic and ideological influence on the Harlem Renaissance poets, the Nuyorican poetry movement, and the continuing questions of belonging, racial identity and protest among Nuyoricans today. This particular case study—introduced through Nuyorican poetry chapbooks, lectures, and live performances—provides an example ‘of the value of drawing on community-embedded arts traditions to illuminate key moments in America’s history, to demonstrate the process of cultural and artistic adaptation and change over time, and to relate local sources of knowledge with larger movements of thought, art and even geography.

Classroom Applications: Scholars will participate in a poetry workshop where they will experiment with poetry slam forms. Lead Educator Dargan will show examples of the improvised musical Puerto Rican poetry contests called Concorso de Trovadores in which poets compete using the poetic decima form. She will show clips from the documentary she directed, *In the Moment: Poetry Duels and Improvisations*. Summer Scholars will learn techniques for teaching improvisation skills to their students and consider the role that the constraints of traditional poetic forms play in improvisation contests and duels.

Evening Excursion – Poetry Slam event at the Nuyorican Poets Cafe.

Friday, July 19th: The Lyrics of Migration: Afro-Puerto Rican Musical Forms

Morning: Lecture by Dr. Cesar Colón-Montijo on plena, “the sung newspaper,” exploring ways in which lyrics help tell the history of the Puerto Rican migrations from the vantage point of the migrants themselves. Following the lecture Project Director Martínez will introduce the Summer Scholars to the dance-based Puerto Rican form *bomba* and screen the documentary, *Bomba: Dancing the Drum* by Ashley James and ethnomusicologist Dr. Roberta Singer, which highlights the Cepeda family, the “first family” of *bomba*, with members in both Puerto Rico and the U.S.

Classroom Applications: Martínez and Dargan run a hand-on workshop in which scholars will be asked to interpret a series of *plena* lyrics which offer a first-hand, first person exploration of the migration of Puerto Ricans to the mainland in song. For example, they may interpret the *plena* “Que vivio/What a Living”: Que vivio, quell viví / que vivió tiene la gente / aqui en Nueva York/ What a living, what a living / what a living the people have / here in New York.”

Summer Scholars will be shown how to situate this lyrical musical tradition within larger narrative musical forms from the Latin American diaspora including Mexican corridos that may be popular in their own communities.

Afternoon Excursion: Scholars will visit an East Harlem print-making workshop run by Nitza Tufiño and Marcos Dimas. They will explore the acclaimed *Plena Portfolio*, a woodcut series with plena lyrics by Rafael Tufiño and Lorenzo Homar.

Readings – Roberta Singe, “Plena” in *New York Folklore* special issue, Folk and Traditional Music in New York State, Ray Allen and Nancy Groce, Guest Editors (Vol. 14, Nos. 3-4 Summer-Fall, 1988).

César Colón Montijo, “Viaje a la casita: notas de plena en el Rincón Criollo” (Instituto de Cultura Puertorriqueña, 2016)

Saturday, July 20th: The History of the 369th Regiment known as the Harlem Hellfighters

Morning: A panel with Dr. Basilio Serrano, Director Elena Martinez, and Grammy-nominated musician Bobby Sanabria discusses the history of the 369th Regiment known as the Harlem Hellfighters, which became famous during World War I, when troops were segregated by race. The Hellfighters became known not only for their courage on the battlefield, but for the 369th Regimental Army Band. Led by James Reese Europe, the band recruited up to a third of their members from Puerto Rico. Among their recruits was Latin music’s greatest composer Rafael Hernandez who migrated to the US following the war. The band’s transformation of marching band music with jazz riffs is thought to have brought jazz to Europe. As part of the panel, bandleader and musician Bobby Sanabria shows how African American and Puerto Rican musicians changed the sound of traditional marching band music. Teachers are treated to some of the music and lyrics from classic Rafael Hernandez songs, and the project team discusses how this story and music can help bring issues of race and the fusion of different communities and musical tradition to life in their classrooms.

Classroom applications: Working with primary documents. City Lore will offer Summer Scholars a rare opportunity to work with a newly digitized collection of original musical scores, song charts and primary documents from one of the most important historic archives of Puerto Rican music in the nation. The Scholars will be among the first to have access to these important documents from WWI and beyond, which tell the largely untold story of the Puerto Rican musicians who were part of this Society. This forthcoming digitized collection, stored as paper for many years in the basement of the 369th Regiment Armory, was archived and digitized by City Lore. Dr. Amanda Dargan offers the Summer Scholars opportunities to interpret the sheet music and correspondence to understand how they shed light on African American, Latin, and American musical history. ‘

Afternoon excursion: A visit to the Schomburg Center for Research in Black Culture, established with the collections of Puerto Rican migrant Arturo Alfonso Schomburg in 1926. Staff from the Center will give the Scholars a tour of the collection, which includes a collection of material about James Reese Europe and the Hellfighters.

Readings: Elena Martinez, “Rafael Hernandez and the Puerto Rican Legacy of the 369th Regimental Band” (*Voices: Journal of New York Folklore*, Spring-Summer 2014).
Elena Martinez and Bobby Sanabria, “From San Juan to San Juan Hill: The Experiences of Arturo Schomburg and Rogelio Ramirez” (Jazz At Lincoln Center website, January 2023).

Week Two: Building Community: Becoming Nuyorican, Creating Place, and Displaying Identity (Venue: the new Bronx Music Heritage Center, 438 East 163rd St.)

July 22 to 27

Week two introduces teachers to complex questions of how island transplants managed to “become Nuyorican” on the mainland. In so doing, it experientially and pedagogically frames for

teachers broader humanities issues facing migrant communities, such as how migrant families and communities form effective modes of mutual aid in the face of linguistic, political, and economic barriers, fight food insecurities, establish informal educational and child care avenues of support, celebrate life cycle and ethnic rituals, and find a physical, spiritual and social place and space of belonging on the landscape of a new land. Two morning lectures provide an historical overview of the divestment that shaped neighborhood life after the great migration of the '40s and '50s, and examine how Puerto Ricans, faced with often dismal living conditions, created identity and community through the use of community gardens, casitas, record shops, parrandas and parades. Afternoon fieldtrips investigate how Puerto Rican and Nuyorican communities used expressive arts and performances as part of their activism and institution-building. Expressive arts have played key roles in cultural, social, and political activism, and in the development of both Puerto Rican and Latin American museums and community centers, as well as conservative and alternative political structures and bases-- both on and off the island. Thursday and Friday's lectures extend *Somos Boricuas* beyond New York City, the first looking at the Puerto Rican diaspora in the U.S. and the relationships among diverse Latin American groups across the country; the second looking at the full range of Latin music and considering the fusion of immigrant musics.

Monday, July 22nd : Becoming Nuyorican: A History of Puerto Rican Communities in New York City

Morning: Director Elena Martinez will explore the devastating effects that urban expansion, gentrification, redlining, urban renewal, and neighborhood-splitting highway projects have had on the Puerto Rican community in New York. The lecture focuses especially on the cycle of poverty in which large numbers of Puerto Ricans in New York found themselves following the years of the "great migration." Summer Scholars will learn of the unprecedented lack of job opportunities for the working classes throughout New York's five boroughs, which led to dependence on social relief programs and created population clusters in poor neighborhoods with few educational, economic, or social resources. These waves of mass migrations, as well as displacement resulting from the construction of public housing in *El Barrio* (East Harlem), led many to establish communities in the Lower East Side and the South Bronx.

Project Director Elena Martínez, and City Lore Co-Director and public historian, Molly Garfinkel, will introduce Summer Scholars to the rich and varied cultural expressions that emerged from these social conditions of impoverishment and displacement. The scholar will be introduced to Puerto Rican "casitas"—small temporary structures created on abandoned lots in the South Bronx, El Barrio, and the Lower East Side—which will serve as a case study for the exploration of the humanities themes of community building, mutual aid, "home" and belonging on the American urban landscape. How do a city's displaced or "unhoused" citizens create a sense of community, mutual care, relationship, pride, beauty, and accountability within a systemic and structural context of displacement and abandonment? *Casitas* in New York City were typically built on abandoned lots where buildings once stood. Through their creation, dispossessed Puerto Ricans have been able to reshape "landscapes of despair" into ones of hope, to transform pockets of their environment into places rich in community, where enduring bonds could be forged, where values were instilled and upheld, where traditional culture could be passed on and given new life, all while maintaining and bolstering a strong sense of ethnic identity.

Classroom Applications: Project Director Martinez and historian Garfinkel will lead a discussion about the survey of casitas conducted by City Lore, and the efforts to nominate Casita Rincon Criollo to the national register. Scholars will discuss what kinds of structures and what kinds of histories merit inclusion in landmarks law and the national register. In small group discussions they will explore ways to engage their students in documenting and advocating for local places in their own communities. They will explore questions of how to ascertain the value of cherished community spaces, and the options that may be available to advocate for their preservation.

Afternoon Excursion: Scholars will visit Casita Rincón Criollo, a flagship casita, in the Bronx, speak to elders in the community about the significance of the *casita* tradition in their lives, and enjoy a musical performance of *bomba* and *plena* music. Small group discussion will provide prompts to encourage teachers to think about the unique architectural elements in their own migrant communities and the roles they play in the social, economic, health and educational lives of their members.

Readings: Luis Aponte Pares, “Casitas Place and Culture: Appropriating Place in Puerto Rican Barrios” (*Place Journal* 1997).

Juan Flores “Salvacion Casitas: Space, Performance and Community” in *From Bomba to Hip-Hop: Puerto Rican Culture and Latino Identity* (Columbia University Press, 2,000)

Tuesday, July 23th: Building Community: Parrandas and Parades

Morning: Project Director Elena Martínez draws on her experiences as curator of the two exhibitions, *Que Bonita Bandera: the Puerto Rican Flag as Folk Art* and *I’d Be Puerto Rican Even If Born on the Moon* to discuss the role of parrandas, parades, and record stores in establishing Puerto Rican identities in the U.S. In the second case study of Puerto Rican place making and identity creation under difficult circumstances, Summer Scholars will learn about the annual “caroling” of musicians and community members during what are known as the *parrandas*. These public street expressions of folk Catholic faith, now secular, serve as festive examples of the ways in which local traditions literally and figuratively bind and weave together neighborhoods and communities on the landscape through their ambulatory minstrelsy.

Classroom Applications: Project educator Dr. Amanda Dargan will lead a workshop on tools and strategies teachers can use with their students to conduct primary research in their own communities to explore and document local history and cultural expressions through interviews and ethnographic field trips. Scholars will be introduced to digital story mapping as a pedagogical tool they can use with their students for documenting humanities-based histories of migration in their own communities. Working in small groups, they will be tasked with contributing one or more specific entries to a digital story map that will represent the work of the entire group. Each entry will draw on primary documents, photographs, and oral histories collected during the course of the Institute to profile an artistic tradition, a historical moment, or a center for community activism, mutual aid, care, or celebration in the Puerto Rican communities in New York City. The resources and instructions for creating such a digital story map from primary and secondary documents is one of the pieces of their toolkit that Institute participants will take away with them to use in their own classrooms.

Afternoon Excursion: Summer Scholars will visit Casa Amadeo Record Shop in the Longwood section of the Bronx. Founded in 1941, it is the oldest Latin music store in New York City. Summer Scholars will listen to songs performed live by its iconic owner, Mike Amadeo, and conduct and record an interview with him.

Readings: Elena Martínez, “Que Bonita Bandera: Place, Space and Identity as Expressed through the Puerto Rican Flag” in *Public Performances: Studies in the Carnavalesque and Ritualesque*, ed. Jack Santino (Utah State University Press, 2017).

Wednesday, July 24th: Arts & Activism.

Morning – A lecture by Dr. Johanna Fernandez explores the important role that poetry, community newspapers, and musical forms such as the *plena* have had in galvanizing support and advocating for change in the social, economic, and political situation of the community. Scholars will view the documentary film *AmeRican Poet: Tato Laviera* (made by Center for Puerto Rican Studies). Laviera, poet and activist, was a key figure in the local politics of Lower East Side including the founding of Loisaida Center and New Jibaro Democrats. The discussants will be Dr. Wilson Valentin (Hampshire College), Dr. José Cruz (SUNY Albany), and Dr. Nydia Edgecombe, professor emeritus from Hostos Community College.

Classroom Applications: Summer Scholars will have an opportunity to explore the ways in which local, place-based migrant arts, along with local journalistic media efforts, have been used as catalysts for activism, education and protest within and across diasporic migrant communities, leading to the creation of major museum and cultural institutions around the city and the country. Lead educator, Dr. Amanda Dargan will lead them in an exercise in which they connect the lessons of art and activism to places that matter in their own home communities

Afternoon Excursion – Summer Scholars will visit the “Young Lord’s Church” (the First Spanish United Methodist Church), meet Mickey Melendez, a former Young Lord, as well as visit key centers including El Museo and Taller Boricua that emerged from the work of the activists and artists. At El Museo activist Lillian Jimenez will show her film about activist Antonia Pantoja and talk about her involvement with El Comité/MINP – the less famous counterpart to the Young Lords.

