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## *Writing about Immigrant Experiences*

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**Instructor:** Cristovão Nwachukwu

**Class:** 13321

**Section:**3312

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**Fall 2020**

**MWF Period 3** (9:35 a.m. – 10:25 a.m.) online classes on Zoom (students should consult the class schedule for a list of synchronous and asynchronous sessions)

**Office:** Zoom

**Office hours:** W10:30-a.m 11:30 a.m. on Zoom by appointment via Canvas email

### Course Description

This course explores several facets of the lived experiences of immigrants across the U.S. and Europe in literature, music, and film. It will investigate strategies certain artists employ to represent the complexity of their own experiences navigating world borders, as well as artists who use their craft to challenge distorted and inhumane depictions of immigrants in the media. Classes will attempt to answer the following questions: What are the factors that lead people to migrate? What challenges do immigrants encounter when they arrive? How does one's ethnicity, gender, class, and sexual orientation impact their experiences abroad? What is the role of art in debates about immigration?

Throughout the course, students will critically examine primary and secondary sources to better understand how immigration policies and cultural representations have shaped contemporary debates on this subject matter. Students will also analyze various authors' stances about this issue through readings, weekly discussions, and writing workshops aimed at refining their analytical skills.

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

- Understand the overlap between the history of immigration and identity politics
- Analyze traits of different art forms and how authors employ such forms to portray immigrants
- Develop cohesive and coherent written and oral arguments
- Situate works within current discussions about immigration using evidence from primary and secondary sources

**COVID-RELATED COURSE CHANGES:** This course was initially scheduled to take place on campus, but due to the covid-19 pandemic all our classes will be taught remotely via Zoom in order to ensure the health of the larger university/Gainesville community during this crisis. We will have a mix of synchronous and asynchronous classes, which I have indicated below in the class schedule. Therefore, be sure that you are not enrolled in other classes during period 3, since our live sessions will be devoted to discussions of the course materials, workshops, and group activities. Asynchronous sessions will be devoted for peer reviews.

## Required Texts

- *Migritude* (2010) by Shailja Patel
- “Preference Nationale” \* by Fatou Diome
- *The Abandoned Baobab* (1991) by Ken Bugul
- “The Arrangers of Marriage” \* by Chimamanda Ngozi Adichie
- *Travelers* (2019) by Helon Habila
- *Undocumented: A Worker’s Fight* by Duncan Tonatiuh

**\*Explanation:** The short stories will be assembled in a course pack on Canvas. Students will be expected to purchase longer texts.

**Suggestion for access to longer texts:** You can find all the required texts for an affordable price on Abebooks. You can also find *Travelers* and *Undocumented: A Worker’s Fight* at the Alachua County Library for free.

## Grading & Course Policies

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.

### Grading Scale

A	4.0	93-100	930-1000	C	2.0	73-76	730-769
A-	3.67	90-92	900-929	C-	1.67	70-72	700-729
B+	3.33	87-89	870-899	D+	1.33	67-69	670-699
B	3.0	83-86	830-869	D	1.0	63-66	630-669
B-	2.67	80-82	800-829	D-	0.67	60-62	600-629
C+	2.33	77-79	770-799	E	0.00	0-59	0-599

### Assessment Rubric

	SATISFACTORY (Y)	UNSATISFACTORY (N)
CONTENT	Papers exhibit evidence of ideas that respond to the topic with complexity, critically evaluating and synthesizing sources, and provide 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.
ORGANIZATION AND COHERENCE	Documents and paragraphs exhibit identifiable structure for topics, including a clear thesis statement and topic sentences.	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.
ARGUMENT AND SUPPORT	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	Documents make only weak generalizations, providing little or no support, as in summaries or narratives that fail to provide critical analysis.

	weak support for arguments.	
STYLE	Documents use a writing style with word choice appropriate to the context, genre, and discipline. Sentences should display complexity and logical structure.	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.
MECHANICS	Papers will feature correct or error-free presentation of ideas. At the weak end of the satisfactory range, papers may contain a few spelling, punctuation, or grammatical errors that remain unobtrusive and do not obscure 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.

