

## Between Two Worlds: Exploring the Transnational Experience

UF Quest 1/Identities

General Education: Humanities, International, Writing (2000 words)

Class resources, announcements, updates, and assignments will be made available through the class Canvas site.

Instructor	Experiential Learning Co-facilitator
Lynne Clark, Senior Lecturer, English Language Institute, CLAS <a href="mailto:clarklhr@ufl.edu">clarklhr@ufl.edu</a> Matherly Hall 220B	Maya Shastri, Lecturer, English Language Institute, CLAS <a href="mailto:mshastri@ufl.edu">mshastri@ufl.edu</a>
This course is a traditional face-to-face class focused on the written and spoken exchange of ideas. Students will be engaged through class discussion with the instructors, select international students, and one another, as well as through written comments and communication on discussion board posts, journals, and other written work. Writing and presentations workshops, small group in-class activities and projects, and peer-editing groups offer additional engagement with the materials. Lynne Clark will be leading the instruction and grading. The experiential learning component will be co-facilitated by Maya Shastri.	

### Course Description:

With global migration on the rise, societies, governments, and individuals are experiencing both the benefits and the issues of a mobile population. This multidisciplinary course investigates the concepts of diaspora and transnationalism (both theoretically and in a hands-on manner), as well as exploring the relationship between identity and home in narrative contexts. We will ask the following questions to explore how these experiences provide people from different cultures and countries with a sense of self: What does the concept of where we come from really mean? How does leaving home influence our sense of self? How and why do we find a new home and community? Is this the same for people from different cultures and countries? Ultimately, we will examine how our individual understanding of our position in the world we inhabit has been reflected in and is shaped by ideas of place, space, history, language, music, and art, and the extent to which that is bound to our home culture. Through primary and secondary texts, including films, podcasts, poems, art, music, and personal experience interviews, this course will examine how human beings from different cultures construct identities, and the impact that identifying home, leaving home, finding a new community, and returning “home” have on that process.

UF students will engage with international students from UF’s English Language Institute (ELI) in an exploration of identity by analyzing and reflecting on individual journeys and encountering individuals, images, songs, and recipes from other cultures through human and multimedia interactions.

Six times during the semester, students will have class with international students from UF's ELI. Classroom space **may be different** from our regularly assigned space.

## **Humanities (H)**

This course is a Humanities (H) subject area course in the UF General Education Program. Humanities courses provide instruction in the history, key themes, principles, terminology, and theory or methodologies used within a humanities discipline or the humanities in general. Students will learn to identify and to analyze the key elements, biases and influences that shape thought. These courses emphasize clear and effective analysis and approach issues and problems from multiple perspectives.

### **Humanities Student Learning Outcomes**

- Identify, describe, and explain the history, underlying theory and methodologies used. (Content).
- Identify and analyze key elements, biases and influences that shape thought within the subject area. Approach issues and problems within the discipline from multiple perspectives (Critical Thinking).
- Communicate knowledge, thoughts and reasoning clearly and effectively (Communication).

## **International (N)**

This course also meets the International (N) of the UF General Education Program. International courses promote the development of students' global and intercultural awareness. Students examine the cultural, economic, geographic, historical, political, and/or social experiences and processes that characterize the contemporary world, and thereby comprehend the trends, challenges, and opportunities that affect communities around the world. Students analyze and reflect on the ways in which cultural, economic, political, and/or social systems and beliefs mediate their own and other people's understanding of an increasingly connected world.

### **International Student Learning Outcomes**

- Identify, describe, and explain global and intercultural conditions and interdependencies (Content).
- Analyze and interpret global and intercultural issues (Critical Thinking).
- Communicate effectively with members of other cultures (Communication).

## **Course Credit Policies Writing Requirement (WR 2,000)**

For courses that confer WR credit, the course grades have two components: To receive writing credit, a student must receive a grade of "C" or higher, and must turn in all papers totaling 2,000 words to

receive credit for writing 2,000 words. The writing requirement ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning.

PLEASE NOTE: a grade of “C-” will not confer credit for the University Writing Requirement. The instructor will evaluate and provide feedback on the student's written assignments with respect to content, organization and coherence, argument and support, style, clarity, grammar, punctuation, and mechanics. Conferring credit for the University Writing Requirement, this course requires that papers conform to the following assessment rubric. More specific rubrics and guidelines applicable to individual assignments may be delivered during the course of the semester.

### General Education Writing Assessment Rubric

	SATISFACTORY (Y)	UNSATISFACTORY (N)
<b>CONTENT</b>	Papers exhibit at least some evidence of ideas that respond to the topic with complexity, critically evaluating and synthesizing sources, and provide at least an adequate discussion with basic understanding of sources.	Papers either include a central idea(s) that is unclear or off- topic or provide only minimal or inadequate discussion of ideas. Papers may also lack sufficient or appropriate sources.
<b>ORGANIZATION AND COHERENCE</b>	Documents and paragraphs exhibit at least some identifiable structure for topics, including a clear thesis statement but may require readers to work to follow progression of ideas.	Documents and paragraphs lack clearly identifiable organization, may lack any coherent sense of logic in associating and organizing ideas, and may also lack transitions and coherence to guide the reader.
<b>ARGUMENT AND SUPPORT</b>	Documents use persuasive and confident presentation of ideas, strongly supported with evidence. At the weak end of the Satisfactory range, documents may provide only generalized discussion of ideas or may provide adequate discussion but rely on weak support for arguments.	Documents make only weak generalizations, providing little or no support, as in summaries or narratives that fail to provide critical analysis.
<b>STYLE</b>	Documents use a writing style with word choice appropriate to the context, genre, and discipline. Sentences should display complexity and logical sentence structure. At a minimum, documents will display a less precise use of vocabulary and an uneven use of sentence structure or a writing style that occasionally veers away from word choice or tone appropriate to the context, genre, and discipline.	Documents rely on word usage that is inappropriate for the context, genre, or discipline. Sentences may be overly long or short with awkward construction. Documents may also use words incorrectly.