Readings: Johanna Fernandez, *Young Lords; A Radical History* (U. of North Carolina Press, 2020).

Evening Event –reading of a new play about activist Evelina Antonetty at the Bronx Music Heritage Center.

Thursday, July 27th – Beyond New York: the Puerto Rican Diaspora, Relation to Latinx Immigrants and Documenting One’s Own Community.

Morning – Dr. Lilia Fernandez, who has written about the intersection of Chicano and Puerto Rican communities in Chicago, will speak about cultural issues relating the Puerto Rican diaspora beyond New York City. ‘Dr. Fernandez and Project Director Elena Martínez will also discuss other major Latin immigrant groups including Dominicans, Mexicans, Haitians, and Cubans and offer examples of cultural exchanges among these groups.

Classroom Applications – Lead Educator, Dr. Amanda Dargan, will explore digital tools for students to explore Latinx musical traditions and the way different cultural traditions influenced one another. Summer Scholars will work with the Global Jukebox site which maps music and dance forms from around the world, and has excellent examples from the Americas and the Caribbean. Dr. Dargan will also introduce the idea of digital memory maps using the Esri story map platforms. Students will be able to create a digital map of their neighborhoods, personal landmarks and the experiences associated with them.

Afternoon – In the afternoon, teachers visit the Carlos Ortiz photography collection at the Center for Puerto Rican studies, exploring how Nuyoricans and Puerto Rican migrants have documented their own communities in both New York and Chicago’—

Readings: Jennifer Hinojosa, “Two Sides of the Coin of Puerto Rican Migration: Depopulation in Puerto Rico and the Revival of the Diaspora” (CENTRO Journal 2019)

Lilia Fernandez, *Brown in the Windy City: Mexicans and Puerto Ricans in Postwar Chicago* (University of Chicago Press, 2014).

Quiara Aleria Hudes, *My Broken Language* (One World Press, 2021, about Philadelphia)

Friday, July 26th : Beyond Puerto Rico: Exploring the Roots and Routes of Afro-Latin American Music Traditions

Morning – Grammy nominated musician Bobby Sanabria gives a talk with musical examples of the exchange between Latin musicians in their home countries and how that was expressed when they moved to NYC. The talk is followed by a panel of Latin musicians living in the New York City metropolitan area who will perform examples of their music and demonstrate connections between them. These will include Garifuna singer and drummer James Lovell, Dominican musician Yasser Tejada, and Peruvian percussionist Hector Morales. Morales and Bobby Sanabria will speak to the ways in which jazz has opened up a new path for folk idioms from across Latin America. The fluid structure and improvisatory nature of jazz makes it a great platform to incorporate other rhythms, especially those of Latin America, which are growing in popularity. New York City was the home of the Afro-Cuban music fusion with jazz, producing mambo. Today, new waves of immigrants are re-invigorating jazz with music from their home countries.

Classroom Application: Rhythmic improvisation workshop with guest speakers.

Afternoon Excursion: Project Co-Director Elena Martínez will take Summer Scholars on a tour of the Hunts Point/Longwood neighborhoods in the Bronx where many Latin music performers lived and worked. Along the way, she will point out the dance clubs, theaters, and social clubs where the music was performed and flourished. These include former dance halls like the Hunts Point Palace and The Tritons, public art in the community, 52 Park, the site of music and activism.

Readings – Bobby Sanabria, “Birth of Latin Jazz” in ed. Lilia Fernandes, *50 Events that Shaped Latino History* (Greenwood, 2018).

Elena Martinez and Roberta Singer “A South Bronx Latin Music Tale” (CENTRO Journal, 2004)

Berta Jottar, “Central Park Rumba: Nuyoricans and the Return to African Roots” (CENTRO Journal, Spring 2011)

Saturday, July 27th – *West Side Story*: Bridging the Gap between Migrants and the Next Generation.

Morning: A panel with Fordham University sociologist Dr. Clara Rodriguez, ‘Grammy-nominated musician Bobby Sanabria, and Project Director Elena Martínez. They will discuss the 1961 and 2021 *West Side Story* films and their differing perspectives on the Puerto Rican community in New York. Both Bobby Sanabria and Elena Martínez were consultants on the recent Spielberg film. They will use *West Side Story* as a way to explore the changing representations of ethnic and racialized minorities in popular American media. Sanabria will also

demonstrate and discuss his Grammy-nominated West Side Story's album which scored *West Side Story* songs to Latin rhythms.

Classroom Application: Workshop on exploring representations of migrant/immigrant identities in popular American film media and using pedagogical tools for discussing and analyzing these changes in media representation with students.

Afternoon Excursion: Summer Scholars will have an opportunity to visually and viscerally experience many of the humanities themes and art forms they have been exploring over the preceding two weeks with a visit to the annual Loiza Aldea Festival (Fiesta de Santiago) in East Harlem. In this crowded and lively street festival, participants will participate in one of the largest annual celebrations of New York's Afro-Puerto Rican community and have a chance to document and enjoy the traditional music, dance, food, costumes, customs, arts, and performances that are so vital to its identity, sense of community, and history.

Readings: Frances Negrón Muntaner, "A Puerto Rican Reading of the America of West Side Story" in Alberto Sandoval-Sanchez, "José, Can You See?: Latinos On and Off Broadway (University of Wisconsin Press, 1999).

City Lore, Inc.

Somos Boricuas: Understanding Puerto Rican Migration and Community Building through the Arts and Humanities

Work Plan

October 1, 2023: Grant Period Begins

October 2023: Contracts distributed to all non-staff program consultants, artists, teachers, etc.

October 30: Detailed program planning completed; program plan distributed; City Lore *Somos Boricuas* website development begins.

November 16: *Somos Boricuas* Institute plan shared with NEH program officer.

November 30: City Lore *Somos Boricuas* website goes live.

December 16: Revised budget, schedule, and work plan submitted to NEH via eGMS Reach.

January 1, 2024: Information about the Institute disseminated to schools, teachers, education authorities, Latinx education and arts organizations, partner organizations, and other.

January 16: application portal opens

March 3: Participant Application Deadline

March 6-10: Applications reviewed; participants selected; short list of alternatives created.

March 26: Successful applicants notified.

April 3: Deadline for participant acceptance or decline.

April 4: Acceptance materials (letter, acceptance form, contract, etc.) distributed.

April 14: Deadline for return of acceptance materials. Distribution begins of detailed information on: Transportation and arrival information; fellow participants; housing or virtual platform; description of facilities and/or resources; schedules, readings, syllabus; community information. Stipend payments begin.

June 1: Education Participant Selection Report submitted via NEH Reach.

June: Final detailed planning meetings; all participants in person materials prepared; final check ins with staff, consultants, lecturers, artists, participants, etc; dissemination plan finalized.

July 14 – 27 *Somos Boricuas: Understanding Puerto Rican Migration and Community Building through the Arts and Humanities*

July 27: Final stipend checks given to participants; project evaluations collected from participants; certificates provided participants to acknowledge completion of the program; details of plans maintain the community built during the program shared with participants.

August: Dissemination plan launched.

October, 2024: Final report submitted via NEH Reach.

Virginia Sánchez Korrol, Ph.D.
Professor Emerita

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Note: For the full CV contact the author

Brooklyn College, CUNY:

1978 - 2004 Professor. Department of Puerto Rican Studies.

2004 - 2014 Faculty Fellowship Publication Program, Mentorship seminars. CUNY

Highest Degree Earned:

1981 Ph.D. Latin American History. State University of New York at Stony Brook.

Publications: Books:

(Articles and book chapters appear in full C.V.)

Puerto Rican Studies in the City University of New York: The First Fifty Years, (eds.) María Pérez y González and Virginia Sánchez Korrol, Centropress, Center for Puerto Rican Studies, 2021.

The Season of Rebels and Roses, Piñata Books, Arte Público Press, 2018.

A Surprise for Teresita. Piñata Books, Arte Público Press, 2016.

Behind the Book Project selection, 2017, for 2nd graders, Duke Ellington School, NYC.

Feminist and Abolitionist: The Story of Emilia Casanova. Recovering the U.S. Hispanic Literary Heritage, Piñata Books, Arte Público Press, 2013.

Encyclopedia of New York City. New Haven: Yale University Press, 1st and 2nd Editions. Reference/Associate Editor, and Contributor. 2010.

Pioneros II: Puerto Ricans in New York City, 1948-1998. Co-editor with Pedro Juan Hernández. New Hampshire: Arcadia Publishing, 2010.

Latinas in History Interactive multimedia website. <https://depthome.brooklyn.cuny.edu/latinashistory/>

Latinas in the United States: A Historical Encyclopedia, 3 volumes. Bloomington: Indiana University Press, 2006. Co-editor and contributor with Vicki L. Ruiz.

Awarded Best of Reference 2007 New York Public Library

Awarded “Outstanding” rating: American Association of University Presses, 2007

Latina Legacies: Identity, Biography and Community. New York: Oxford University Press, 2005. Co-editor and contributor with Vicki L. Ruiz.

Mujeres en América Latina y el caribe. Madrid, Spain: Narcea, S.A. de Ediciones. Co-authored with Marysa Navarro. 2004.

Recovering the U.S. Hispanic Literary Heritage, Vol. III. Co-edited with María Hererra –Sobek. Arte Público Press, University of Houston, Houston, Texas 2000.

Teaching U.S. Puerto Rican History. American Historical Association, Teaching Diversity Series, Washington, D.C. 1999.

Women in Latin America and the Caribbean: Restoring Women to History. Co-authored with Marysa Navarro. Indiana University Press, 1999.

Historical Perspectives on Puerto Rican Survival in the United States. Co-edited with Clara E. Rodriguez. Markus Weiner Publications, Inc. New York, 1996.

Jesús Colón. The Way It Was and Other Writings, co-edited with an introduction by Edna Acosta- Belén and Virginia Sánchez Korrol. Arte Público Press. Houston, Texas, 1993.

From Colonia to Community: The History of Puerto Ricans in New York City. University of California Press, 1994. (First publication: *From Colonia to Community: The History of Puerto Ricans in New York City, 1917-1948*, Greenwood Press, 1983).

The Puerto Rican Struggle: Essays on Survival in the U.S. Co-edited with Dr. Clara E. Rodriguez and Dr. Jose Oscar Alers. Puerto Rican Migration Consortium. New York City, 1980. Re-issue Waterfront Press. Maplewood, New Jersey, 1984.

Consultant- Filmography/Media: Historical Consultant, Stephen Spielberg's *West Side Story*, 2021 Debut. **PBS:** *Almost a Woman; The Americanos: Latino Life in the U.S.; New York, A Documentary; Makers: The Modern American Women's Movement*. **On Camera:** *ABC's West Side Story Special - Somethings's Coming*, 2021. *Rebel: Loreta Velazquez, Secret Soldier of the American Civil War*. **PBS** series, *Latino Americans*. **Podcasts:** *Bringing Authenticity to Artistry in Spielberg's West Side Story*, CUNYPodcast, 2021. *Latino History*. Jah.oah.org/podcast/. Houston Public Media, 01/11/17, Arte Público Press, Author of the Month.

Consultant- Selected Institutions: New York Tenement Museum. New York Historical Society. Museum of the City of New York. Museo del Barrio. Center for Puerto Rican Studies, Hunter College. Bridging Historias Project, CUNY Grad Center. America Healing, Kellogg Foundation, 2015 and 2017.

Selected Appointments: Scholars Board, New York Historical Society, Women's History Center. Latino Scholars Expert Panel, National Park Service, USA. Board of Editorial Advisors, *Recovering the U.S. Hispanic Literary Heritage*, Arte Público Press. Ibero-American Heritage Curriculum Project, NY State Education Department. The Social Studies Syllabus Review and Development Committee, NY State Education Department.

Selected Profiles:

NPR's *Latino, USA*. *Latina Style Magazine*. *Miami Herald*. *The New York Times*. *The New York Daily News*. *Study With the Best*, CUNY TV. *American Women Historians, 1700-1900: A Biographical Dictionary*.

Selected Recognitions:

Awarded the Herbert H. Lehman Prize for Contributions to New York History, 2020. The Puerto Rican Studies Association issued the first **Virginia Sanchez Korrol Dissertation Award**, 2018. **Lifetime**

Achievement Award, National Puerto Rican Day Parade, Inc. Awarded grants from the National Endowment for the Humanities, the Ford Foundation, Wells Fargo. Brooklyn College Post Fifty Alumni Association Award, **Lifetime Achievement**, 2015. Inter-University Program on Latino Research, **Lifetime Achievement**, 2013. *Latina Magazine's Women of the Year Award*, 2000. 21 Leaders for the 21st Century, Women's E-News Award, 2005. Mujeres Destacadas, *El Diario-La Prensa*, 2005 and 2001. PRLS Dept. **Lifetime Achievement Awards**.