### General Assessment Rubric

A	<ul style="list-style-type: none"> <li>• Follows ALL instructions specific to the assignment description</li> <li>• Generates and elaborates on original ideas relevant to the course content</li> <li>• Assignment provides evidence to support claims</li> <li>• Assignment incorporates source material appropriately and effectively</li> <li>• Assignment displays clear organizational forethought</li> <li>• Assignment is free of rhetorically unaware grammatical, stylistic, and/or technical errors</li> </ul>
B	<ul style="list-style-type: none"> <li>• Follows most instructions specific to the assignment description</li> <li>• Incorporates and elaborates ideas relevant to the course content</li> <li>• Assignment provides evidence to support most of its claims</li> <li>• Assignment incorporates source material appropriately</li> <li>• Assignment has an identifiable organizational structure</li> <li>• Assignment contains rhetorically unaware grammatical, stylistic, and/or technical errors</li> </ul>
C	<ul style="list-style-type: none"> <li>• Follows some instructions specific to the assignment description</li> <li>• Incorporates ideas relevant to the course content</li> <li>• Assignment provides evidence to support some of its claims</li> <li>• Assignment incorporates source material</li> <li>• Assignment has an identifiable organizational structure</li> <li>• Assignment contains rhetorically unaware grammatical, stylistic, and/or technical errors</li> </ul>
D	<ul style="list-style-type: none"> <li>• Follows very few instructions specific to the assignment description</li> <li>• Incorporates ideas irrelevant to the course content</li> <li>• Assignment provides little to no evidence to support its claims</li> <li>• Assignment incorporates no (or very little) source material</li> <li>• Assignment has an unclear organizational structure</li> <li>• Assignment contains distracting and rhetorically unaware grammatical, stylistic, and/or technical errors</li> </ul>
E	<ul style="list-style-type: none"> <li>• Follows very few instructions specific to the assignment description</li> <li>• Incorporates ideas irrelevant to the course content</li> <li>• Assignment provides little to no evidence to support its claims</li> <li>• Assignment incorporates no (or very little) source material</li> <li>• Assignment has an unclear organizational structure</li> <li>• Assignment contains distracting and rhetorically unaware grammatical, stylistic, and/or technical errors</li> </ul>

### GENERAL EDUCATION OBJECTIVES

This course confers General Education credit for Composition (C), and also fulfills 6,000 of the university's

24,000-word writing requirement (WR).

Composition courses provide instruction in the methods and conventions of standard written English (grammar, punctuation, usage), as well as the techniques that produce effective texts. Composition courses are writing intensive. They require multiple drafts submitted to your instructor for feedback before final submission.

Course content should include multiple forms of effective writing, different writing styles, approaches and formats, and methods to adapt writing to different audiences, purposes, and contexts. Students should learn to organize complex arguments in writing using thesis statements, claims and evidence, and to analyze writing for errors in logic.

The University Writing Requirement (WR) ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning. To receive Writing Requirement credit, a student must receive a grade of C or higher and a satisfactory completion of the writing component of the course. This means that written assignments must meet minimum word requirements totaling 6000 words.

### Assignment Descriptions

#### **Participation on Canvas Discussions (11 posts; 2,200 words; 110 points)**

Before each discussion section, students are required to answer questions on Canvas discussion boards to reflect about the reading(s) and other materials of the week. The response should be at least 200 words long. The discussion posts will be due every Friday at 11:59 p.m.

#### **Close Reading on Legality (800 words, 100 points)**

This assignment will evaluate your close reading skills, since that skill pertains to the works we discussed in the first unit. This close reading will address a question I will post on Canvas about the fluctuating concept of legal immigration and its conflict with human rights. You will be expected to analyze the work you chose for this assignment carefully in order to discuss this topic and develop an argument regarding the whole text through a close reading. No secondary sources may be used for this assignment.

#### **Lived Experiences and Literature Essay (1000 words, 200 points)**

The question of authenticity remains a complex topic since artists draw from their experiences as well from the experiences of others to compose their works. For this assignment, you will research about the lives of the people that the authors depict in the texts discussed in the second unit. The purpose of this assignment is to examine how this work portrays lived experiences. Hence, you should take into account the cultural background and the artistic strategies the author employs. In this essay, you must answer the following question: Does this work represent a collective immigrant experience or an individual, very specific, one? You must use 2-3 scholarly sources to support your arguments.

#### **Comparative Research Paper (2000 words; 250 points)**

Representations and misrepresentations of immigrants can influence how society perceives them and inform the reader about the biases that buttresses such portrayals. In this paper, you will write a comparative analysis between one of the works we studied and a secondary source that addresses immigration. You will analyze whether the work you chose from our coursework confirms, challenges, or does not straightforwardly respond to negative or positive discourses about immigrants. The secondary source will serve as an example of the kind of portrayal of immigrants you will focus on, and it can range from a news story, an op-ed, to an artistic production such as the ones we discussed in this course. You must use at least 4 scholarly sources to support your arguments.