	SATISFACTORY (Y)	UNSATISFACTORY (N)
<b>MECHANICS</b>	Papers will feature correct or error-free presentation of ideas. At the weak end of the Satisfactory range, papers may contain some spelling, punctuation, or grammatical errors that remain unobtrusive so they do not muddy the paper's argument or points.	Papers contain so many mechanical or grammatical errors that they impede the reader's understanding or severely undermine the writer's credibility.

The **writing studio** is committed to helping University of Florida students meet their academic and professional goals by becoming better writers. Students are encouraged to visit the writing studio online at <https://writing.ufl.edu/writing-studio/> or in 2215 Turlington Hall for one-on-one consultations and workshops.

### Quest 1 Description

Quest 1 courses are multidisciplinary explorations of essential questions about the human condition that are not easy to answer, but also not easy to ignore: What makes life worth living? What makes a society a fair one? How do we manage conflicts? Who are we in relation to other people or to the natural world? To grapple with the kinds of open-ended and complex intellectual challenges they will face as critical, creative, and self-reflective adults navigating a complex and interconnected world, Quest 1 students apply approaches from the humanities to mine works for evidence, create arguments, and articulate ideas.

### Quest 1 Student Learning Outcomes

- Identify, describe, and explain the history, theories, and methodologies used to examine essential questions about the human condition within and across the arts and humanities disciplines incorporated into the course (Content).
- Analyze and evaluate essential questions about the human condition using established practices appropriate for the arts and humanities disciplines incorporated into the course (Critical Thinking).
- Develop and present clear and effective responses to essential questions in oral and written forms as appropriate to the relevant humanities disciplines incorporated into the course (Communication).
- Connect course content with critical reflection on their intellectual, personal, and professional development at UF and beyond (Connection).

## Course Student Learning Outcomes:

By the end of this Quest course, students will be able to:

1. Identify, describe and explain the evolution of the concepts of transnationalism and diaspora as they relate to the human condition. **(Content SLOs for Gen ED, Humanities, International, and Q1)**
2. Identify, describe, and explain how narratives are used to portray the socioeconomic, political, and cultural realities of migration. **(Content SLOs for Gen Ed, Humanities, International, and Q1)**
3. Identify, evaluate, and analyze ways in which identity is influenced by and in turn influences (dis)location, community, language, and culture. **(Critical Thinking SLOs for Gen Ed, Humanities, International, and Q1)**
4. Identify, evaluate, and analyze how language, art, music, poetry, and film as products of human endeavor are influenced by and in turn influence the individual's perception of identity and heritage. **(Critical Thinking SLOs for Gen Ed, Humanities, International, and Q1).**
5. Analyze, evaluate, and critically reflect on the "us" vs. "them" dichotomy as presented by primary narratives. **(Critical Thinking SLOs for Gen Ed, Humanities, International, and Q1)**
6. Develop and present clear and effective responses to questions about transnational identity and self-identity in oral, written, and multimedia forms. **(Communication SLOs for Gen Ed, Humanities, International, and Q1)**
7. Connect experiences of journeys, both personal and in transnational narratives, with the course content and with students' personal and professional experiences at UF and beyond. **(Connection SLO, International, and Q1)**

## Required Texts

- Ferrera, America, editor. *American Like Me: Reflections on Life Between Cultures*. Gallery Books, 2018.
- Purdue Online Writing Lab (n.d.). *APA formatting and style guide*. Retrieved from: [https://owl.purdue.edu/owl/research\\_and\\_citation/apa\\_style/apa\\_formatting\\_and\\_style\\_guide/general\\_format.html](https://owl.purdue.edu/owl/research_and_citation/apa_style/apa_formatting_and_style_guide/general_format.html)
- *All other readings, videos, and audio recordings are available through the UF Libraries Course Reserves, embedded in our Canvas course, through YouTube, or freely available online. See the course schedule for specific titles, authors, and approximate page counts. Please note that the average weekly page count is 16 pages, and that the texts vary in type and therefore ease of reading.*

## Assignments and Grading

### Homework/In-class work

- **Discussion Board Posts (5)** 150 points weeks 3, 5, 7, 9, and 12  
These assignments will pose a question related to course material, concepts, or themes, which will prepare students for discussion in class, writing assignments, and presentations. Students will answer the question and engage in online discussion. Discussion board posts will provide a forum for Quest students and international students to interact online. **(SLOs 1, 2, 5, 6)**
- **Journals (6)** 120 points weeks 4, 6, 8, 10, 11 and 14  
Journal entries are short personal reflections connecting course material with the individual, shared only with the teacher. **(SLOs 1, 6, 7)**
- **Exit Tickets/Participation** 35 points  
To ensure participation, and comprehension of content, students will turn in an “exit ticket” at the end of each class. These are short responses to material covered in class on that particular day. **(SLOs 1, 2, 3, 4, 5, 6, 7)**

### Attendance

45 points

On-time, all-class period, and consistent attendance at all class meetings after drop/add (36 class days less one holiday + one reading day + four discretionary absences)

### Major Writing Assignment

- **Essay (2,000 words)** 250 points week 13 (due date: 4/10/20)  
Students will pick a transnational narrative that has not been discussed in class. Applying the themes and concepts discussed in this course, they will critically evaluate the importance of that narrative in a 2,000-word essay. **(SLOs 1, 2, 3, 4, 5, 6, 7)**

### Group Research and Presentation

- **Presentation on culture** 180 points week 8  
In this group presentation project, students pick an object, monument, art work, musical style, piece of literature, etc. that they identify with as a part of American culture. Students will research the history of the origin of the “artifact” in order to explore, evaluate, and analyze the influence of the international on American culture. On the day of the presentation, groups will submit digital copy of their presentation including their resource list. **(SLOs 1, 3, 4, 6)**