Steve Zeitlin

Steve Zeitlin is widely recognized as one of the most important and influential folklorists of his generation. Both through his work as the founding director of City Lore and his important role in the New York City non-profit community he has offered a model of committed, open, inspiring and competent leadership. Before launching City Lore in 1985 he worked for eight years as a folklorist at the Smithsonian Institution in Washington, D.C and then as Folklorist at the Queens Council on the Arts.

When Steve founded it, City Lore was one of the first organizations in the United States dedicated to the preservation of urban cultural heritage. The organization's mission is to foster New York City – and America's – living cultural heritage through education and public programs in service of cultural equity and social justice. City Lore encompasses a Lower East Side gallery space, performances, lectures, the People's Hall of Fame, a POEMobile that projects poems onto walls and buildings, and education programs throughout the five boroughs. They document, present, and advocate for New York City's grassroots cultures to ensure their living legacy in stories and histories, places and traditions. City Lore has throughout its history worked with remarkable artists and leaders from the City's most underserved and economically disadvantaged communities, helping them to gain the large audiences, understanding and respect that they deserve while also strengthening the connections between the City's many diverse communities.

Steve's and City Lore's work have been recognized with many awards. In 2007, he received the Benjamin Botkin Award from the American Folklore Society for lifetime achievement in public folklore and in 2010 he was awarded an Archie Green fellowship from the Library of Congress. The high quality of their education work was recognized in 2016 with the Isidore Starr Award for Civic Engagement by the National Association of Social Studies Teachers. A few years earlier, their work was featured in Harvard University's *The Qualities of Quality: Excellence in Arts Education and How To Achieve It*. In 2019 City Lore became a Smithsonian Affiliate.

To deepen the impact of his work at City Lore, Steve has also served as a regular commentator for a number of nationally syndicated public radio shows, and his commentaries have appeared on the Op Ed pages of *The New York Times* and *Newsday*. He also coproduced with NPR producer Dave Isay the storytelling series American Talkers for NPR's *Weekend Edition Sunday* and *Morning Edition*. He has taught at George Washington, American University, NYU, and Cooper Union and he is coauthor of a number of award winning books on America's folk culture including *A Celebration of American Family Folklore* (Pantheon Books, 1982); *The Grand Generation: Memory Mastery and Legacy* (U. of Washington Press, 1987); *City Play* (Rutgers University Press, 1990); *Because God Loves Stories: An Anthology of Jewish Storytelling* (Simon & Schuster, 1997); *Giving a Voice to Sorrow: Personal Responses to Death and Mourning* (Penguin-Putnam, 2001), and *Hidden New York: A Guide to Places that Matter* (Rutgers U. Press, October, 2006). He is the author of a volume of poetry, *I Hear American Singing in the Rain* (First Street Press, 2002), and his poems have appeared in *Rolling Stone Magazine*, *Literary Review East* and other publications. His latest book, *The Poetry of Everyday Life*, was published by Cornell University Press to excellent reviews.

He has also coproduced a number of award-winning film documentaries, including: *Free Show Tonight* on the traveling medicine shows of the 1920s and 30s; *From Mambo to Hip Hop*, broadcast on public television in the fall of 2006, and winner of an Alma Award for Best Documentary; *Deaf Jam*, about American Sign Language poets, broadcast by Independent Lens on PBS; and *Let's Get the Rhythm: the Life and Times of Miss Mary Mack*, which premiered at the Margaret Mead Film Festival in 2014.

Steve received his Ph.D. in folklore from the University of Pennsylvania, and an M.A. in literature from Bucknell University

Suzanne K. Seriff, Ph.D.

(b) (6)

sseriff@austin.utexas.edu

EDUCATION:

University of Texas at Austin, Austin, Texas, 1981-1989

Ph.D. and M.A. in Anthropology/Folklore

Dissertation: "'Este Soy Yo' : The Politics of Representation of a Texas-Mexican Folk Artist"

Swarthmore College, Swarthmore, Pennsylvania

B.A. with Distinction in Anthropology ; Phi Beta Kappa

EMPLOYMENT: UNIVERSITY OF TEXAS at AUSTIN, 1996-Present

Director, Social Justice Internship Program. Schusterman Center for Jewish Studies, University of Texas at Austin

Associate Professor of Instruction, Department of Anthropology; Schusterman Center for Jewish Studies University of Texas at Austin

EMPLOYMENT: MUSEUMS, CULTURAL ARTS ORGANIZATIONS

Museum of International Folk Art, Santa Fe, New Mexico

- **Director and Guest Curator, Gallery of Conscience (GoC)**, a center for civic engagement exploring social justice and human rights issues catalyzed by the words and works of contemporary folk artists, Exhibition lab issues explored in the GoC include women's empowerment, natural disaster, HIV/AIDS, immigration, and the global marketplace, 2010-2017.

The Bob Bullock Texas State History Museum , Austin, Texas

- **Project Director and Guest Curator** "Forgotten Gateway: Coming to America Through Galveston Island," an NEH-funded traveling exhibit and multimedia program, 2005-2012 (opening February 21, 2009.)
- **Guest Curator**, "It STILL Ain't Braggin' If It's True," temporary exhibit celebrating the people, events and stories of Texas through objects worth braggin' about, May 26-September 10, 2006
- **Guest Curator and Catalogue Editor**, "It Ain't Braggin' If It's True," Temporary Exhibit, March-October 2001.
- **Objects Curator**, Planning, Research and Design Group, Ltd. July 1998-2001

International Folk Art Market, Santa Fe, New Mexico

- **Chair, Artisan Selection Committee**, Artisan Selection Process 2007-2013

Texas Folklife Resources, Austin, Texas

- **Project Coordinator**: Community Residency Program: Folk Musicians in Rural Tx, 2003-2004

Seton Healthcare Ministry

- **Project Director and Executive Producer**: "Century of Care": Oral History Video on the occasion of the Daughters of Charity of St. Vincent de Paul's Centennial in Austin, Texas, 2002

Guadalupe Cultural Arts Center

- **Project Ethnographer**, "Gateways: International Collaborations in the Arts. Ethnographic Documentarian for a collaborative dance project: "De Fronteras, Viajes, y Mariposas." 2001

Smithsonian Institution, Office of Folklife Programs, Washington DC

- **Exhibit Consultant**, Young Toy Makers Project, a proposed exhibit for the 2,000 American Folklife Festival, May-September 1998

Texas Memorial Museum, University of Texas at Austin

- **Guest Curator**, "Mexican Toymakers in Transition". October-December, 1997

Museum of International Folk Art, Santa Fe, New Mexico

- **Project Co-Director , Guest Curator, Catalogue Co-Editor** , "Recycled, Re-Seen: Folk Art from the Global Scrap Heap", an NEH-funded traveling exhibit and multi-media project; 1st Place winner, 1997 AAM Curator's Committee Exhibition Award. 1991-1996
- **Smithsonian Institution, Office of Folklife Programs. Washington, D.C.**Presenter, "Texas Mexican Popular Arts Exhibit," American Folklife Festival, Summer 1987 Research Assistant, "Texas Crossroads: the Folk Arts of Agriculture," an exhibit at the Texas State Fair. 1984

SELECTED PUBLICATIONS:

- "Holocaust War Games: Playing with Genocide:," In *Toys and Communication*, edited by Luisa Magalhaes and Jeffrey Goldstein. Palgrave Macmillin Press.2018.

- “Between Two Worlds: Incubating a New Approach to Community Engagement and Civic Responsibility in an Art Museum.” In *Interpreting Immigration at Museums and Historic Sites*, edited by Dina A. Bailey. AASLH Series. Rowman and Littlefield. 2018.
- “Designing for Outrage: Inviting Disruption and Contested Truth into Museum Exhibitions,” With Barbara Lau and Jennifer Scott. In *Exhibition* vol 36, no. 1(spring 2017).
- “Folk Art and Social Change in an American Museum,” With Marsha Bol. In *Folklife and Museums: Selected Readings*, edited by Kurt Dewhurst, Patricia Hall and Charles H. Seemann, Jr., Rowman and Littlefield, 2017.
- “Like a Jazz Song: Designing for Community Engagement in Museums” In *Intersections: Folklore and Museum Education. Journal of Folklore and Education*. Vol 3, 2016.
www.locallearningnetwork.org
- “*It Ain't Braggin If It's True*,” Museum Catalogue Editor. Texas State History Museum. Austin, 2001.
- *Recycled, Re-Seen: Folk Art From the Global Scrap Heap*, co-ed, with Charlene Cerny. Abrams Press, New York. Spring 1996

SELECTED HONORS AND AWARDS:

- **Outstanding Community Based Learning Instructor, Center for Community Development, Provost, University of Texas at Austin, 2021**
- **President’s Award for Global Learning.** Subsaharan Africa. Inter-profesional Education in Community Health, Eldoret, Kenya. 2019
- **International Toy Research Association, ITRA-BTHA Senior Award.** ITRA Conference, Paris, France. 2018
- **Council of Museum Anthropology, Michael Ames Award for Innovation in Museum Exhibitions.** 2018 (with Marsha Bol)
- **National Endowment for the Arts, Folk Arts and Social Change Project I and II, Gallery of Conscience, Museum of International Folk Art, Santa Fe, NM.** 2016, 2017
- **International Coalition of Sites of Conscience, Project Support Fund, for innovative educational outreach in conjunction with Gallery of Conscience exhibition, Let’s Talk About This: Folk Artists Respond to HIV/AIDS, 2015**
- **Innovation Lab Grant for Museums, American Alliance of Museums.** Awarded to three museums annually for innovative projects in education and community engagement. 2013-2014
- **Ellie Kongas Miranda Award, Honorable Mention.** Women’s Studies Section, American Folklore Society, for curating “Empowering Women: Artisan Cooperatives that Transform Communities,” a traveling exhibition of the Museum of International Folk Arts, Gallery of Conscience, 2011
- **Summerlee Scholar in Residence, Bullock Texas State History Museum, 2007-2009**
- **Pozen Scholar in Residence, Schusterman Center for Jewish Studies, University of Texas at Austin, 2009**
- **National Endowment for the Humanities, Director, We the People Award for consultation, planning and implementation of innovative museum project in community engagement, Forgotten Gateway: Coming to America through Galveston Island, 2004-2009**
- **Texas Association of Museums, Gene Fowler Silver Award for Publication for Bob Bullock Teas State History Museum’s exhibit catalogue, It Ain’t Braggin’ If It’s True (publication author), 2001.**
- **American Association of Museums, Curators Committee Exhibition Award First Place for exhibition, *Recycled, Re-Seen: Folk Art from the Global Scrap Heap* (Project Director and Guest Curator). 1997.**
- **Curator's Committee Exhibition Award, American Alliance of Museums, for *Recycled, Re-Seen: Folk Art from the Global Scrap Heap*, Museum of Int. Folk Art, 1997**
- **Fellowship for Independent Scholars, National Endowment for the Humanities, 1992-1993**

Orlando José Hernández

(b) (6)

e-mail: ohernandez@hostos.cuny.edu

EDUCATION

Ph.D. in Spanish, New York University, NY, January 1993.

M.A. in Spanish, New York University, NY, 1976. Major: Latin American Literature

B.A. Magna Cum Laude, Haverford College, Haverford, Pa., 1973. Majors: Political Science and Spanish

TEACHING AND ADMINISTRATIVE EXPERIENCE

Professor emeritus, Modern Languages Unit, Humanities Department, Hostos Community College-CUNY. Retired in 2017.

Chairperson, Humanities Department, Hostos Community College: 2001-2002.

Coordinator of the Modern Languages Unit: 1986-1989, 2001-2002, and of the following events, college- and university-wide:

- Academic Coordinator: *Hostos & Martí 2003: A Commemoration*, a series of academic, cultural and artistic events and activities at Hostos Community College, which included the master lecture series *Hostos & Martí: Their Lives, Work and Legacies*, and the symposium *Hostos and Martí in New York City* (November 19-23, 2003).
- Co-Coordinator, *Visions of Freedom for the Americas: Eugenio María de Hostos & José Martí in 19th-Century New York*, National Endowment for the Humanities-sponsored Summer Seminar, June 28-July 23, 2005, at Hostos Community College-CUNY. In collaboration with Dr. Lucinda Zoe. See webpage: http://www.hostos.cuny.edu/library/VOF_hostos_marti/Hostos_marti1.htm .
- Developed and taught two courses on Hostos and Martí, which are part of the Humanities Department offerings: SPA 2260/CUP 3360: Life and Works of Eugenio María de Hostos; and SPA 2250/CUP 3350: Hostos and Martí: Trailblazers for Freedom and Progress in the Americas (2002-04)
- Coordinator, *Hostos & Martí: Their Lives, Work and Legacies (A Master Lectures Series)*, with Shehrezada (Chiqui) Vicioso, Julio Ortega, and Juan Mari Brás, at Hostos Community College, 2003, with the support of a grant from the New York Council for the Humanities.
- Facilitator of workshop titled *Teaching Hostos at Hostos*, at Hostos Community College, to integrate this author's works into the curriculum, as part of a grant from the National Endowment for the Humanities, June 2003.