#### **3 Peer Reviews (140 points)**

Students will peer review each paper by providing a complete draft and giving useful feedback to their peers. The first two peer reviews will be worth 40 points. The last peer review will be worth 60 points.

### **Participation and Homework (200 points)**

This grade accounts for your level of engagement during our zoom classes, attendance, doing the readings, and assigned homework throughout the course.

### Class Policies

1. *Attendance:* Most of the course will consist of synchronous meetings on Zoom, except for classes devoted for the peer reviews. In the beginning of every class, I will call the roll and attendance will be necessary to complete the course. **You can have at the most six unexcused absences. More than 6 unexcused absences will mean you failed the course.** In the first week of classes, I will send a Zoom link through Canvas email 15 minutes before every class. After the drop/add period ends, I will send a permanent link that we will use throughout the course. Of course, I will be as flexible as possible if your internet connection is unstable or if you are affected by the covid-19 pandemic in any way, but please let me know by email or during my office hours. Excused absences are consistent with university policies in the undergraduate catalog and require appropriate documentation. For further information, please consult this link: <https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>
2. *Covid-related issues and other possible contingencies:* If you experience any kind of hardship that affects your progress during the class, which include financial or health-related issues, and hurricane outages, email me as soon as possible so I can ascertain how to proceed and offer alternative activities and deadlines to better accommodate your situation.
3. *Email responses and civility:* Please email me about class matters through Canvas, and whenever you send me an email during the week wait at least 24 hours for a reply. Emails received during the weekend will be answered on Monday. Furthermore, **I will not answer emails that do not include a salutation addressing me by my last name.**
4. *Classroom behavior:*
  - a. Participation will be required and will affect your grade. I expect all students to engage in our online discussions to make them as fruitful as possible.
  - b. Do not talk over people. Just as in a face-to-face class, wait for your turn to make your contribution.
  - c. The Zoom link is only for people enrolled in this class, so please do not share it with third parties.
  - d. Be civil to me and your peers during our online classes. Any racist, sexist, xenophobic, homophobic, transphobic, or generally prejudiced comments made during the class will not be tolerated. Respect will ensure our class runs smoothly and will keep the discussion focused.
  - e. *UF's policy on Harassment:* The University of Florida is committed to providing a safe educational, working, and residential environment that is free from sexual harassment or misconduct directed towards any and all members of the community: <https://titleix.ufl.edu/policy-statement/>
5. *Paper Format and Submission:* All assignments will be formatted according to the MLA style and submitted on Canvas.
6. *Late Papers/Assignments:* Late work will not be graded unless you inform by email me at least 24 hours before the assignment the is due of any issue that might prevent you from complying with the deadline.
7. *Paper Maintenance Responsibilities.* Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.
8. *Academic Honesty and Definition of Plagiarism.* UF students are bound by The Honor Pledge: "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 (<http://www.dso.ufl.edu/sccr/process/student-conduct-honorcode/>) specifies a number of behaviors that are in violation of this code and the possible sanctions.>

From the UF Student Honor Code:

A Student must not represent as the Student’s own work all or any portion of the work of another. Plagiarism includes but is not limited to:

- a. Stealing, misquoting, insufficiently paraphrasing, or patch-writing.
  - b. Self-plagiarism, which is the reuse of the Student’s own submitted work, or the simultaneous submission of the Student’s own work, without the full and clear acknowledgment and permission of the Faculty to whom it is submitted.
  - c. Submitting materials from any source without proper attribution.
  - d. Submitting a document, assignment, or material that, in whole or in part, is identical or substantially identical to a document or assignment the Student did not author.
9. Students with *disabilities* who are requesting accommodations should first register with the Disability Resource Center (352-392-8565, [www.dso.ufl.edu/drc/](http://www.dso.ufl.edu/drc/)), which will provide appropriate documentation to give your instructor early in the semester.
  10. *Students who are in distress* or who are in need of counseling or urgent help: please contact [umatter@ufl.edu](mailto:umatter@ufl.edu) or 352-392-1575 so that a team member can reach out to you. UF’s Counseling and Wellness Center offers additional support: 352-392-1575, or contact them online: <https://counseling.ufl.edu/>
  11. For information on UF Grading policies, see: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>
  12. *Grade Appeals*. In 1000- and 2000-level courses, students may appeal a final grade by should address appeals to administrative assistant Carla Blount at [cblount@ufl.edu](mailto:cblount@ufl.edu). Grade appeals may result in a higher, unchanged, or lower final grade.