### Experiential Learning

- **Interviews** 50 points week 5(questions) and 6 (notes)  
The goal of the interviews is primarily communicative. In our increasingly smaller world, it will be necessary to converse with people of other cultures and do so in professionally appropriate ways. With these interviews, we want to explore cross-culturally appropriate ways for understanding differences and embracing similarities. This will lay the groundwork for all collaborative projects. During the first two classroom experiences, students will be interviewed by and interview members of the international student group. Students should submit their proposed interview questions and interview notes. **(SLOs 1, 2, 3, 5, 6, 7)**
- **StoryCorps-style oral history** 100 points weeks 10 and 11  
In this project, students will build on the concept of contextualizing identity in a transnational world. Students will create a personal narrative in a similar style to texts we have been using in class, and using narrative concepts consistent with course material. Students will work in groups with members of the international student group to prepare for, record, and submit a StoryCorps-style oral history focusing on comparing their experience with that of the

international student. Groups should submit an interview planning worksheet, an audio interview recording, and a transcript. **(SLOs 1, 2, 3, 5, 6, 7)**

- **Recipe booklet** 40 points week 14  
This collaborative project focuses on food as a universal tool for communication. Students will combine the course material and their own ideas of home and travel to create a narrative. For this activity, students from both groups will bring in a recipe for a dish that reminds them of “home” and compile a recipe booklet, including recipes and narratives. **(SLOs 2, 6, 7)**

### Reflection Activity

- **Reflection** 30 points week 15  
Students complete a guided 3-2-1 reflection, where they detail what they remember and understand; how they can apply, analyze, and evaluate what they have learned; and look at how they can extend it beyond the classroom. **(SLOs 1, 2, 3, 4, 5, 6, 7)**

Grading will be rigorous. Students are expected to submit assignments that reflect their best work in thinking about the texts, applying the concepts, and communicating the results.

The writing assignments for this course are designed to meet the minimum requirements of the University Writing Requirement credit. To satisfy this requirement, every assignment’s word count must be fulfilled. Submitted assignments short of the minimum word count will receive zero credit.

### Assignment Summary

Assignment	Points	Percentage
<b>Homework/in-class Work (including participation)</b>	305 points	30.5%
<b>Attendance</b>	45 points	4.5%
<b>Writing Assignments</b>	250 points	25%
<b>Group Research and Presentation</b>	180 points	18%
<b>Experiential Learning</b>	190 points	19%
<b>Reflection</b>	30 points	3%
<b>Total:</b>	1000 points	100%

### Grade Scale and Value\*

Grade Scale	Grade Value
930-1,000 = A	A = 4.0
900-929 = A-	A- = 3.67
870-899 = B+	B+ = 3.33
830-869 = B	B = 3.00
790-829 = B-	B- = 2.67
750-789 = C+	C+ = 2.33
720-749 = C	C = 2.00
690-719 = C-	C- = 1.67
660-689 = D+	D+ = 1.33
620-659 = D	D = 1.00
600-619 = D-	D- = 0.67
0-599 = E	E = 0.00

\*The final grade is rounded to the nearest whole number (e. g., 89.4% = 89%, 89.5% = 90%, etc.).

More information on grades and grading policy is available in the [Undergraduate Catalog](#).

<b>Weekly Schedule</b>	
Week 1 1/6-1/10	<p><b>Introductions</b></p> <ul style="list-style-type: none"> <li>• Quest</li> <li>• Course Goals</li> <li>• Course Format</li> </ul> <p><u>Readings</u> (approximately 35 pages):</p> <ul style="list-style-type: none"> <li>• Cohen, Robin. <i>Global Diasporas: An Introduction</i>. New York, Routledge, 2008, pp. 1-19</li> <li>• Partk, Jeff. <i>Writing at the Edge</i>. New York, Pater Lang, 2005, pp. 37-47</li> <li>• Vertovec, Steven. "Transnationalism and Identity." <i>Journal of Ethnic and Migration Studies</i>, vol.27, issue 4, 2010, pp. 573-582</li> </ul>
<b>UNIT 1: BETWEEN TWO CULTURES: HOME</b>	
Week 2 1/13 – 1/17	<p><b>What is home?</b></p> <p><u>Readings</u> (approximately 17 pages plus a video):</p> <ul style="list-style-type: none"> <li>• Beck, Julie. "The Psychology of Home. Why where you live means so much" <i>The Atlantic</i>, 30 December 2011. Online at <a href="https://www.theatlantic.com/health/archive/2011/12/the-psychology-of-home-why-where-you-live-means-so-much/249800/">https://www.theatlantic.com/health/archive/2011/12/the-psychology-of-home-why-where-you-live-means-so-much/249800/</a></li> <li>• Ellard, Colin. "Does where you live make you who you are?" <i>Psychology Today</i>, 19 August 2015. Online at <a href="https://www.psychologytoday.com/us/blog/mind-wandering/201508/does-where-you-live-make-you-who-you-are">https://www.psychologytoday.com/us/blog/mind-wandering/201508/does-where-you-live-make-you-who-you-are</a></li> <li>• Gunther, Sebastian and Milich, Stephan. "The Universal Home" <i>Representations and Visions of Homeland in Modern Arabic Literature</i>. Hildesheim, Georg Olms Verlag, 2016, pp.25-29</li> <li>• "Dave Isay: Everyone around you has a story the world needs to hear." <i>YouTube</i>, uploaded by TED, 25 March 2015, <a href="https://www.youtube.com/watch?v=QKHk_UiQboA">https://www.youtube.com/watch?v=QKHk_UiQboA</a></li> </ul>
Week 3 1/21 - 24	<p><b>Where is home?</b></p> <p><u>Readings</u> (approximately 8 pages plus 2 videos and 1 audio):</p> <ul style="list-style-type: none"> <li>• Selasi, Taiye. "Don't ask me where I am from. Ask me where I am a local." TED. October 2014. Lecture.</li> <li>• "Immigrant Voices: Writers Share Stories Of Coming, Staying, Going Back Home." <i>alt.Latino</i> from NPR, 4 July 2014, <a href="https://www.npr.org/sections/latino/2014/07/04/328283682/immigrant-voices-writers-share-stories-of-coming-staying-going-back-home">https://www.npr.org/sections/latino/2014/07/04/328283682/immigrant-voices-writers-share-stories-of-coming-staying-going-back-home</a></li> <li>• Ferrera, America, editor. <i>American Like Me: Reflections on Life Between Cultures</i>. Gallery Books, 2018. Introduction</li> <li>• "Best Practices for Conducting an Interview." <i>YouTube</i>, uploaded by StoryCorps, 11 October 2017, <a href="https://www.youtube.com/watch?time_continue=12&amp;v=PHs5UvwhKDO">https://www.youtube.com/watch?time_continue=12&amp;v=PHs5UvwhKDO</a></li> </ul> <p><u>Due:</u></p> <ul style="list-style-type: none"> <li>• Discussion Board Post 1</li> </ul>