- Co-coordinator, *Neruda en el Corazón: Commemoration of the Centennial of Pablo Neruda, 1904-2004. A Poet Laureate for the Americas*, at Hostos Community College, Fall 2004, which included a series of cultural and academic events, as well as a gala concert and a symposium that took place at Hostos Community College on September 22 and 23, 2004.
- Co-coordinator, *Hostos 175 Anniversary Celebration*, a year-long series of events at Hostos Community College, commemorating Eugenio María de Hostos's multifarious achievements, 2014-2015. Events included a series of lectures, forums, an essay contest, two plays, a faculty workshop, a *Colloquium on Eugenio María de Hostos* on 14 November 2014, and curricular integration of Hostos's writings into more than 25 different courses offered by faculty from different departments at Hostos Community College.

SELECTED PUBLICATIONS

Books

Eugenio María de Hostos, *50 Aphorisms / 50 Aforismos*. Selection and translation with an introduction by Orlando José Hernández. Hostos Community College, 2017.

Graciany Miranda Archilla, *Hungry Dust / Polvo hambriento*. Introduction and translation into Spanish by Orlando José Hernández. Nueva York, Latino Press, 2004.

Elizabeth Bishop, *Antología poética*. Critical study, translation and chronology by Orlando José Hernández. Madrid, Visor, 2003. Bilingual edition.

Eugenio María de Hostos, *En barco de papel / In a Paper Boat*. Introduction and joint translation by Elizabeth Macklin and Orlando José Hernández. New York, Moria, 1989. Bilingual edition.

Articles

“Testimonio íntimo y crítica del mito neoyorquino en *Fragmentos de Nueva York I*, de Dionisio Cañas.” *Monograma. Revista Iberoamericana de Cultura y Pensamiento*. Abril 2019, No. 4, 94-108.

“Eugenio María de Hostos: Nineteenth-Century Progressive Educator.” *Lápiz*, No. 2, Latin American Philosophy of Education Society, 2015, 99-128.

“La navegación de Hostos: islas, mares, continentes de la libertad.” Speech given at the Commemoration of Hostos, on January 11, 2014 in Mayagüez, Puerto Rico. In print at website:

Mayagüez sabe a mangó, <http://www.mayaguezsabeamango.com/images/documentos/ojh-hos-tos.pdf> .

“Hugo Margenat: Poeta de nuestra contemporaneidad”. *Exégesis*, Universidad de Puerto Rico en Humacao, Año 21, Núm. 61-63, 2008, 31-57.

“Nueva York como centro de traducción de y para el mundo hispánico.” Entry on translation as collaboration to article by Dioniso Cañas titled “Nueva York: centro y lugar de tránsito del nomadismo cultural hispano” On the subject of translation in Hispanic literatures in New York,” *Literaturas Latinoamericanas. Historia comparada de las formaciones culturales*. Mario J. Valdés and Djelal Kadir, eds Vol II, Oxford University Press, 2004, 692-93.

“Graciany y la horrible hecatombe.” “En Rojo,” *Claridad*, San Juan, P.R., 18-24 de agosto de 2000, 21.

“Texto para desolvidar a Graciany.” “En Rojo,” *Claridad*, San Juan, P.R., 7-13 de abril de 2000, 22-23. Includes my Spanish version of three poems from his book *Hungry Dust*: “Más que mar, bendecir”, “Caravana de cisnes, rosas y versos”, “Salvar la locura del mar.”

“Wallace Stevens traducido en la *Revista de Avance*.” *Unión*, La Habana, Año IX, No. 30/enero-marzo 1998, 37-40.

“José Rodríguez Feo y Wallace Stevens: Los poemas de la correspondencia” [Critical note on the poems which issue from the correspondence between Stevens with Rodríguez Feo.] *Revista Atlántica Poesía*, Cádiz, No. 17, 1998, 93-100.

‘Las uvas y el caracol de escritura sombría’: Lezama.” *Tercer Milenio*, New York, Año IV, No. 1, 1997, 17-29.

Translations

(b) (4)

Palabra de Mujer/A Woman's Word: Translations for Broadway Show, directed by Miriam Colón, at The Puerto Rican Traveling Theater, N.Y. September 2012. Translation of the literary texts: Soledad Romero's “Palabra de Mujer” / “A Woman's Word”; and Ana Lydia Vega's “Cuatro selecciones por una peseta” / “Four Picks for a Quarter”; Olga Nolla's “La educación sentimental” / “The Sentimental Education”; Tere Marechal's “El secuestro”/“The Kidnapping”; Desi Moreno-Penson's “Don't Know It Till You Try It”/“No sabes si te gusta sin probarlo.”

Elizabeth Macklin, "Canto de amor a los líderes del mundo," "Imagina." "Juno intercede en el jardín de rosas," "La merienda imaginaria," "Cambio de hora," *Poesía*, Carabobo, Venezuela, No. 142, marzo-junio 2006 (Vol. XXVI, No.1), 22-26.

Graciany Miranda Archilla. "One for the Lonely Trail" / "Para el camino solitario." Critical note along with translation into Spanish of part III of the book *Hungry Dust* (1988), *Revista de Estudios Generales*, UPR-Recinto Universitario de Río Piedras, Año 14, Núm. 14, julio 1999-junio 2000, 9-45.

Wallace Stevens. Translation into Spanish of the poems that issue from the correspondence between Stevens and Rodríguez Feo: "Plática con José Rodríguez Feo," "Crónica del hombre común," "La novela," "Alguien compone una piña." *Revista Atlántica Poesía*, Cádiz, No. 17, 1998, 101-119.

Ted Hughes. Selection of poems from *Birthday Letters*, Alfred A. Knopf, 1998: "Te disgustó España," "Aprehensiones," "St. Botolph's," "18 Rugby Street." *Revista Atlántica poesía*, Cádiz, No. 16, 1998, 99-115.

Wallace Stevens. Selection of letters from *Secretaries of the Moon...* (*Op. cit.*), *La Gaceta de Cuba*. La Habana, Cuba, UNEAC, February 1987, 7-9.

John Ashbery. "Autorretrato frente a un espejo convexo." *Eco*, Bogotá, Tomo XXI/1, No. 187, mayo 1977, pp. 86-100. Reproduced in *8 poemas*, Bogotá, Centro Colombo-Americano, 1979, 27-43.

José Lezama Lima. Selection of poems translated from Spanish into English: "Ah that You Escape," "The Pavilion of the Void," "Fragments of Night," "The Gods," *Review*. New York, Nos. 21/22, Fall-Winter 1977, 32-53.

Didactic Materials: Reading Guides

Guía de lectura de "El Alquimista", de Paolo Coelho. Modern Languages, Hostos Community College, 2004, 39 pages.

Guía de lectura de "Don Quijote de la Mancha (edición abreviada), de Miguel de Cervantes Saavedra". Editor and co-author. Modern Languages, Hostos Community College-CUNY, 2003, 93 pages.

Guía de lectura para las "Memorias de Bernardo Vega". Editor. Modern Languages, Hostos Community College-CUNY, 1998, 86 pages.

Molly Garfinkel

(b) (6)

Professional Experience

City Lore, NY, NY

2011 to Present

Co-Director

2022 to Present

Organizational strategy and development, fundraising and budget maintenance; special events and public programs; marketing; staff and board management

Director, Place Matters Program

2011 to Present

Community outreach and engagement; historic preservation and urban planning advocacy; grant writing; archival research; fieldwork; academic publication; university lectureships; program promotion and communications; website and archive maintenance; exhibition development; event planning and presentation; special projects

Sandy Spring Museum, Sandy Spring, MD

2010

Curatorial fellow

Re-conceptualization of museum's permanent introductory gallery display; production of comprehensive exhibition manual including narrative, panel text, and object sheets

University of Virginia, Charlottesville, VA

2008 to 2009

Research Assistant

Research Assistant in the Department of Architectural History, *The English Medieval Architecture Project*

Maryland Historical Trust, Crownsville, MD

2007 to 2008

Assistant to the Director of Cultural Conservation Program

Archiving; exhibition curation; organization and facilitation of Maryland Traditions Gathering and Master Showcase Weekend

Maryland Historical Society, Baltimore, MD

2007 to 2008

Museum Educator

Directing on-site and in-school museum educational workshops; development of curricula and object-based workshops

Archer, Inc., Annapolis, MD

2007

Archaeological Field Technician and Research Assistant

Phase I archaeological surveys, State Historic Preservation Office research, preliminary report writing, artifact cataloguing and processing

Taconic Research, Albany, NY

2005 to 2006

Archaeological Field Technician and Research Assistant

Education

University of Virginia, Charlottesville, VA **2008 to 2010**

Masters of Architectural History; Lambert-Woods Travel Scholarship recipient; Omicron Delta Kappa National Leadership Honor Society Membership

Wesleyan University, Middletown, CT **2001 to 2005**

Bachelor of Arts; Major Art History

Publications

"Community Anchors: Sustaining Religious Institutions, Social Clubs, and Small Businesses that Serve as Cultural Centers for their Communities" (2020). National Endowment for the Arts, Office of Research & Analysis. <https://www.arts.gov/sites/default/files/Research-Art-Works-City%20Lore.pdf>

"Place Matters: Rooting Conservation in Community." *The Journal of American Folklore*, vol. 132, no. 526, 2019: 412-430. JSTOR, www.jstor.org/stable/10.5406/jamerfolk.132.526.0412.

"NYSCA Living Traditions: Safeguarding Tradition Beyond the Physical Archive." *The City Amplified: Oral Histories and Radical Archives*, ed. Prithi Kanakamedala and Allison Guess. (New York City: The Center for the Humanities, CUNY, May 2019). <https://cuny.manifoldapp.org/projects/the-city-amplified>

"Self-Renewal and Community Identity in Two Bridges" with co-author Kerri Culhane. *LA +: University of Pennsylvania School of Design Interdisciplinary Journal of Landscape Architecture*. Issue. 5, Spring 2017. <http://laplusjournal.com/ISSUE-05-IDENTITY>

"Sesame Flyers International." *Voices: The Journal of New York Folklore*. Vol. 42 (Spring-Summer 2016). <http://www.nyfolklore.org/pubs/voic42-1-2/sesameflyers.html>

"Preserving a Hometown Corner for Posterity: Casita Rincón Criollo as a Traditional Cultural Property." *CultureWork*. Vol. 18, No. 1 (Eugene: University of Oregon, January 2014). <http://culturework.uoregon.edu/2014/01/29/january-2014-vol-18-no-1-preserving-a-hometown-corner-for-posterity-casita-rincon-criollo-as-a-traditional-cultural-property-molly-garfinkel>

BIO

Elena Martínez is the Co-Artistic Director of the Bronx Music Heritage Center a gallery and performance space which presents programs celebrating the Bronx's musical and artistic legacy. She received a MA in Anthropology and an MA in Folklore from the University of Oregon and has been a Folklorist at City Lore since 1997 where she has curated exhibits, organized public programs, did research/fieldwork for Place Matters, coordinated the City Lore Documentary Institute, and oversaw the City Lore image archives. Her work included getting Casa Amadeo (the longest continually-run Latin music store in NYC) nominated to the National Register of Historic Places (the first nomination relating to the Puerto Rican experience on the mainland); and nominated master Puerto Rican lacemaker (the art of *mundillo*) Rosa Elena Egipciano for a NEA National Heritage Award.

She co-produced the documentary, *From Mambo to Hip Hop: A South Bronx Tale*, which aired on PBS in September 2006 and won the NCLR's (National Council of La Raza) 2007 ALMA Award for Best TV Documentary. She was a producer for the documentary, *We Like It Like That: The Story of Latin Boogaloo*, which premiered at the SXSW Festival in 2015. She was also a producer on the short documentary, *Eddie Palmieri: A Revolution on Harlem River Drive* (Red Bull Academy 2016). Elena curated the exhibition, "¡Que bonita bandera!: The Puerto Rican Flag as Folk Art," and was the Assistant Curator for the exhibit, "Nueva York: 1613-1945" at El Museo del Barrio (2010). She co-curated the exhibit, *Las Tres Hermanas: Art & Activism*, with Joe Conzo Jr. which was featured at the Bronx Music Heritage Center and the Center for Puerto Rican Studies in 2017.

