

AFRO-LATIN VOICES ACROSS CAMPUS

Transforming Afro-Latin Studies into a visible, repeatable practice of student scholarship

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Introduction

This project addresses the limited visibility of Afro-Latin and Caribbean histories in university curricula and public spaces. I developed an experimental course in Afro-Latin history that narrows the gap between academic scholarship and curriculum, encouraging critical conversations about Latin American diversity through student engagement in public and digital humanities. The project and resulting experimental course will focus on experiential, student-centered learning and expand the curricular offerings of the Latin American Studies Minor (LASM) and the History Department.



Student artwork on AfroLatin Political Thought from Shattuck Symposium, March 2026. Artist: Ashley Noble.

Objective

- Select and prepare a collection of primary sources and digital materials related to Afro-Latin identity, language, and culture
- Create the assignment framework and scaffolding activities that will support student research along with public and digital humanities work
- Identify an online platform to host multilingual content of future student-created exhibits and design an exhibit template

Key Sources

Anyanwu, Lynn Nnenna. *All the Salsa Inbetween: Examining West African Influences on AfroLatino Culture and Identity Through Multicultural Education Transformative Practices in Spanish/Portuguese Classrooms and Beyond*. Dissertation. Heidelberg University. 2022.

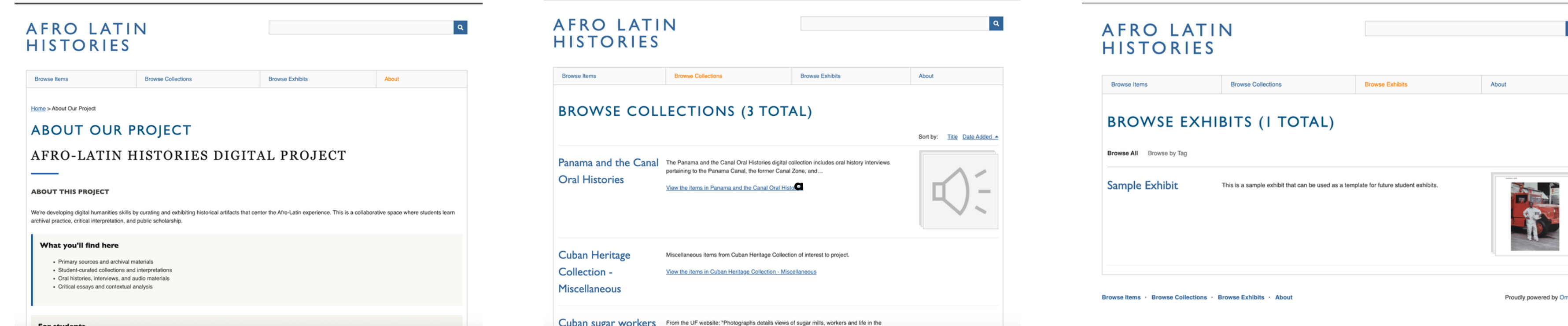
de la Fuente, Alejandro and George Reid Andrews. "The Making of a Field: Afro-Latin American Studies." In *Afro-Latin American Studies: An Introduction*, ed. by Alejandro de la Fuente and George Reid Andrews. Cambridge University Press, 2018, 1--26.

Lyon, Cherstin et. al., editors. *Introduction to Public History: Interpreting the Past, Engaging Audiences*. Rowman and Littlefield, 2017.

Padilla, Lillie and Rosti Vana, "The 'Other' Latinx: the (Non)existent Representation of AfroLatinx in Spanish Language Textbooks." In *Journal of Language, Identity & Education* (2024, Vol. 23 No. 5), 627--641.

Wingo, Rebecca S. and Lindsey Passenger Wieck, "Public History in the Wild: a Syllabus Swap That Brings Public History into the Classroom," in *Perspectives on History* (AHA), published July 21, 2021. Accessed April 18, 2026. <https://www.historians.org/perspectives-article/public-history-in-the-wild-a-syllabus-swap-that-brings-digital-history-into-public-history-classrooms/>.