Weekly Schedule	
Week 4 1/27 – 1/31	<p><b>Who is home?</b></p> <p><u>Readings</u> (approximately 18 pages):</p> <ul style="list-style-type: none"> <li>• Guerrero, Diane. <i>American Like Me: Reflections on Life Between Cultures</i>, edited by Ferrera, America, Gallery Books, 2018, pp. 89-96</li> <li>• Park, Randall. <i>American Like Me: Reflections on Life Between Cultures</i>, edited by Ferrera, America, Gallery Books, 2018, pp. 49-56</li> <li>• Rocero, Geena. <i>American Like Me: Reflections on Life Between Cultures</i>, edited by Ferrera, America, Gallery Books, 2018, pp. 133-147</li> </ul> <p><u>Due:</u></p> <ul style="list-style-type: none"> <li>• Journal 1</li> <li>• Preparation for experiential learning</li> </ul>
<b>Joint Classroom Experience 1: First meeting/interviews</b>	
UNIT 2: LEAVING ONE CULTURE FOR ANOTHER	
Week 5 2/3 – 2/7	<p><b>Journeys</b></p> <p><u>Readings</u> (approximately 28 pages):</p> <ul style="list-style-type: none"> <li>• Kincaid, Jamaica. "Poor Visitor". <i>Crossing into America: The New Literature of Immigration</i>, edited by Mendoza, Louis and Shankar, S. The New Press, 2003, pp.89-96</li> <li>• Severgnini, Beppe. <i>Ciao, America!: An Italian Discovers the U.S.</i> Original Italian translated by Giles Watson, Broadway Books-Random House, 2003. Pp. 5-19</li> <li>• Shamsie, Kamila. <i>Home Fire</i>. Bloomsbury Publishing, 2017. Pp. 3-7</li> <li>• Shostak, Marjorie. "What the Wind Can't Take Away". <i>Hurricane Alice</i>, vol. 4, no. 1, 1986, pp. 1-3</li> </ul> <p><u>Due:</u></p> <ul style="list-style-type: none"> <li>• Discussion Board Post 2</li> <li>• Interview questions</li> </ul>
Week 6 2/10 – 2/14	<p><b>Journeys</b></p> <p><u>Readings</u> (approximately 3 pages plus a movie):</p> <ul style="list-style-type: none"> <li>• <i>Amreeka</i>. Directed by Cherien Dabis, performances by Nisreen Faour, Melkar Muallem, Hiam Abbas, Alia Shawkat, Yusef Abu Warda, and Joseph Ziegler, National Geographic Entertainment, 2009</li> <li>• West, Dennis, et al. "Coming to Amreeka: An Interview with Cherien Dabis," <i>Cineaste</i>, vol. 35, issue 1, 2009, pp. 22-26</li> </ul> <p><u>Due:</u></p> <ul style="list-style-type: none"> <li>• Journal 2</li> <li>• Preparation for experiential learning</li> </ul>
<b>Joint Classroom Experience 2: Interviews</b>	

<b>Weekly Schedule</b>	
Week 7 2/17 – 2/21	<p><b>Journeys 2: Culture</b></p> <p><u>Readings</u> (approximately 14 pages):</p> <ul style="list-style-type: none"> <li>• Binelli, Mark. "'Hamilton' Creator Lin-Manuel Miranda: The Rolling Stone Interview." <i>Rolling Stone</i>, 1 June 2016, online at <a href="https://www.rollingstone.com/culture/culture-news/hamilton-creator-lin-manuel-miranda-the-rolling-stone-interview-42607/">https://www.rollingstone.com/culture/culture-news/hamilton-creator-lin-manuel-miranda-the-rolling-stone-interview-42607/</a></li> <li>• Codrescu, Andrei. "Bilingual". <i>Crossing into America: The New Literature of Immigration</i>, edited by Mendoza, Louis and Shankar, S. The New Press, 2003, p. 72</li> <li>• Fawcett, Kirsten. "Njideka Akunyili Crosby's Intimate Work Straddles Mediums and Oceans." <i>Smithsonian.com</i>, 1 December 2014, online at <a href="https://www.smithsonianmag.com/smithsonian-institution/njideka-akunyili-crosby-award-winning-work-straddles-mediums-and-worlds-180953474/">https://www.smithsonianmag.com/smithsonian-institution/njideka-akunyili-crosby-award-winning-work-straddles-mediums-and-worlds-180953474/</a></li> <li>• Smith, Yda J. "Traditional Dance as a Vehicle for Identity Construction and Social Engagement after Forced Migration." <i>Societies</i> 2018, 8, 67; doi:10.3390/soc8030067</li> </ul> <p><u>Due:</u></p> <ul style="list-style-type: none"> <li>• Discussion Board Post 3</li> </ul>
Week 8 2/24 – 2/28	<p><b>Presentations</b></p> <p><u>Due:</u></p> <ul style="list-style-type: none"> <li>• Critical analysis presentation</li> <li>• Journal 3</li> <li>• Preparation for experiential learning</li> </ul>
	<b>Joint Classroom Experience 3</b>
3/2 – 3/6	<b>SPRING BREAK</b>
<b>UNIT 3: FITTING IN TO A NEW CULTURE</b>	
Week 9 3/9-3/13	<p><b>Finding friends/urban families</b></p> <p><u>Readings</u> (approximately 25 pages):</p> <ul style="list-style-type: none"> <li>• Cho, Joy. <i>American Like Me: Reflections on Life Between Cultures</i>, edited by Ferrera, America, Gallery Books, 2018, pp.99-102</li> <li>• Cravalho, Auli'i. <i>American Like Me: Reflections on Life Between Cultures</i>, edited by Ferrera, America, Gallery Books, 2018, pp. 149-153</li> <li>• Lin, Jeremy. <i>American Like Me: Reflections on Life Between Cultures</i>, edited by Ferrera, America, Gallery Books, 2018, pp. 155-162</li> <li>• Valderrama, Wilmer. <i>American Like Me: Reflections on Life Between Cultures</i>, edited by Ferrera, America, Gallery Books, 2018, pp. 207-217</li> </ul> <p><u>Due:</u></p> <ul style="list-style-type: none"> <li>• Discussion Board Post 4</li> </ul>