She has contributed to *Latinas in the United States: An Historical Encyclopedia* by historians Virginia Sánchez Korrol and Vicki L. Ruíz (Indiana University Press 2006); *Women's Folklore & Folklife: An Encyclopedia of Beliefs, Customs, Tales, Music, and Art* (ABC-CLIO, 2008); *Lox Stocks and Backstage Broadway: Iconic Trades of New York City*, edited by Nancy Groce. (Smithsonian Institution, 2010); and *The Dictionary Caribbean and Afro-Latin American Biography*, edited by Franklin W. Knight and Henry Louis Gates Jr. (Oxford University Press, 2016). Other articles include, "Flyin' High: Kite Flying from the Silk Road to Roosevelt Avenue" in *New York State Folklife Reader: Diverse Voices* edited by Elizabeth Tucker (2013) and "¡Que Bonita Bandera!: Place, Space and Identity as Expressed Through the Puerto Rican Flag" in *Public Performance: Studies in the Carnivelesque and Ritualesque* (2017). Other articles and reviews have been published in professional journals such as *Centro: The Journal of Puerto Rican Studies*, the *Journal of American Folklore* and *Voices*. In 2013 she gave the Botkin Lecture for the American Folklore Center at the Library of Congress, "I'd Still Be Puerto Rican, Even if Born on the Moon: Puerto Rican Migration and Community Through the Expressive Arts."

She sits on the Board of Directors for Los Pleneros de la 21, the Historic District Council's Board of Advisors, Evelina 100 Planning Committee and the Centennial Exhibition Advisory Committee for the Museum of the City of New York. She was also a member of the Community Advisory Board for Steven Spielberg's 2021 film adaptation

of *West Side Story*. She has been awarded a 2013 BOROMIX Puerto Rican Heritage Award, Comité Noviembre's *Lo Mejor de Nuestra Comunidad* 2013 and a 2016 Community Award by El Maestro's Cultural & Educational Center. A current project involves researching the Afro-Puerto Rican participation in the 369th Regimental Band (the "Harlem Hellfighters") during WWI. She has been working with the 369th Regimental Historical Society and the World War I Centennial Commemoration "369th Experience" to archive the music sheets from the Historical Society and received a 2015 LARAS (Latin Academy of Recording Arts & Sciences) grant to aid in their preservation.

César Colón-Montijo

(b) (6)

* cc87@princeton.edu

EDUCATION

PhD, Ethnomusicology , Columbia University, New York	2018
Dissertation: <i>Specters of Maelo: An Ethnographic Biography of Ismael 'Maelo' Rivera</i>	
MA, Ethnomusicology , Columbia University, New York	2013
Thesis: <i>The Practices of Plena at La Casita de Chema: Affect, Music and Everyday Life</i>	
Masters, Anthropology and Audiovisual Communication , University of Barcelona, Spain	2005
Thesis: <i>Represento</i> , Short Documentary Film	
BA, Communications University of Puerto Rico, Río Piedras Campus, Puerto Rico	2003

PROFESSIONAL APPOINTMENTS & TEACHING EXPERIENCE

Princeton University

- Presidential Postdoctoral Research Associate, Department of Spanish & Portuguese** Fall 2019 –
- Complete a series of two scholarly essays and finish a book-manuscript
 - Design and teach Music and Migration in the Caribbean, a 400-level undergraduate/graduate seminar
 - Co-design and co-teach Puerto Ricans Under U.S. Empire: Memory, Diaspora, and Resistance, a 300-level undergraduate seminar which transitioned this seminar to virtual learning due to COVID-19
 - Advise three undergraduate students working on their senior theses

Columbia University

- Lecturer, Department of Music** Fall 2018 – Spring 2019
- Imparted two undergraduate courses per semester: Music Humanities: Masterpieces of Western Music, a core, survey-type class, and Topics in Music and Society, an ethnomusicology class
- Lecturer, Center for the Study of Ethnicity and Race** Spring 2019
- Imparted the Senior Project Seminar, a weekly writing workshop for eight undergraduate students working senior thesis projects
 - Served as liaison between students and their thesis advisors
 - Organized the Annual Undergraduate Research Symposium in collaboration with CSER's administrators
- Manager, GSAS-Leadership Alliance Summer Research Program** Summer 2018
- Directed the Office of Academic Diversity's daily activities regarding the Summer Research Program for seventeen underrepresented minority undergraduates, including coordinating the administrative details for event planning and programming
 - Supervised six doctoral students working as Graduate Student Mentors teaching a weekly undergraduate seminar and advising undergraduate students on their research
 - Designed the program assessment portfolio including an undergraduate student survey, Graduate Student Mentors' evaluations, and the manager's assessment and recommendations
- Instructor, Center for the Study of Ethnicity and Race** Spring 2018
- Imparted the Senior Project Seminar, a weekly writing workshop for sixteen undergraduate students working senior thesis projects
 - Co-organized the Annual Undergraduate Research Symposium

Graduate Student Fellow, Unpayable Debt Working Group 2016 – 2018

- Collaborated in the production of Caribbean Syllabus: Life and Debt in the Caribbean, a digital resource to think and teach about Puerto Rico and the larger Caribbean's five hundred-year history with debt crisis.
- Assisted in the coordination of bi-semester meetings for this working group hosted by the Center for the Study of Ethnicity and Race and the Center for the Study of Social Difference at Columbia University

Preceptor, Center for the Study of Ethnicity and Race Fall 2017

- Assisted the main instructor in teaching Modes of Inquiry, a research seminar focusing on race and ethnicity
- Facilitated the Senior Project Seminar, a weekly writing workshop for sixteen undergraduate students working senior thesis projects

Diversity Intern, Office of Academic Diversity, GSAS 2016 – 2017

- Designed and lead the inaugural Office of Academic Diversity Research Collective, comprised of interdisciplinary PhD students conducting research that impacts underrepresented groups, including writing the program description, call for applications, and midterm program plans and goals
- Evaluated applications and lead interviews alongside the Assistant Dean of Academic Diversity, and co-organized the inaugural OAD Research Symposium
- Co-authored an assessment survey, facilitated an assessment focus group, and wrote an evaluation portfolio about the programming

Graduate Student Mentor, GSAS Summer Research Program Summers 2015 – 2017

- Taught a weekly seminar for undergraduate students (fifteen in total over three summers) coming from underrepresented groups
- Advised students developing research and presentation for the Leadership Alliance National Symposium

Instructor, Department of Music Spring 2012 – Spring 2017

- Taught the course Music Humanities: Masterpieces of Western Music, a core survey-type class
- Assisted main instructors for the courses: Salsa, Soca, Reggae: Popular Musics of the Caribbean, Music Humanities: Masterpieces of Western Music, and Listening and Sound in Cross-Cultural Perspectives

Administrative Assistant, Center for Ethnomusicology, 2016

- Assisted the planning and running of scholarly talks and music performances, and managed the inventory and equipment lending register

University of Puerto Rico, Río Piedras

Instructor, Interdisciplinary Studies Department Spring 2008

- Developed the syllabus and taught seminar *Online journalism and Documentary Production*
- Arranged and supervised internships for students in grassroots media outlets
- Supervised the design of a student-run blog to publish diverse class projects

Sacred Heart University, Puerto Rico

Instructor, Communications Department 2005 – 2011

- Taught the courses: Introduction to Mass Communication Theory, Fundamentals of Journalism, and Writing of Journalistic Genres: Hard News, Specialized Reports Opinion Pieces, and Profiles
- Created syllabus taught the course Reading and Writing the Journalistic/Literary Chronicle
- Designed and hosted blogs containing online forums, assignments, and in-class teaching strategies

PUBLICATIONS

Books

(b) (4)

Colón-Montijo, César, Ed. *Versado y de larga duración*, Dinorah Marzán. San Juan: La Impresora, 2017.

Colón-Montijo, César. *Viaje a la casita: Notas de plena en el Rincón Criollo*. San Juan: Editorial Instituto de Cultura Puertorriqueña, 2016

Colón-Montijo, César, Ed. *Cocinando suave: ensayos de salsa en Puerto Rico*. Second Edition. San Juan: Ediciones Callejón/Caracas: Fundación Editorial El Perro y La Rana, 2016

Articles

Colón-Montijo, César. “Her Name Was Doña Margot”. *Small Axe: A Journal of Criticism*, 2021.

Colón-Montijo, César. “Mi Jaragual: Masculinidade precária, soberania e farmacolonialidade aural na salsa de Ismael ‘Maelo’ Rivera”. *Revista ECO-PÓS Vol.23, No.1*, Rio de Janeiro, 2020.

Colón-Montijo, César. “Versado y de larga duración, de Dinorah y Maelo.” In *Versado y de larga duración*, Dinorah Marzán. San Juan: La Impresora, 2017.

Colón-Montijo, César. “Maelo, El Sonero Mayor: Theorizing Song and Soneo as a Medium of Mutuality.” In *Rhythm & Power: Performing Salsa in Puerto Rican and Latino Communities*, edited by Derrick L. Washington, Priscilla Renta and Sydney Hutchinson. pp. 59–82. New York: Centro Press, 2017.

Book Reviews

Colón-Montijo, César. “Theorizing Glissant: Sites and Citations.” In *Caribbean Studies*, Vol. 44, Nos. 1, 236-241. Institute for Caribbean Studies, University of Puerto Rico, Río Piedras, 2016.

Colón-Montijo, César. “Reason and Resonance: A History of Modern Aurality.” In *El oído pensante*, vol. 1, no 1. Buenos Aires, Argentina, 2013.

Album Notes

Colón-Montijo, César. *Sonero: The Music of Ismael Rivera*, Miguel Zenón, Miel Music, New York and San Juan, 2019.

Colón-Montijo, César. *Los Pleneros de la 21 Live at Pregones*. New York: LP21, 2018.

Colón-Montijo, César. *Orquesta El Macabeo, Salsa Macabra Remastered*. Trujillo Alto, PR and Northampton, MA: Discos de Hoy/Peace and Rhythm, 2018.

Encyclopedia Entry

Colón-Montijo, César. “Plena” in *The Continuum Encyclopedia of Popular Music of the World*. London and New York: Continuum, 2013.

UNDERGRADUATE COURSES TAUGHT

Princeton University

Fall 2019 –

- Music & Migration in the Caribbean (Forthcoming, Spring 2022)
- Puerto Ricans Under U.S. Empire: Memory, Resistance & Diaspora

Columbia University

Fall 2012 – Summer 2019

- Undergraduate Senior Project Seminar
- Topics in Music & Society
- Music Humanities: Masterpieces of Western Music
- Listening and Sound in Cross-Cultural Perspectives
- Salsa, Soca, Reggae: Popular Musics of the Caribbean

University of Puerto Rico, Río Piedras Campus

Fall 2008

- Humanities in Action: Video-Documentary and Online Journalism

University of the Sacred Heart, Santurce, Puerto Rico

Fall 2005 – Spring 2011

- Reading and Writing the Journalistic/Literary Chronicle
- Writing Journalism Genres: Hard News, Specialized Reports Opinion Pieces, and Profiles

- Introduction to Mass Communication Theory
- Fundamentals of Journalism

APPLIED RESEARCH & PUBLIC SCHOLARSHIP

- Co-editor & co-facilitator, De coco y anis: un proyecto de amor para Rafael Cortijo** Summer 2020 –
- Co-design and facilitate t interdisciplinary book project together with Professor Marissel Hernández-Romero from Alfred University, to support a group of Afro-Puerto Rican artists and writers paying tribute to Puerto Rico’s preeminent black musicians of the 20th century amidst today’s struggle for racial justice
- Advisory Committee Member, Bomplenazo Festival** 2017 –
- Co-design with other committee members the programming for this bomba and plena biennial music festival in New York City in 2018, and the Fall 2020 Digital Bomplenazo due to Covid-19
 - Co-design the other committee members the festival mission and future vision as we work to make it into a multi-city Puerto Rican diaspora celebration for upcoming editions
- Consultant, Ismael Rivera Foundation** 2015 – 2021
- Consult on the development of the foundation’s website, museum project, and public event series
- Consultant, Las Casitas Survey Project** 2016
- Consulted on the historical and contemporary cultural value of casitas in New York City based on my research about La Casita de Chema-Rincon Criollo for this project with City Lore for the National Park Service's Under-Represented Communities Initiative, New York