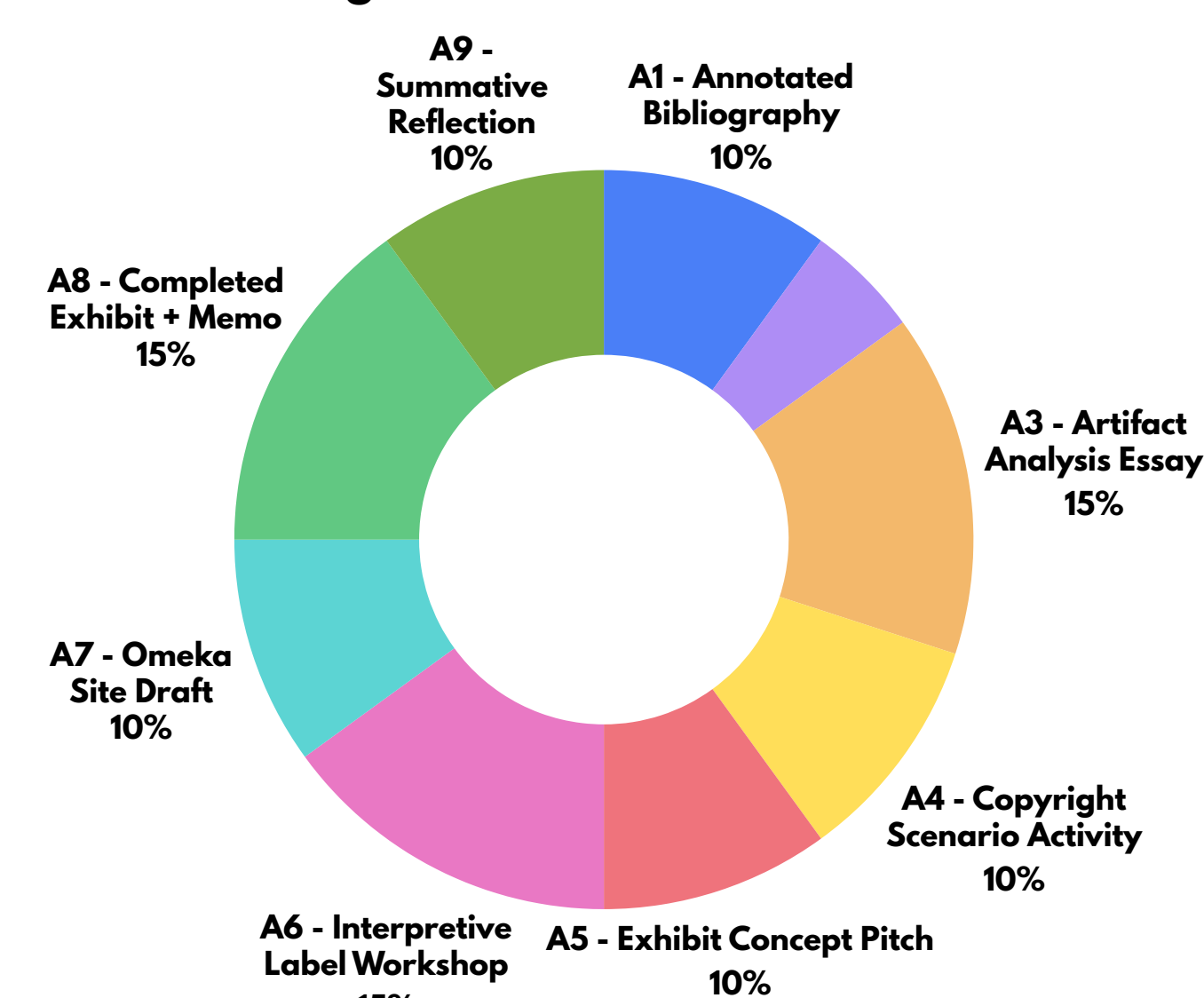
Omeka Site: Home Page, Collections, Exhibit Template