<b>Weekly Schedule</b>	
Week 10 3/16 – 3/20	<p><b>Maintaining identity:</b></p> <p><u>Readings</u> (approximately 14 pages plus a video):</p> <ul style="list-style-type: none"> <li>• Lakshmi, Padma. <i>American Like Me: Reflections on Life Between Cultures</i>, edited by Ferrera, America, Gallery Books, 2018, pp.39-47</li> <li>• Miranda, Lin-Manuel. <i>American Like Me: Reflections on Life Between Cultures</i>, edited by Ferrera, America, Gallery Books, 2018, pp. 195-197</li> <li>• Waln, Frank. <i>American Like Me: Reflections on Life Between Cultures</i>, edited by Ferrera, America, Gallery Books, 2018, pp.143-147</li> <li>• “An Introduction to StoryCorps from our Founder, Dave Isay.” <i>YouTube</i>, uploaded by StoryCorps, 15 September 2015, <a href="https://www.youtube.com/watch?time_continue=9&amp;v=KGCD1XR0WPk">https://www.youtube.com/watch?time_continue=9&amp;v=KGCD1XR0WPk</a></li> </ul> <p><u>Due:</u></p> <ul style="list-style-type: none"> <li>• Journal 4 (focusing on essay assignment – identify transnational narrative focus, how it will be evaluated )</li> <li>• Preparation for experiential learning</li> </ul>
<b>Joint Classroom Experience 4: Work on Storycorps-style oral history project</b>	
Week 11 3/23 - 3/27	<p><b>Identities</b></p> <p><u>Readings</u> (approximately 12 pages and a video):</p> <ul style="list-style-type: none"> <li>• Kahf, Mohja. <i>The Girl in the Tangerine Scarf</i>, Carroll and Graf Publishers, 2006, pp. 180-186</li> <li>• Bamba, Bambadjan. <i>American Like Me</i>, edited by Ferrera, America, Gallery Books, 2018, pp.29 -37</li> <li>• Haq, Iram, et al. <i>What Will People Say</i>. San Francisco, California, USA: Kanopy Streaming; Kino Lorber, 2018. <i>University of Florida Library Catalog; Mango Discovery</i>; <a href="http://uf.catalog.fcla.edu/permalink.jsp?20UF036799422">http://uf.catalog.fcla.edu/permalink.jsp?20UF036799422</a>. Web.</li> </ul> <p><u>Due:</u></p> <ul style="list-style-type: none"> <li>• StoryCorps-style oral history</li> <li>• Journal 5</li> </ul>
<b>UNIT 4: RETURNING “HOME”</b>	
Week 12 3/30 – 4/3	<p><b>Returning to the “homeland”</b></p> <p><u>Readings</u> (approximately 44 pages):</p> <ul style="list-style-type: none"> <li>• Abu-Jaber, Diana. <i>The Language of Baklava</i>. Anchor Books-Random House, 2005, pp. 134 – 143</li> <li>• Cassidy, Sarah. “Homecoming Scotland 2009: Mobilising Diaspora for Tourism Development,” <i>eSharp</i>, Issue 13, Spring 2009, pp. 1-23</li> <li>• Ferrera, America. <i>American Like Me</i>, edited by Ferrera, America, Gallery Books, 2018, pp. 165 - 177</li> </ul> <p><u>Due:</u></p> <ul style="list-style-type: none"> <li>• Discussion Board Post 5</li> <li>• Preparation for experiential learning</li> </ul>
<b>Joint Classroom Experience 5: Small group discussions</b>	

<b>Weekly Schedule</b>	
Week 13 4/6 – 4/10	<p><b>Revisiting Transnationalism and Diaspora</b></p> <p><u>Readings</u> (approximately 16 pages):</p> <ul style="list-style-type: none"> <li>• Sensmeier, Martin. <i>American Like Me</i>, edited by Ferrera, America, Gallery Books, 2018, pp. 249 - 259</li> <li>• Winder, Tanaya. <i>American Like Me: Reflections on Life Between Cultures</i>, edited by Ferrera, America, Gallery Books, 2018, pp. 199-205</li> </ul> <p><u>Due:</u></p> <ul style="list-style-type: none"> <li>• Essay</li> </ul>
Week 14 4/12 – 4/17	<p><b>Food as Communicative Cultural Exchange</b></p> <p><u>Readings</u> (approximately 20 pages):</p> <ul style="list-style-type: none"> <li>• Abu-Jaber, Diana. <i>The Language of Baklava</i>. Anchor Books-Random House, 2005, pp. 234-250</li> <li>• Stajcic, Nevana. "Understanding Culture: Food as a Means of Communication." <i>Hemispheres</i>, 2013, 28, online at <a href="http://yadda.icm.edu.pl/yadda/element/bwmeta1.element.desklight-3b71a1ed-2c03-499a-8884-ab5ec51e1f56/c/05-Stajcic_v01.pdf">http://yadda.icm.edu.pl/yadda/element/bwmeta1.element.desklight-3b71a1ed-2c03-499a-8884-ab5ec51e1f56/c/05-Stajcic_v01.pdf</a></li> </ul> <p><u>Due:</u></p> <ul style="list-style-type: none"> <li>• Journal 6</li> <li>• Recipe booklet, including narratives</li> <li>• Preparation for experiential learning</li> </ul> <p style="text-align: center;"><b>Joint Classroom Experience 6</b></p>
Week 15 4/20 – 4/22	<p><b>Reflections/Wrap up</b></p> <p><u>Due:</u></p> <ul style="list-style-type: none"> <li>• 3-2-1 Reflection</li> </ul>

## Students Requiring Accommodations

Please do not hesitate to ask for accommodation for a documented disability. Students requesting accommodation must first register with the Dean of Students Office: <https://disability.ufl.edu>. The Dean of Students Office will provide documentation to the student, who must then provide this documentation to the Instructor when requesting accommodation. Please ask the instructor if you would like any assistance in this process.