MEDIA PROFESSIONAL EXPERIENCE

Editorial Experience

- Board Member/Columnist, 80 Grados, Web Magazine, Puerto Rico** 2011 – 2018
- Founding board member and writer of musical and cultural articles mainly about plena, salsa, and media
- Editor, Versado y de larga duración, La Impresora, Puerto Rico** May 2017
- Conceptualized and facilitated the publication of the third, posthumous edition of poem book written by Dinorah Marzán in 1987
- Editorial Board Member, Current Musicology, Columbia University** 2014 – 2017
- Reviewed articles for the Department of Music graduate student journal
- Editor, Cocinando Suave: Ensayos de salsa en Puerto Rico, Venezuela and Puerto Rico** 2015 – 2016
- Conceptualized, edited, and wrote the introduction, of this landmark salsa collection with publishers in Venezuela and Puerto Rico, with eighteen authors working at universities in the U.S. and Puerto Rico

Documentary Filmmaking and TV Production

- Research and Storytelling Consultant, Bartolo, ethnographic film, Puerto Rico** 2018 – Present
- Provide advice on research, proposal, and storytelling design for a feature-length documentary about the occupation of an abandoned school building by a disenfranchised rural community in Puerto Rico
- Instructor, ACAMPADOC, Panama** October 2014/2015
- Taught course on documentary research design and mentored young filmmakers in this documentary filmmaking lab
- Researcher and Writer, Sonó Sonó, Tite Curet, Documentary, Puerto Rico** 2011
- Co-authored the script and conducted the research for the 2011 Banco Popular Special about the life and legacy of Catalino Curet Alonso, salsa’s utmost song writer
- General Producer and Researcher, Zona Franca, WIPR, Puerto Rico** January 2007 – August 2010
- Conducted research, wrote scripts, and/or co-directed nine one-hour documentaries on topics such as the prison system in Puerto Rico, grassroots political organizations, and alternative educational programs,
 - Designed midterm and long-term production goals for our independent documentary production company

- Administered the budget, coordinated production calendar, hired assistant producers, camera, sound, and editing specialist, and supervised student interns
- Director/Producer, *Represento*, Barcelona, Spain** 2005
- Directed, researched, produced, and edited short documentary film as Master’s Thesis project about a Dominican teenager migrant living in Barcelona who performed reggaeton songs as a part of a theater of the oppressed course in junior high school
- Associate Producer, *Cultura Viva*, Puerto Rico** 2001 – 2003
- Assisted in the production of daily cultural TV show, wrote, and produced short video reportages on diverse cultural matters
- Director/Producer, *Día Nacional de la Zalsa: La Clave de un Pueblo*, Puerto Rico** 2002
- Directed and co-produced a short documentary film about the national day of salsa in Puerto Rico

Radio Journalism

- Co-Producer, Writer and Host, University Radio at the University of Puerto Rico** 2007 – 2011
- Wrote scripts, designed playlists, and conducted live and recorded interviews for *Salsoteca*, a weekly two-hour radio show
- Conducted research, wrote scripts, and produced the interview program, *Todo está en los libros*
- News Producer, University Radio at the University of Puerto Rico** 2005 – 2007
- Assisted News Director in setting midterm goals and planning midterm projects for news department, led a team of reporters in the production of daily news show, and supervised undergraduate student interns

DOCUMENTARY & JOURNALISM AWARDS

- Best Documentary Film – Suncoast Regional Emmy Awards 2012
Category: Cultural Documentary/Cinematography – *Sonó Sonó... Tite Curet*
- First Prize, National Journalism Award, Association of Puerto Rican Journalists 2008
Category: Radio Reporting – Series of even one-hour episode about Puerto Rican grass-roots organizations
- First prize, National Journalism Award, Overseas Press Club 2007
Category: Radio Reporting – One-hour documentary on the prison and street organization, ÑETAS
- Special Mention, National Journalism Award, Overseas Press Club 2006
Category: Radio Reporting – World Social Forum Coverage in Caracas, Venezuela
- First Prize, National Journalism Award, Overseas Press Club 2002
Category: Arts, Culture and Entertainment in TV – *Cultura Viva*, a daily TV cultural program

PUBLIC PRESENTATIONS

Conference Papers

- International Council Traditional Music—Latin America and the Caribbean 2020 Conference March 2020
Universidad de Ciencias y Artes de Chiapas, Tuxtla Gutiérrez, Chiapas México
Mi Jaragual: Masculinidades, precariedad y soberanía en la salsa de Ismael ‘Maelo’ Rivera
- Sound and Music in the Prism of Sound Studies International Conference January 2019
Centre de Recherché Sur Les Arts Et La Langage, Paris
Towards a Caribbean Anthropology of Sound, Illness, and Precarity
- Second Congress on Afro-descendancy in Puerto Rico October 2018
University of Puerto Rico, Río Piedras Campus
Carimbo: masculinidad herida, farmacolonialidad aural y conjuro en la música de Ismael ‘Maelo’ Rivera
- International Association for the Study of Popular Music-Latin American Chapter Conference June 2018
Music Conservatory of Puerto Rico
Carimbo: raza, farmacolonialidad y conjuro en la espectrología salsera de Ismael ‘Maelo’ Rivera

Inaugural Office of Academic Diversity Research Symposium, Columbia University <i>Aquí en Colobó: Relating Race, Nature, and Song</i>	April 2017
Aesthetic Afterlives, Comparative Literature Conference, Princeton University <i>Precarization, Musical Kinship, and the Specters of Salsa in the Caribbean/Latin American Aural Public Sphere</i>	September 2016
Caribbean Philosophical Association, University of Connecticut. <i>Sonero Mayor: Ismael 'Maelo' Rivera as Ethnographer of the Human Constellation</i>	June 2016
Society of Ethnomusicology, Austin, TX. <i>Ecuajei: Traces of the Sacred in Ismael 'Maelo' Rivera's Salsa</i>	December 2015
Caribbean Philosophical Association, Playa del Carmen, México. <i>Narrating Secrecy in Music/Sonic Ethnography</i>	June 2015
Latin American Studies Association, San Juan, PR <i>Maelo y Cortijo: Amistad, sonoridad y clave</i>	May 2015
Society of Ethnomusicology, Pittsburgh <i>Let My People Never Lose La Clave: Ismael Rivera and the Mourning of Voice</i>	November 2014
Boricua Rhythms Conference, Albany, NY <i>The Practices of Plena at La Casita de Chema: Affect, Music and Everyday Life</i>	October 2012
SALISES 50 50. Kingston, Jamaica. <i>The Practices of Plena at La Casita de Chema: Affect, Music and Citizenship</i>	August 2012
Invited Speaker, Chair, Moderator, Host	
Speaker, El Calle 24 Film Festival online pre-screening commentary on the film, <i>Ruben Blades is Not My Name</i> , Our Lady of the Lake University, San Antonio, TX	October 2020
Panelist, <i>Ismael Rivera y Portobelo</i> – Online Conversation Antropólogos Asociados, Panama City, Panama	October 2020
Moderator, Online Concert & Conversation Sessions with bomba and plena musicians Bompleno Digital 2020	October 2020
Host: Concert in Honor of Afro-Puerto Rican, Bronx Living Legend Benny Ayala Bronx Music Heritage Center & City Lore, Bronx, NYC	May 2019
Moderator, Relator: <i>Una conversación vital, notas sobre el cartel de Julio</i> Symposium: Regímenes de alteración: Literatura, droga y gobierno de la vida CLACS/King Juan Carlos I of Spain, New York University	November 2018
Panelist: <i>Maeleros and Maelistas: Mapping a Transnational Network of Devotion to Maelo</i> Dreams and Defiance: A World Re-Imagined through Social Music and Dance CLACS/King Juan Carlos I of Spain, New York University	October 2017
Panel Chair: <i>Urban Soundscape, History, and the City</i> Music & Sound Studies: Intersections, Boundaries, Opportunities	September 2017
Panel Moderator: <i>When the People Dance: Salsa Power and Performance in New York City</i> Rhythm & Power: Salsa in New York Exhibition, Museum of the City of New York	September 2017
Panel Speaker: <i>The City as Utopia and Labyrinth</i> Festival de la Palabra, San Juan	October 2016
Roundtable Speaker: <i>Plenas en Cadenas/Plenas in a Chain</i> Bronx Rising! Music, Film & Spoken Word of The Borough series, New York City Lore at the Bronx Music Heritage Center Laboratory	November 2012

FELLOWSHIPS AND GRANTS

Presidential Postdoctoral Fellowship, Princeton University	2019 –
Columbia University CSER's Senior Seminar Project Teaching Fellowship	2017 – 2018
Columbia University Graduate School of Arts and Sciences Teaching Fellowship	2012 – 2017
Ford Foundation Diversity Dissertation Fellowship Honorable Mention List	2016
George E. Haynes Fellowship	2015 – 2016
Institute of Latin American Studies at Columbia University, Summer Travel Grant	2013
Ford Foundation Diversity Pre-Doctoral Fellowship Honorable Mention List	2013
Columbia University Graduate School of Arts and Sciences Faculty Fellow	2011 – 2012

PROFESSIONAL AFFILIATIONS

International Association for the Study of Popular Music—Latin America	2017 –
Caribbean Philosophical Association	2015 – 2017
Latin American Studies Association	2015 – 2016
Society of Ethnomusicology	2014 – 2016

LANGUAGES

Spanish – Native Speaker; English – Professionally Fluent; Portuguese – Certified Reading Skills/Conversational Skills/Basic Writing Skills

REFERENCES

Pedro Meira Montero

Professor and Chair,
Department of Spanish & Portuguese,
Princeton University
pmeira@princeton.edu – (b) (6)

Ana Ochoa Gautier

Professor and Chair,
Department of Music,
Columbia University
ao2110@columbia.edu – (b) (6)

Chris Washburne

Associate Professor of Music, Ethnomusicology
Department of Music,
Columbia University
cjw5@columbia.edu – (b) (6)

BOBBY SANABRIA BIO

BOBBY SANABRIA is a seven-time Grammy nominated bandleader, drummer, percussionist, composer, arranger, educator, documentary film producer, multicultural warrior, activist, and Co-Artistic Director of the Bronx Music Heritage center. He has performed and recorded with a veritable Who's Who in the world of jazz and Latin music, as well as with his own critically acclaimed ensembles. His diverse recording and performing experience includes work with such legendary figures as Dizzy Gillespie, Tito Puente, Paquito D'Rivera, Charles McPherson, Mongo Santamaría, Ray Barretto, Marco Rizo, Arturo Sandoval, Roswell Rudd, Chico O'Farrill, Candido, Yomo Toro, Francisco Aguabella, Larry Harlow, Henry Threadgill, and the Godfather of Afro-Cuban Jazz, Mario Bauzá. He is a noted educator and clinician, he is on the faculty of the Jazz Department at NYU and the New School Jazz & Contemporary Music where he directs both schools' acclaimed Afro-Cuban jazz orchestras.

Bobby, the son of Puerto Rican parents, was born and raised in New York City's South Bronx. Inspired and encouraged by maestro Tito Puente, another fellow New York-born Puerto Rican, Bobby "got serious" and attended Boston's Berklee College of Music from 1975 to 1979, obtaining a Bachelor of Music degree and receiving their prestigious Faculty Association Award for his work as an instrumentalist. Since his graduation, Bobby has become a leader in the Afro-Cuban, Brazilian and jazz fields as both a drummer and percussionist, and is recognized as one of the most articulate musician-scholars of *la tradición* living today. Mr. Sanabria was the drummer with the legendary "Father of the Afro-Cuban Jazz movement," Mario Bauzá's Afro-Cuban Jazz Orchestra. With them he recorded three CD's (two of which were Grammy-nominated) which are considered to be definitive works of the Afro-Cuban big-band jazz tradition.

Bobby is featured in the documentary, *From Mambo to Hip Hop: A South Bronx Tale*, produced by City Lore, on which he was an Assistant Producer and on-air personality and which was broadcast on PBS in 2006 winning the 2007 ALMA Award for *Best Television Documentary*. Mr. Sanabria co-produced and was in the nationally broadcast documentary, *The Palladium - Where Mambo Was King*, for the BRAVO network which received the award for *Best Documentary for a Cable TV* in 2003. Mr. Sanabria was a consultant in the Smithsonian's historic four year traveling exhibit, *Latin Jazz: La Combinación Perfecta* and also featured in two of the exhibit's short films. He appears in the groundbreaking four hour documentary on Latin music aired nationally on PBS in the U.S.A. entitled, *Latin Music U.S.A.* in October, 2009 which is available on DVD and is featured in the interactive website. Mr. Sanabria was a presenter at the prestigious 2009 Aspen Ideas Festival speaking about this ground breaking series. His three part video instructional series, "Getting Started on Congas," originally released by DCI way back in 1995, now available through Alfred Music, set an industry standard by which all other instructional percussion videos must be judged by. He is the artist in residence at the Roberto Ocasio Memorial Latin Jazz Camp in Cleveland, Ohio. The camp provides musical instruction in the intricacies of Latin jazz performance for children 8 through 18 and is the only camp of its kind in the world.

