



*Losing Miami* is an experiment in grieving the potential loss of Miami to rising sea levels. What are we losing if we lose Miami, a seemingly impossible city formed out of Caribbean migration and the transformation of language? This book asks how we cope with loss at such a grand scale, all while the world continues to rapidly change.

## TEACHING GUIDE

# Losing Miami

by Gabriel Ojeda-Sagué

978-1-948700-17-7 / 138 pages

### Recommended Classes:

- Poetry / Experimental Poetry
- Eco-poetics/Environmental Literature
- Literature of Diaspora and Migration
- Translation
- Queer Literature
- Latinx Literature
- Creative Writing

### Keywords:

Grief, Scale, Language, Change, Migration, Immigration, Climate Change, Environment, Queer, Caribbean, Apocalypse, Loss, Exile, Bilingualism, Translation, Ocean, Borders, City

---

## DISCUSSION QUESTIONS

1. A line in "I Do Not" reads "...I'm not trying to make a change, I'm trying to grieve." What is behind this statement? What does *Losing Miami* want to 'do' about climate change?
2. What role does the Cuban exile play in *Losing Miami*?
3. How would you describe the organization of *Losing Miami*?
4. What is the relationship between the individual poems and *Losing Miami* as a whole? Is this a "poetry collection" or something else?

5. What is the reading experience of poems like “Yo’ Quiere Decir Sunburn” or “[sincrética allowance pájaro steak dar]”? For the monolingual speaker? For the bilingual speaker? What does this style allow? What does it disavow?
6. What is the difference between a loss in the past and a loss predicted in the future?
7. Why is scale important to *Losing Miami*? What does it have to say about the connection between grief and scale?
8. If the loss of something leaves traces, or leftovers, what “leftovers” are in these pages?
9. What poetic traditions does this book fall in line with? Which might it be rejecting?
10. How is a national border like/unlike a coastline?
11. What roles does the ocean play in this book?
12. What kind of object is a book’s appendix? What kind of work does it do to whatever it is attached to? What does the appendix do/not do in this book?
13. Can anything be lost? To what degree must something change for its “loss” to be meaningful?

#### **Possible Assignments:**

- Do the thought-experiment of pages 24 and 115 imagining losses of different scales and styles. Write out the details of these imaginary losses. Write out notes towards answering the questions on these pages.
- In any way you can think of, force losses into this book, other writing, or your own writing. What is the object now?

#### **Possible Texts to Pair With**

- [“Come Heat and High Water”](#) – Mario Alejandro Ariza
- [Borderlands/La Frontera](#)- Gloria Anzaldúa
- [DRIFT](#) - Caroline Bergvall
- [Ecodeviance](#)- CA Conrad
- [TwERK](#)- LaTasha N Nevada Diggs
- [85% true/minor ecologies](#)- Kristen Gallagher
- [Kwassa Kwassa](#) – SUPERFLEX
- [Wet Land](#)- Lucas de Lima
- [“Queer Ecology”](#) – Timothy Morton
- “Some Notes Regarding the Nature Poem,” [Part 1](#), [Part 2](#), and [Part 3](#)- Ted Rees
- [“Introduction: Mourning Remains”](#) - David L. Eng and David Kazanjian
- [“Climate Change as the Work of Mourning”](#) – Ashlee Cunsolo Willox