## Academic Honesty

UF students are bound by The Honor Pledge which states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: ‘On my honor, I have neither given nor received unauthorized aid in doing this assignment’.”

The Honor Code specifies a number of behaviors that are in violation of this code and the possible sanctions. Both Plagiarism and the Unauthorized Use of Materials or Resources violate the Honor Code. You may not reuse an assignment that you previously submitted to another course to satisfy a requirement for this class unless you receive express authorization.

Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor in this class.

## Students in Distress

Your well-being is important to the University of Florida. The U Matter, We Care initiative is committed to creating a culture of care on our campus by encouraging members of our community to look out for one another and to reach out for help if a member of our community is in need. If you or a friend is in distress, please contact [umatter@ufl.edu](mailto:umatter@ufl.edu) so that the U Matter, We Care Team can reach out to the student in distress. A nighttime and weekend crisis counselor is available by phone at 352-392-1575. The U Matter, We Care Team can help connect students to the many other helping resources available including, but not limited to, Victim Advocates, Housing staff, and the Counseling and Wellness Center. Please remember that asking for help is a sign of strength. In case of emergency, call 9-1-1.

## Other Policies, Rules and Resources

1. **Assignments:** Assignments due in class should be handed directly to your instructor. All other assignments must be submitted online in Canvas by their deadline.

2. **Attendance and Make-up Policy:** Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies: <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>
  - In the case of an absence due to participation in an official university activity, observance of a religious holiday, performance of a military duty, or any other university-approved absence (e.g., jury duty) which the student knows about in advance, the student is expected to notify the instructor of the conflict before the assignment is due, and if possible at the start of the semester.
  - If a student does not hand in the Essay on time and an extension has not been granted, there is 15-point deduction for missing the deadline and a 30-point deduction for every day that passes before the paper is submitted.
  - For all other assignments, students will not be granted an extension (beyond the grace period specified in the rubric) without an acceptable reason, such as an illness or serious family emergencies, in accordance with university policies on absences.
3. **Grading Policy:** If you have questions about your grade on an assignment, please make an appointment to meet with your instructor within a week after the assignment has been returned so your instructor can explain how you were graded. If you wish to dispute your grade, you may email your instructor to request that the instructor re-grade the assignment. The instructor will then re-grade the assignment and the second grade will stand, regardless of whether it is higher or lower than the original grade. You may request re-grading or dispute a grade up to one week after the assignment has been returned to you or the grade released.
4. **Common Courtesy:** Cell phones and other electronic devices must be set to vibrate mode during class. Students who receive or make calls or text messages during class will be asked to leave and marked absent for the day. The instructors may ask a student engaging in disruptive behavior, including but not limited to whispering or snoring, to leave the class, and the student will be marked absent for the day.
5. **Counseling Resources:** Resources available on-campus for students include the following:
  - University Counseling and Wellness Center, 3190 Radio Rd, 392-1575;
  - Student Health Care Center, 392-1161; and
  - Dean of Students Office, 202 Peabody Hall, 392-1261, [umatter.ufl.edu](mailto:umatter.ufl.edu).
6. **Course Evaluation:** Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at [evaluations.ufl.edu](https://evaluations.ufl.edu). Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results/>

**RUBRICS:**

**DISCUSSION BOARD POSTS**

**Assignment:** Answer a question related to course material, concepts, or themes, which will prepare students for discussion in class, writing assignments, and presentations.

	<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	<b>E</b>
<b>Initial Response</b> 18 points	16 – 18	14 - 15	12 - 13	10 - 11	0 – 10
	A complete response to the question.	A clear response but missing a few details.	An adequate response that misses essential details or summarizes the work in question.	Vague and imprecise.	Incorrect and inaccurate.
<b>Timeliness</b> 4 points	4		3	2	0
	Submitted before the deadline.		Submitted less than one hour after the deadline	Submitted more than one hour after the deadline.	Missing
<b>Follow-up reply 1</b> 4 points	4		3	2	0
	Provides a significant and meaningful, and well-reasoned reply to a peer’s comment.		Provides a satisfactory reply to a peer’s comment.	Provides a vague or unhelpful comment.	Missing
<b>Follow-up reply 2</b> 4 points	4		3	2	0
	Provides a significant and meaningful, and well-reasoned reply to a peer’s comment.		Provides a satisfactory reply to a peer’s comment.	Provides a vague or unhelpful comment.	Missing

## **JOURNALS**

**Assignment:** short personal reflections connecting course material with the individual

This would be graded as follows:

- Submission on time with a clear response that demonstrates engagement with the material: 20 points
- Deductions of 5 points for each of the following:
  - Tardiness
  - Lack of effort
  - Lack of reflection

## **EXIT TICKETS**

**Assignment:** short responses to material covered in class on that particular day.

This is a submission/no submission grade



## ESSAY

**Assignment:** Students will pick a transnational narrative that has not been discussed in class. Applying themes and concepts discussed in this course, they will critically evaluate the importance of that narrative in a 2,000 word essay.