His most current CD, *West Side Story: Reimagined*, was released in honor of the anniversary of Leonard Bernstein's 100th birthday and was performed at Lincoln Center and the Kennedy Center in Washington D.C. He is also the DJ for the *Latin Jazz Cruise* on WBGO in Newark, the premiere jazz station in the country.

Amanda Dargan

EDUCATION

- Ph.D., Folklore and Folklife. University of Pennsylvania, 1992.
- M.A., Folklore. Memorial University of Newfoundland, 1978.
- B.A., Contemporary Humanities. Converse College, 1972.

PROFESSIONAL EXPERIENCE

City Lore, Inc., Director of Education Special Projects, 2020 – present

- Oversee design, planning, implementation, documenting, and reporting of special projects in Education Program. 2020-present

City Lore, Inc., Director of Education. 1993 – 2020

- Oversaw all components of the Education Program including in-school and after-school arts and history education programs, professional development programs for teaching artists, classroom teachers, and adult learners.
- Wrote education grants and final reports and coordinate documentation and evaluation of all education programs.
- Designed and evaluated education programs and curriculum resource materials.

Queens Council on the Arts, Director of Folk Arts and Arts Education Programs, 1982-1993

- Managed Folk Arts and Arts-in-Education Programs, including in-school programs and professional development for teaching artists and teachers.
- Produced folk arts public programs, including an annual festival and concert series, publications, exhibitions, video documentaries, and audio recordings of Queens folk artists and folk art traditions, including City Play, an exhibition at the Museum of the City of New York in 1988.
- Wrote grants and final reports for Folk Arts and Arts Education Programs.

TEACHING EXPERIENCE

- Adjunct Associate Professor, Center for Worker Education, City University of New York. Jan. 2005 – 2008
- Adjunct Associate Professor, Humanities, Cooper Union. 2003 - 2004
- Adjunct Instructor, Folk Art Department, New York University, 1987.
- Adjunct Instructor, American Studies, George Washington Univ., 1980.
- Adjunct Instructor, Folklore Department, University of Pennsylvania. 1978

PUBLICATIONS

- “City Lore Interviewing Guide and Classroom Connections” with Karl Orozco. Journal of Folklore in Education. Vol. 6, 2019, Art of the Interview. <https://www.locallearningnetwork.org/wp-content/uploads/City-Lore-Pages-from-JFE-Vol-6-4.pdf>
- “What We Bring: New Immigrant Gifts.” Journal of Folklore in Education. Vol. 4, 2017, Newcomers and Belonging. <https://www.locallearningnetwork.org/wp-content/uploads/Dargan-from-JFEv4-2017-8.pdf>

<https://www.locallearningnetwork.org/wp-content/uploads/CL-Connections-Pages-from-JFE-Vol-6-5.pdf>

- "Some Things in My House Have a Pulse and a Downbeat: The Role of Folk and Traditional Arts Instruction in Supporting Student Learning." *Journal of Learning Through the Arts*, Vol. 10, Issue 1, 2014.
<https://escholarship.org/uc/item/3zq7s143>
- "Art at the Threshold: Folk Artists in an Urban Classroom." In, *Through the Schoolhouse Door: Folklore, Community, Curriculum*. Paddy Bowman and Lynne Hamer, Eds. Logan, UT: Utah State University Press, 2011.
- "Artists' Letters to Students." *CARTS Magazine*, Vol. 12, 2011-12.
- "You Eat What You Are: Foodways in Education," with Paddy Bowman and Steve Zeitlin. *CARTS Magazine*, Vol. 11, 2010.
- "Family Folklore." In, *The New Encyclopedia of Southern Culture*. Vol. 14 – Folklife. Ed. Glenn Hinson and William Ferris, Eds. Chapel Hill, N.C.: Univ. of North Carolina Press, 2010.
- *CARTS Magazine*. Co-Editor. 1994 – 2014.
- "Oral Poetry Traditions from Around the World." In, *Teachers and Writers Magazine*, Vol 30, No. 4, 1999, pp. 1 – 11.
- "City Play." With Steve Zeitlin. *Educational Leadership*. V. 57, No. 4, Dec. 1999-Jan. 2000, pp. 73-5.
- "City Play." With Steve Zeitlin. In, *Play from Birth to Twelve and Beyond: Contexts, Perspectives, and Meanings*. Doris Pronin Fromberg and Doris Bergen, Eds. NY: Garland Publishing, Inc., 1998.
- "City Play." With Steve Zeitlin. In, *The Encyclopedia of New York City*. Kenneth T. Jackson, Ed. New Haven, CT: Yale University Press, 1995.
- "She Comes by it Honestly: Folklore and Family Identity in a South Carolina Family," In, *A Celebration of American Family Folklore*, Holly Cutting-Baker, et al, Eds.
- "Karolos Tsakirian, Greek Bouzouki Maker," and "Theodosios Konstantinou: Greek Iconographer." In *Made by Hand - Played by Heart: A Guide to Traditional Arts in Queens*. N.Y.: Queens Council on the Arts, 1991
- *City Play*. With Steve Zeitlin. New Brunswick: Rutgers Univ. Press, 1990.
- "'Free, Gratis, and For Nothing': The Medicine Show Pitch." In *Vi-Ton-Ka Medicine Show Program Book*. N.Y.: American Place Theater. 1983
- "American Talkers: Expressive Styles and Occupational Choice." *Journal of American Folklore*. V. 96, 1983, 3-33.
https://www.jstor.org/stable/539832?read-now=1&refreqid=excelsior%3Ab00799870fe881ea559524b535728741&seq=1#page_scan_tab_contents

FILM/AUDIO PRODUCTIONS

- *In the Moment: World Poetry Duels and Improvisations*. 59 min. Film. 2019
- *The Painted Bride*. With Susan Slyomovics. 25 min. Film. 1990.
- *American Talkers*. With Steve Zeitlin. Audio Recording. Global Village Music. 1988.



January 19, 2023

Dear Elena, Amanda and Steve,

Thank you so much for the real privilege of exploring this exciting Institute program with you as your team prepares it for submission. I will be pleased both to serve as a humanities consultant for the project, and offer a lecture for the participating teachers either virtually or in person on the theme of *Who is a Citizen?* I will seek to put the Puerto Rican migrant experience into the context of American im(migrant) experiences, more broadly, and the enduring humanities questions around the ever-changing geopolitical concept and practice of citizenship including both the rights, responsibilities and treatment of naturalized, native-born, or statutory citizens in the United States.

I believe the experience of Puerto Ricans in the diaspora is a great--albeit complicated--example of the central humanities questions facing immigrant/migrant communities in America. It gets at issues of belonging, displacement, mutual aid, home, sovereignty and identity as a result of their geopolitically liminal status as citizens but without full rights. They are insiders yet outsiders, Latinos yet "Americans," able to travel yet unable to vote, etc.

As an independent museum curator and academic folklorist, I look forward to bringing my 30-plus years of award-winning exhibitionary and educational experience to bear on the final development and implementation of this summer teacher's institute on Puerto Rican migration through the arts. I will draw especially on my experience as Director and Guest Curator of the NEH-funded, *Forgotten Gateway: Coming to America Through Galveston Island* exhibition and curricular development project for the Bullock Texas State History Museum which traveled around the state and to the Ellis Island Immigration Museum. More recently, I had the pleasure of working with a team of museum professionals, educators, and community members in the development of a 2014 interactive exhibition, *Between Two Worlds: Folk Artists Reflect on the Immigrant Experience*, for the Gallery of Conscience at the Museum of International Folk Art in Santa Fe, New Mexico. As a senior humanities consultant on CityLore's recent immigrant arts exhibit, "*What We Bring: New Immigrant Gifts*," I know well the excellent and longstanding work that your organization does in terms of presenting, documenting, and exploring the expressive arts of NYC's immigrant communities, and the important humanities themes that form the basis of every public presentation and educational initiative you undertake. This is a rare practice for a cultural arts organization, and one that CityLore has mastered in its almost ½ century of groundbreaking work.

Some of the humanities themes I look forward to exploring in my morning talk are the role of verbal and visual arts for migrants as keepers of history, memory and protest; the position of art as catalysts for conversation, education and activism; the negotiation of questions of identity, home and belonging for liminal citizens as they are performed on the body, in the streets and through the neighborhood (For instance, the use of the Puerto Rican flag as a

symbol in everything from jewelry, to tattoos, car decorations and parades.); and alternative concepts of home and belonging in the face of displacement. Finally, I will lead teachers on a collaborative exercise to chronicle the role and nature of mutual aid and radical care organizations in their own migrant communities such as neighborhood gardens and farmer's markets, locally owned and operated places of business, and place-based traditions of care such as neighborhood pot lucks, pastoral visits for the elderly and infirm, babysitting circles, and fundraising and lending organizations.

I truly believe this will be an exquisite program to bring to life their language arts, social history, geography and government requirements for K-12 teachers, and I'm delighted to be part of it.

All my best,

Suzy Seriff, Ph.D.



Dr. Suzanne Seriff

SUZANNE SERIFF, PhD

Associate Professor of Instruction

Department of Anthropology

Director, Social Justice Internship Program

Schusterman Center for Jewish Studies

Pronouns: she, her, hers

The University of Texas at Austin

(b) (6)

January 20, 2023

Dear Elena,

Thanks so much for asking me to participate in your proposed institute for middle and high school students, *Somos Boricuas: Understanding Puerto Rican Migration and Community through the Arts*. Often, the significant differences between the large Puerto Rican migration of the 1940s and 50s and the later post 1965 immigration from Caribbean and South American nations are not clearly understood. I am particularly excited that the Institute will enable teachers to explore the migration through the lens of the arts, particularly music. This lens will help bring the history to life and engage teachers in a series of compelling humanities questions about the relationship of Puerto Rican migration and the arts.

I've written extensively on the musical genre of *la plena* and will give a presentation on its origins on the island as well as its practice in the Diaspora. *Plena* is known as *el periódico cantado* (the sung newspaper). On the one hand, its lyrics narrate and comment on community goings-on, gossip, and political news; on the other they help tell the history of the migration in poetic form. I look forward to exploring how this musical form became a powerful tool for working people as well as for community organization and activism.

Through the years, I have been aware of the decades of humanities research and public programming done by City Lore with the Puerto Rican community, beginning with the work done by Dr. Roberta Singer in 1980s and her mentee and successor Elena Martínez. I believe that Elena and her colleagues are well positioned to successfully implement and organize the proposed institute that will, through the focus on music and the arts, bring a better understanding of the migration to classroom teachers from across the U.S.

Sincerely,



César Colón Montijo, PhD
Independent Researcher
Ethnomusicologist

(b) (6)



Hostos Community
College



January 28, 2023

Dear Panelists,

I very much appreciate the invitation by ethnologist Elena Martínez, of City Lore, and will be delighted to participate in *Somos Boricuas: Understanding Puerto Rican Migration and Community through the Arts*. I believe the Institute's focus on art forms, musical forms and various narratives will provide an engaging lens and a unique educational opportunity for teachers to explore and get inspired to teach about Puerto Rican migration to New York, and their art, music and history in this City.

As part of this institute, Ms. Martínez and I will offer a tour that we have developed, to discuss the presence of 19th-Century Puerto Rican political exiles in New York City and which we have previously conducted for Hostos Community College events. The tour explores their struggles against Spanish colonialism, their relationship with Cuban exiles, and their contributions to New York City during the last third of the 19th Century. In preparation for the walk, we will view and discuss various documents, including newspapers published in the exile communities, which integrate arts into political texts. We will also bring into the discussion speeches, memoirs, manifestos, and poems relevant to their political work.

Important intellectuals and revolutionary political leaders, among them, Sotero Figueroa, Dr. Ramón E. Betances, Eugenio María de Hostos, Arturo Schomburg, poet Lola Rodríguez de Tió, Dr. Julio J. Henna, Dr. Manuel Zeno Gandía, and journalist Roberto H. Todd were part of that wave of political exiles. Their contributions will be briefly discussed during the tour. We will also examine the relationship between these leaders, who were members of the Puerto Rican Section of the Cuban Revolutionary Party, and Cuban revolutionaries: José Martí, Antonio Maceo, the Dominican Máximo Gómez, and other Caribbean leaders who lived in or visited New York City and who held key positions in that Party. The significance of New York City in the anti-colonial struggles of these two countries can be illustrated by the fact that both of their flags were designed and first flown in this City: in 1853 the Cuban flag; in 1895, the Puerto Rican.