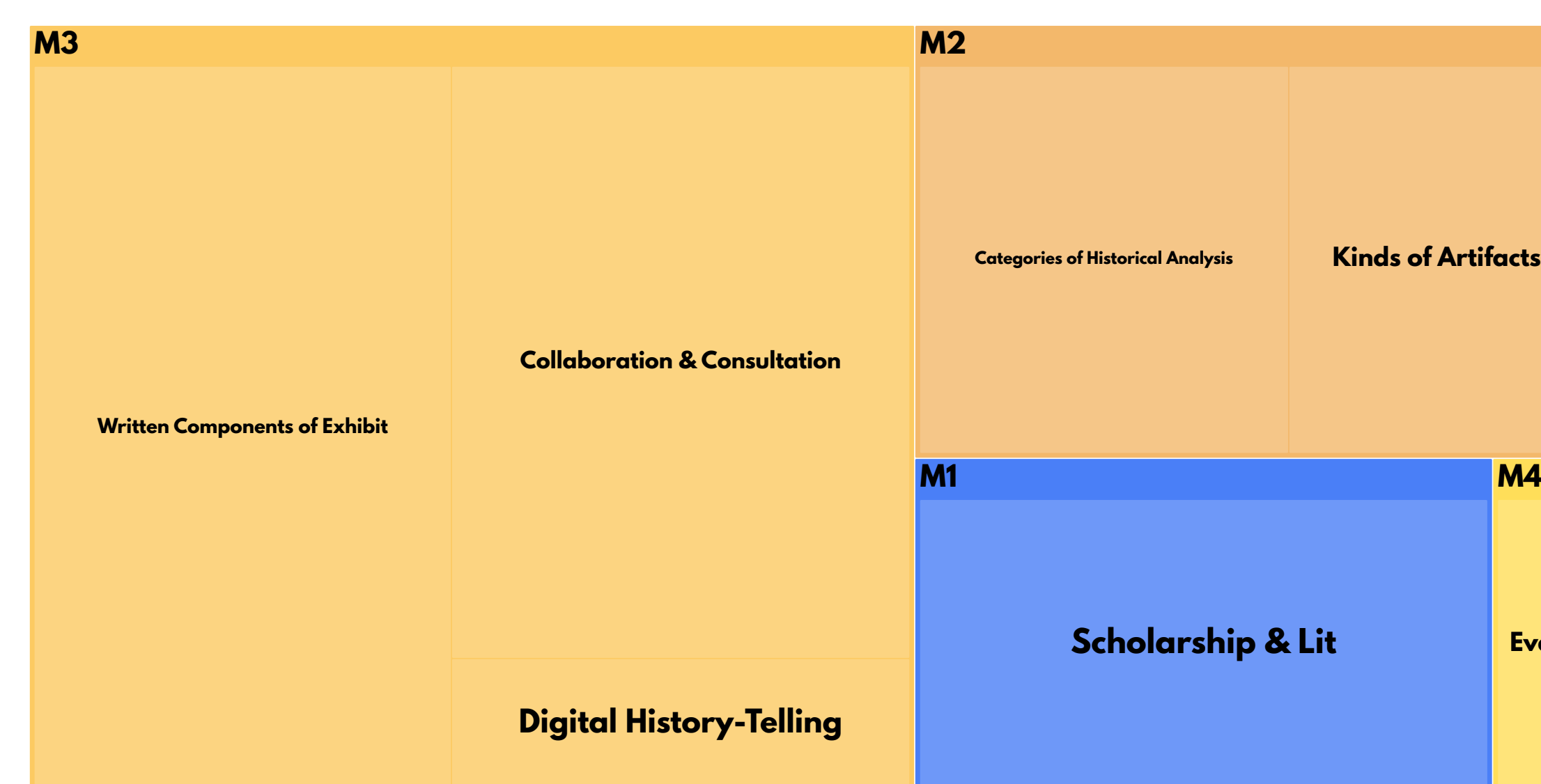
Methodology

- 1 Determine Public History and Digital Exhibit Curation Standards through *Introduction to Public History: Interpreting the Past, Engaging Audiences*, edited by Cherstin M. Lyon, Elizabeth M. Nix, and Rebecca K. Shrum (Lyon et. al, 2018)
- 2 Use Universal Design of Learning, Bloom's Taxonomy, and student-centered pedagogical practices to design course syllabus, Canvas Course (modules, pages), and assignments
- 3 Identify digital primary source collections with copyright clearance that allows reproduction for non-commercial reasons
- 4 Encode primary sources as entries on publicly accessible online platform that allows for multi-author editing, prioritizing accessibility standards and Dublin Core metadata standards
- 5 Create template online exhibit for student replication in future iterations of course to facilitate "AfroLatin Voices Across Campus" public digital humanities project

Assignment Grade Distribution



Distribution of Content Across Modules



Results

- Created master Canvas Course with Modules
- Draft Syllabus for Experimental Course
- Two main collections identified for reproduction and inclusion
- Three additional databases identified for potential inclusion
- Online platform identified for exhibit hosting
- Initial set of items and associated metadata uploaded to Omeka

Analysis

- Determined Omeka.net as the best online platform for the project based cost, long-term use, accessibility, and multi-user editing
- Collections of primary sources identified according to copyright, mainly those that were available for reproduction through the Creative Commons Attribution - Noncommercial ShareAlike 4.0 International Public license. These included:
 - Panama and the Canal Oral Histories (UF Library)
 - Photographs of Cuban Sugar Workers, ca. 1950s (UF Library)
 - Black Maroons - Cuba, 1837--1838 (NY Public Library)
- Collections currently pursuing copyright (future work):
 - Trial Records of Andresote Rebellion, Venezuela, 1731--1733 (Venezuelan National Academy of History)
- The experience of the exhibit in the Shattuck Symposium proved that our undergraduate students have great capacity for public historical interpretation and excitement for experiential learning

Conclusion

Afro-Latin histories are still largely absent from both classroom materials and campus spaces. By preparing primary sources, securing digital permissions, and designing a platform for student-led exhibits, this project lays the groundwork to transform Afro-Latin history into publicly accessible scholarship.

The materials and framework created during the grant period will ensure students in the experimental course can focus on their contributions and perspectives through research, writing, and visual interpretation. Coursework and student-led exhibits on Afro-Latin American experiences will reinforce Sacramento State's designation as a Hispanic-Serving Institution and commitments to belonging and equity.

Acknowledgments

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