	<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	<b>E</b>
<b>Content 75 points</b>	68 - 75	60 – 67	52 - 60	45 - 51	0 – 44
	A complete identification, description, and explanation of themes, concepts, and principles from course materials that are to be applied to the selected narrative.	A nearly complete identification, description, and explanation of themes, concepts, and principles from course materials that are to be applied to the selected narrative.	An adequate identification, description, and explanation of themes, concepts, and principles from course materials that are to be applied to the selected narrative.	An incomplete identification, description, and explanation of themes, concepts, and principles from course materials that are to be applied to the selected narrative.	A failure to identify, describe, and explain themes, concepts, and principles from course materials that are to be applied to the selected narrative.
<b>Critical Thinking 125 points</b>	113 - 125	100 - 112	88 - 100	75 - 87	0 – 74
	A very persuasive interpretation of course materials in support of the main idea of the paper/essay.  A comprehensive analysis of issues and ideas in course materials from a multitude of perspectives to support the main idea of the paper/essay.	..A persuasive interpretation of course materials in support of the main idea of the paper/essay.  A detailed analysis of issues and ideas in course materials from a multitude of perspectives to support the main idea of the paper/essay.	An adequate interpretation of course materials in support of the main idea of the paper/essay.  A sufficient analysis of the issues and ideas in course materials to support the main idea of the paper/essay.	An incomplete interpretation of course materials in support of the main idea of the paper/essay.  An incomplete analysis of the issues and ideas in course materials to support the main idea of the paper/essay	..An incomplete and insufficient interpretation of course materials in support of the main idea of the paper/essay.  An incomplete and insufficient analysis of the issues and ideas in course materials to support the main idea of the paper/essay.

	<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	<b>E</b>
<b>Clarity</b> <b>25 points</b>	23-25	20 - 23	18 - 20	15 - 17	0-14
	The essay is well-organized and easy to follow. The argument advances in a manner that is easy for the reader to understand. All sentences are complete and easy to understand.	The essay is for the most part understandable and well-organized. The argument advances in a manner that is for the most part easy for the reader to understand. Nearly all sentences are complete and easy to understand.	The essay is understandable. Some sections are only adequately developed. The argument is only adequately understandable. Some sentences are incomplete or fragmented.	The essay is disorganized and difficult to follow. Some sections of the paper/essay are missing or incomplete. The argument is difficult to understand. Many sentences are incomplete or fragmented.	The essay is very difficult to understand. The argument is presented in a manner that makes it difficult to follow. A significant portion of the essay is missing or incomplete.
<b>Mechanics</b> <b>20 points</b>	19-20	16 - 18	14 - 17	12 – 13	0 – 11
	Grammatical, spelling, and typographical errors are almost completely absent.	Grammatical, spelling, and typographical errors are infrequent and fairly minor.	Grammatical, spelling, and typographical errors are fairly common but generally minor.	Grammatical, spelling, and typographical errors are frequent and significant.	Grammatical, spelling, and typographical errors are very frequent and significant.
<b>Format</b> <b>5 points</b>	5	4		3	0-2
	Formatting is completely according to instructions. Sources are cited properly.	Formatting is mostly according to instructions. Sources are cited properly with some minor inconsistencies.	Formatting is basically according to instructions. Sources are cited with some significant inconsistencies	Formatting is only partially according to instructions. Sources are not always cited properly.	Formatting is not according to instructions. Many sources are not cited properly.

## PRESENTATION

**Assignment:** In this group presentation project, students pick an object, monument, art work, musical style, piece of literature, etc. that they identify with as a part of American culture. Students will research the history of the origin of the “artifact” in order to explore, evaluate, and analyze the influence of transnationalism on American culture. On the day of the presentation, groups will submit digital copy of their presentation including their resource list.

	A	B	C	D	E
<b>Content 60 points</b>	54 – 60	48- 53	42 - 47	36 - 41	0 – 35
	A complete identification, description, and explanation of the origin and influences on the object selected.	A nearly complete identification, description, and explanation of the origin and influences on the object selected.	An adequate identification, description, and explanation of the origin and influences on the object selected.	An incomplete identification, description, and explanation of the origin and influences on the object selected.	A failure to identify, describe, and explain the origin and influences on the object selected.
<b>Critical Thinking 90 points</b>	81 – 90	72 - 80	63 - 71	54 - 62	0 – 53
	A very persuasive interpretation of course materials in support of the main idea of the presentation. A comprehensive analysis of issues and ideas in course materials from a multitude of perspectives to support the main idea of the presentation.	A persuasive interpretation of course materials in support of the main idea of the presentation. A detailed analysis of issues and ideas in course materials from a multitude of perspectives to support the main idea of the presentation.	An adequate interpretation of course materials in support of the main idea of the presentation. A sufficient analysis of the issues and ideas in course materials to support the main idea of the presentation.	An incomplete interpretation of course materials in support of the main idea of the presentation. An incomplete analysis of the issues and ideas in course materials to support the main idea of the presentation.	An incomplete and insufficient interpretation of course materials in support of the main idea of the presentation. An incomplete and insufficient analysis of the issues and ideas in course materials to support the main idea of the presentation.

	<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	<b>E</b>
	23-25	20 - 23	18 - 20	15 - 17	0-14
<b>Communication 25 points</b>	The presentation has a logical flow and is easy to follow. Tone, style, and pace are appropriate to conveying your message in a comprehensible way to the audience, which will include international students.	The presentation has a logical flow and is generally easy to follow. Tone, style, and pace are for the most part appropriate to conveying your message in a comprehensible way to the audience, which will include international students.	The presentation is sufficiently organized. Tone, style, and pace are only adequately appropriate to conveying your message in a comprehensible way to the audience, which will include international students.	The presentation is disorganized and difficult to follow. Some sections are missing or incomplete. Tone, style, and pace are not appropriate to conveying your message in a comprehensible way to the audience, which will include international students.	The presentation is very difficult to understand. Tone, style, and pace have not been considered. The message is not conveyed.
	5	4		3	0-2
<b>Format 5 points</b>	Formatting is completely according to instructions. Sources are cited properly.	Formatting is mostly according to instructions. Sources are cited properly with some minor inconsistencies.	Formatting is basically according to instructions. Sources are cited with some significant inconsistencies.	Formatting is only partially according to instructions. Sources are not always cited properly.	Formatting is not according to instructions. Many sources are not cited properly.

## INTERVIEWS

**Assignment:** During the first two classroom experiences, students will be interviewed by and interview members of the international student group. Students should submit their proposed interview questions and interview notes.