The one-and-half hour tour cuts across Greenwich Village, Gramercy and the West Village, where many Puerto Rican exiles and their families worked and lived at the time and where a number of relevant sites are still located. These sites include the buildings where some of the noted exiles resided; Washington Square Park and its monument to

Garibaldi; the 13th-Street Masonic Temple and St. Francis Xavier Church; the first location of Las Américas Bookstore, owned by the important Cuban intellectual Néstor Ponce de León; learning centers, such as Cooper Union and the League of Instruction; hotels such as Hotel de Madame Griffou, Westminster Hotel, and Hotel America; and assembly halls where exiles gathered for political meetings, such as Chickering Hall, Clarendon Hall, Irving Hall, Chimney Corner Hall. The *Somos Boricuas Institute* will be an excellent resource for teachers. The 19th Century Puerto Rican Political Exiles Tour will be a lively complement that will enhance the Institute's program. I urge the NEH to support the Institute and look forward to participating in it as a co-guide of the tour.

Sincerely,

Dr. Orlando José Hernández
Emeritus Professor of Humanities
Hostos Community College-CUNY



January 27, 2023

Dear Elena Martínez,

Thank you for inviting me to participate in *Somos Boricuas: Understanding Puerto Rican Migration and Community through the Arts*. I'm delighted with your proposal to do an institute that reaches teachers in grades 4 – 12 from across the U.S. I look forward to presenting one lecture that provides a social context for the immigrations of Puerto Ricans to the United States during the 19th century. We will explore the activities of political exiles in New York, through their writings, newspapers and socioeconomic history. These 19th century figures include a number of women and men - poets, activists and exiles - whose work in the U.S. is under acknowledged. In particular, I would discuss Sotero Figueroa and Inocencia Martinez Figuero who are the subjects of my book, *The Seasons of Rebels and Roses*.

I'm delighted, too, that the participating teachers will not only have opportunities for discussion, but the chance to take a walking tour of New York's key 19th century sites, and visit the Center for Puerto Rican Studies at Hunter College to study Mendez's remarkable collection of materials from the Porto Rico Steamship Line, as well as the collection of US government ID cards which some Puerto Rican migrants received. These trips will enhance their knowledge base about this important community.

Somos Boricuas promises to provide a deeper understanding of the Puerto Rican migration for a talented and committed group of teachers from around the country. Their teaching, in turn, will reach thousands of students. I urge NEH to support this innovative and timely initiative.

Sincerely,

Virginia Sánchez Korrol, Ph.D.
Professor Emerita Department of Puerto Rican and Latino Studies
Brooklyn College, City University of New York
vsankorr@brooklyn.cuny.edu



January 26, 2023

Dear Panelists,

I am delighted to have been asked by Elena Martínez and City Lore to participate in *Somos Boricuas: Understanding Puerto Rican Migration and Community through the Arts*. I am excited to learn about this opportunity to bring increased awareness and insight about the Puerto Rican experience to a group of grades 4 – 12 teachers from across the U.S. I believe the Institute's focus on art forms such as the *verso negro* poetic form, the musical forms of *bomba*, *plena*, and *salsa* (the Puerto Rican experience with this form) and print-making will provide an engaging lens through which teachers can explore and get inspired to teach about Puerto Rican history.

My latest CD, *West Side Story Reimagined* looked at the movie's soundtrack from the perspective of a Puerto Rican growing up in NYC. I was also on the Community Advisory Committee to the 2021 version of the movie by Steven Spielberg and will discuss the issues sparked by the film and what they mean for the community mid-century and today. I'm delighted, too, that the participating teachers will not only have opportunities for this discussion, but the chance to take a visit to the Center for Puerto Rican Studies to see Mendez's remarkable collection of materials from the Porto Rico Steamship Line, as well as the collection of US government ID cards which some Puerto Rican migrants received. These trips will enhance the history.

Today, often mixed in with the post-1965 immigration from the Caribbean and Latin America, the Puerto Rican experience is often under acknowledged and not well understood. *The Somos Boricuas* Institute will help to change that, and I urge the NEH to support it.

Sincerely,

A handwritten signature in cursive script that reads 'Bobby Sanabria'.

Bobby Sanabria
Co-Artistic Director, Bronx Music Heritage Center

RESEARCH & RELATED BUDGET - Budget Period 1

OMB Number: 4040-0001
Expiration Date: 12/31/2022

UEI:

Enter name of Organization:

Budget Type: Project Subaward/Consortium

Budget Period: 1 Start Date: End Date:

A. Senior/Key Person

Prefix	First	Middle	Last	Suffix	Base Salary (\$)	Months			Requested Salary (\$)	Fringe Benefits (\$)	Funds Requested (\$)
						Cal.	Acad.	Sum.			
	Elena		Martinez		(b) (6)				(b) (6)	(b) (6)	(b) (6)
Project Role: <input type="text" value="PD/PI"/>											
	Amanda		Dargen		(b) (6)				(b) (6)	(b) (6)	(b) (6)
Project Role: <input type="text" value="Lead Educator"/>											

Additional Senior Key Persons: Total Funds requested for all Senior Key Persons in the attached file

Total Senior/Key Person

B. Other Personnel

Number of Personnel	Project Role	Months			Requested Salary (\$)	Fringe Benefits (\$)	Funds Requested (\$)	
		Cal.	Acad.	Sum.				
<input type="text"/>	Post Doctoral Associates	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	
<input type="text"/>	Graduate Students	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	
<input type="text"/>	Undergraduate Students	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	
<input type="text"/>	Secretarial/Clerical	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	
<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	
<input type="text"/>	Total Number Other Personnel						Total Other Personnel	<input type="text"/>
							Total Salary, Wages and Fringe Benefits (A+B)	<input type="text" value="30,000.00"/>

C. Equipment Description

List items and dollar amount for each item exceeding \$5,000

Equipment item	Funds Requested (\$)
<input type="text"/>	<input type="text"/>
Additional Equipment: <input type="text"/>	<input type="text"/>
<input type="button" value="Add Attachment"/>	<input type="button" value="Delete Attachment"/>
<input type="button" value="View Attachment"/>	
Total funds requested for all equipment listed in the attached file	<input type="text"/>
Total Equipment	<input type="text"/>

D. Travel

	Funds Requested (\$)
1. Domestic Travel Costs (Incl. Canada, Mexico and U.S. Possessions)	7,888.00
2. Foreign Travel Costs	<input type="text"/>
Total Travel Cost	7,888.00

E. Participant/Trainee Support Costs

	Funds Requested (\$)
1. Tuition/Fees/Health Insurance	<input type="text"/>
2. Stipends	66,000.00
3. Travel	<input type="text"/>
4. Subsistence	<input type="text"/>
5. Other <input type="text" value="Packets for teachers, postage for packets, admission to Nuyorican Poets Cafe"/>	4,880.00
<input type="text" value="30"/> Number of Participants/Trainees	Total Participant/Trainee Support Costs
	70,880.00

F. Other Direct Costs

Funds Requested (\$)

1. Materials and Supplies	1,300.00
2. Publication Costs	
3. Consultant Services	13,550.00
4. ADP/Computer Services	
5. Subawards/Consortium/Contractual Costs	
6. Equipment or Facility Rental/User Fees	3,887.00
7. Alterations and Renovations	
8. Video Recording and Editing	5,500.00
9. Web Site Design and Hosting	8,325.00
10. Field visit stipends to hosts/speakers	4,000.00
11. Project Assistant	15,000.00
12. Telephone and Internet	1,170.00
13. Curriculum Writer/Web Master	4,500.00
14.	
15.	
16.	
17.	
Total Other Direct Costs	57,232.00

G. Direct Costs

Funds Requested (\$)

Total Direct Costs (A thru F) 166,000.00

H. Indirect Costs

Indirect Cost Type	Indirect Cost Rate (%)	Indirect Cost Base (\$)	Funds Requested (\$)
Rent, insurance, etc at 9% of cost excluding teacher stipends	9.00		9,000.00
Total Indirect Costs			9,000.00

Cognizant Federal Agency
(Agency Name, POC Name, and POC Phone Number)

I. Total Direct and Indirect Costs

Funds Requested (\$)

Total Direct and Indirect Institutional Costs (G + H) 175,000.00

J. Fee

Funds Requested (\$)

K. Total Costs and Fee

Funds Requested (\$)

Total Costs and Fee (I + J) 175,000.00

L. Budget Justification

(Only attach one file.)

1234-Somos City Lore Budget notes .pdf

Add Attachment

Delete Attachment

View Attachment

RESEARCH & RELATED BUDGET - Cumulative Budget

		Totals (\$)
Section A, Senior/Key Person		30,000.00
Section B, Other Personnel		
Total Number Other Personnel		
Total Salary, Wages and Fringe Benefits (A+B)		30,000.00
Section C, Equipment		
Section D, Travel		7,888.00
1. Domestic	7,888.00	
2. Foreign		
Section E, Participant/Trainee Support Costs		70,880.00
1. Tuition/Fees/Health Insurance		
2. Stipends	66,000.00	
3. Travel		
4. Subsistence		
5. Other	4,880.00	
6. Number of Participants/Trainees	30	
Section F, Other Direct Costs		57,232.00
1. Materials and Supplies	1,300.00	
2. Publication Costs		
3. Consultant Services	13,550.00	
4. ADP/Computer Services		
5. Subawards/Consortium/Contractual Costs		
6. Equipment or Facility Rental/User Fees	3,887.00	
7. Alterations and Renovations		
8. Other 1	5,500.00	
9. Other 2	8,325.00	
10. Other 3	4,000.00	
11. Other 4	15,000.00	
12. Other 5	1,170.00	
13. Other 6	4,500.00	
14. Other 7		
15. Other 8		
16. Other 9		
17. Other 10		

Section G, Direct Costs (A thru F)

166,000.00

Section H, Indirect Costs

9,000.00

Section I, Total Direct and Indirect Costs (G + H)

175,000.00

Section J, Fee

--

Section K, Total Costs and Fee (I + J)

175,000.00

**City Lore
Boricuas Teacher Institute
Budget Notes**

A. Senior/Key Person

This will include: Elena Martínez, Project Director ((b) (6)) @ 20% giving ((b) (6)) and Dr. Amanda Dargan, Lead Educator ((b) (6)) @ 20% giving ((b) (6)). City Lore use none NEH funds to pay Molly Garfinkel, Codirector, City Lore and replacement Project Director if needed ((b) (6)) @ 5% to give ((b) (6)) and Steve Zeitlin, Codirector, City Lore ((b) (6)) @ 5% to give ((b) (6)). Benefits, including health insurance and pension, are included at 25% of salaries.

B. Other Personnel

No request for NEH funds is made here, however City Lore will use other funds to pay Hiroko Kazama, Office Manager, Travel Coordinator ((b) (6)) @ 8% to give ((b) (6)).

C. Equipment

No request is included on this line.

D. Travel

This includes: Out of Town Travel to and from New York (4 out-of-town scholars @ \$450 average round trip to give \$1,800); Per Diem for Out of Town Faculty (4 persons x 3 days @ \$75/day to give \$900); Housing for Out of Town Faculty (4 persons x 3 days @ \$250/day to give \$3,000); Local Travel including subway fares for participating teachers for field trips at \$1,000; Washington DC Meeting Travel (2 Project Directors @ \$150 train fare to give \$300); and Washington DC Meeting Per Diems (2 days x 2 people @ \$222 hotel & meals to give \$888).

E. Participant/Trainee Expenses

This includes the teacher stipends (30 teachers @\$2,200 teacher to give \$66,000) as well as packets for teachers, postage for packets, admission to Nuyorican Poets at \$4,880.

F. Other Direct Costs

These include: Materials and Supplies (Office and Workshop Supplies at \$1,300); Consultant Services (7 scholar/lecturers @ \$750/day to give \$5,250; Preparation day for 7 Lecturers/scholars @ \$500 to give \$3,500; and 1 additional community scholar/presenter/educator/day x 12 days @ \$400/day to give \$4,800); Equipment and facility Rental (Space Rental for Bronx Music Heritage Center for 6 of the 12 days at \$2,000; Project Equipment Maintenance & Rentals, additional meeting costs at \$1,887); Video Recording and Editing (Videographer for Institute Documentation, 5 days @ \$700/day with equipment to give \$2,700 and Video Editor to Edit Institute Videos, 12 days @ \$400/day to give \$2,800); Website

Design and Hosting for the project website at \$8,325; Stipends for Artist/Hosts at Casa Amadeo, Schomberg Center & Casita Rincon Criollo (\$1,000 per visit to give \$4,000); Project Assistant (60 days @ \$250/day to give \$15,000); Telephone and Internet for projects at \$1,170; Curriculum Writer/Web Master for Education Portal of Website (15 days @ \$300/day to give \$4,500). City Lore will use non-NEH funds to cover artists fee for public programs (2 performances x 5 musicians @ \$400/artist + 4 poets @ \$400 to give \$4,600).

G. Indirect Costs

These have been calculated at \$9,000 of program expenses, excluding the teacher stipends.