	A	B	C	D	E
Content 25 points	23 - 25	20 - 22	18 - 19	15 - 17	0 - 16
	Open-ended questions. Questions designed to draw out information.	Some open -ended questions. Some questions designed to draw out information.	Few questions were open-ended. Few questions were designed to draw out information.	All questions are yes/no questions. Questions were not designed to draw out information.	Missing or inappropriate.
Communication 15 Points	14 – 15	12 - 13	11	9 - 10	0 – 8
	Questions asked in logical order. Questions are designed to build on previous questions.	Most questions asked in a logical order. Some questions are designed to build on previous questions.	Few questions were asked in a logical order. Few questions were designed to build on previous questions.	Questions are not in a logical order. Questions were not designed to build on previous questions.	Missing.
Documentation 10 Points	9 – 10	8	7	6	0 - 5
	Notes provide documentation about culture, home, and background of the interviewee. Notes provide evidence that the interview was conversational style.	Notes provide some documentation about culture, home, and background of the interviewee. Notes provide some evidence that the interview was conversational style.	Notes provide little documentation about culture, home, and background of the interviewee. Notes provide little evidence that the interview was conversational style.	Notes provide no documentation about culture, home, and background of the interviewee. Notes provide no evidence that the interview was conversational style.	Missing.

**STORYCORPS-STYLE ORAL HISTORY PROJECT:**

**Assignment:** Students will create a personal narrative in a similar style to texts we have been using in class and using narrative concepts consistent with course material. Students will work in groups with members of the international student group to prepare for, record, and submit a StoryCorps-style oral history. Groups should submit an interview planning worksheet, an audio interview recording, and a transcript.

	A	B	C	D	E
<b>Content 30 points</b>	27-30	24 - 26	21 - 23	18 - 20	0 – 17
	A complete narrative that clearly applies narrative concepts consistent with course material, combining biographical and thematic content well.	A nearly complete narrative that for the most part applies narrative concepts consistent with course material, combining biographical and thematic content.	An adequate narrative that adequately applies narrative concepts consistent with course material, combining some biographical and thematic content.	An incomplete narrative that attempts applies narrative concepts consistent with course material, combining little biographical and thematic content.	An incomplete narrative that makes little or no attempt to apply narrative concepts consistent with course material and does not combine biographical and thematic content.
<b>Critical Thinking 30 points</b>	27-30	24 - 26	21 - 23	18 - 20	0 – 17
	A very persuasive interpretation and comprehensive analysis of course materials as evidenced in the questions and responses.	..A persuasive interpretation and detailed analysis of course materials as evidenced in the questions and responses.	An adequate interpretation and sufficient analysis of course materials as evidenced in the questions and responses.	..An incomplete interpretation and analysis of course materials as evidenced in the questions and responses. .	..An incomplete and insufficient interpretation and analysis of course materials as evidenced in the questions and responses.

	<b>A</b>	<b>B</b>	<b>C</b>	<b>D</b>	<b>E</b>
<b>Communication 20 points</b>	18 – 20	16 - 17	14 - 15	12 - 13	0-11
	The interview and narrative are well-organized and easy to follow. Tone, style, and pace are appropriate.	The interview and narrative are for the most part well-organized and easy to follow. Tone, style, and pace are for the most part appropriate.	The interview and narrative are understandable. Some sections are only adequately developed. Tone, style, and pace are only adequately appropriate.	The interview and narrative are disorganized and difficult to follow. Some sections of are missing or incomplete. Tone, style, and pace are not appropriate.	The interview and narrative are very difficult to understand. Tone, style, and pace have not been considered. The message is not conveyed.
<b>Format 10 points</b>	9-10	8	7	6	0-5
	Interview planning worksheet, audio interview recording, and transcript all present and presented according to instructions.	Interview planning worksheet, audio interview recording, and transcript all present but 1-2 files are not presented according to instructions.	Interview planning worksheet, audio interview recording, and transcript all present but they are not presented according to instructions.	One of the files is missing and there are major inconsistencies in presentation.	More than one file is missing.

## RECIPE BOOKLET

**Assignment:** Students will combine the course material and their own ideas of home and travel to create a narrative. Students from both groups will bring in a recipe for a dish that reminds them of “home” and compile a recipe booklet, including recipes and narratives

	A	B	C	D	E
<b>Content 10 points</b>	9 – 10	8	7	6	0 – 5
	A complete recipe and a narrative that clearly applies narrative concepts consistent with course material, combining biographical and thematic content well.	A nearly complete recipe and a narrative that for the most part applies narrative concepts consistent with course material, combining biographical and thematic content.	An adequate recipe and a narrative that adequately applies narrative concepts consistent with course material, combining some biographical and thematic content.	An incomplete recipe and a narrative that attempts to apply narrative concepts consistent with course material, combining little biographical and thematic content.	An incomplete recipe and a narrative that makes little or no attempt to apply narrative concepts consistent with course material and does not combine biographical and thematic content.
<b>Critical Thinking 15 points</b>	14	12 - 13	11	9 - 10	0 – 9
	A clear interpretation and comprehensive analysis of course.	A persuasive interpretation and detailed analysis of course materials.	An adequate interpretation and sufficient analysis of course materials.	An incomplete interpretation and analysis of course materials.	An incomplete and insufficient interpretation and analysis of course materials.



	18 – 20	16 - 17	14 - 15	12 - 13	0-11
<b>Communication 10 points</b>	The recipe and narrative are well-organized and easy to follow. Grammatical, spelling, and typographical errors are almost completely absent.	The recipe and narrative are for the most part well-organized and easy to follow. Grammatical, spelling, and typographical errors are infrequent and fairly minor.	The recipe and narrative are understandable. Grammatical, spelling, and typographical errors are fairly common but generally minor.	The recipe and narrative are disorganized and difficult to follow. Some elements are missing or incomplete. Grammatical, spelling, and typographical errors are frequent and significant.	The recipe and narrative are very difficult to understand. Grammatical, spelling, and typographical errors are very frequent and significant.
	5	4		3	0-2
<b>Format 5 points</b>	Formatting is completely according to instructions.	Formatting is mostly according to instructions.	Formatting is basically according to instructions.	Formatting is only partially according to instructions.	Formatting is not according to instructions.

**For all assignments, where not otherwise stated in the rubric, deductions may also be possible for:**

1. Lack of cited material
2. Not following directions or the prompt
3. Tardiness