*Course Evaluations*. Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations. Toward the end of the semester, you will receive email messages requesting that you do this online: <https://gatorevals.aa.ufl.edu/>

## Schedule of Classes and Assignments

This schedule is only a guide and is subject to change. Unless otherwise indicated, assignments and readings are due the day they are listed on the syllabus, not the following day. **The letters S and A on each day indicate whether the class will be synchronous or asynchronous.**

	<b>Unit 1- Legality, Human Rights, and Migration</b>
Monday August 31 <sup>st</sup> - <b>S</b>	<ul style="list-style-type: none"> <li>➤ Introductions</li> <li>➤ Course Syllabus and discussing assignments</li> </ul>
Wednesday September 2 <sup>nd</sup> - <b>S</b>	<p style="text-align: center;"><u>Migrating to the U.S and its Myths</u></p> <ul style="list-style-type: none"> <li>➤ Discuss “A Call for the Racialization of Immigration Studies: On the Transition of Ethnic Immigrants to Racialized Immigrants” by Rogelio Saenz and Karen Manges Douglas.</li> </ul>
Friday September 4 <sup>th</sup> - <b>S</b>	<p style="text-align: center;"><u>Current Discourses on Migration</u></p> <ul style="list-style-type: none"> <li>➤ Distinguish hate speech from freedom of speech</li> <li>➤ Discuss “Immigration Enforcement” from the Patriot Act with Hasan Minaj: <a href="https://www.youtube.com/watch?v=H1g3P3g_Css">https://www.youtube.com/watch?v=H1g3P3g_Css</a></li> </ul>
Monday - September 7 <sup>th</sup>	<b>NO CLASS – HOLIDAY</b>
Wednesday - September 9 <sup>th</sup>	<p style="text-align: center;"><u>Migration and Labor</u></p> <ul style="list-style-type: none"> <li>➤ Discuss <i>Undocumented: A Worker’s Fight</i> by Duncan Tonatiuh</li> </ul>

- S	
Friday - September 11 <sup>th</sup> - S	<u>Refugees in Europe</u> ➤ Discuss “The Interpreters” (p.163-195) in <i>Travelers</i> by Helon Habila
Monday – September 14 <sup>th</sup> - S	<u>Belonging and Longing for Home</u> ➤ Discuss <i>Clandestino</i> by Manu Chao
Wednesday - September 16 <sup>th</sup> - S	<u>Belonging and Longing for Home p.t 2</u> ➤ Discuss <i>Clandestino</i> by Manu Chao
Friday – September 18 <sup>th</sup> - S	<u>Belonging and Longing for Home p.t 3</u> ➤ Discuss <i>Clandestino</i> by Manu Chao ➤ Workshop on representations of undocumented immigrants and refugees in the media
Monday – September 21 <sup>st</sup> - S	<u>LGBTQ Rights and Migration</u> ➤ Discuss “The Son” in <i>Little America</i> by Amrou Al-Kadhi & Stephen Dunn ➤ Discuss LGBTQ rights in Syria
Wednesday – September 23 <sup>rd</sup> - S	<u>The Meaning of Freedom</u> ➤ Discuss “The Son” in <i>Little America</i> by Amrou Al-Kadhi & Stephen Dunn ➤ Discuss LGBTQ rights in the U.S ➤ Close reading workshop
Friday – September 25 <sup>th</sup> - S	➤ Writing a literary analysis ➤ Examine literary analysis examples ➤ Thesis workshop
Monday – September 28 <sup>th</sup> - S	➤ Writing a film and music analysis ➤ Examine film and music analysis examples
Wednesday – September 30 <sup>th</sup> - S	➤ How to peer review ➤ <b>Peer review due at 5 p.m.</b>
Friday – October 2 <sup>nd</sup>	<b>NO CLASS</b> <b>Close reading assignment due October 1<sup>st</sup> at 11:59 p.m.</b>
	<b>Unit 2- Migrant Womanhoods</b>
Monday – October 5 <sup>th</sup> - S	<u>Assimilation and Racial Affinity</u> ➤ Discuss “The Arrangers of Marriage” by Chimamanda Ngozi Adichie
Wednesday – October 7 <sup>th</sup> - S	<u>Racialization and Belonging</u> ➤ Discuss “Preference Nationale” by Fatou Diome
Friday – October 9 <sup>th</sup> - S	<u>Global Coloniality</u> ➤ Discuss “Africa, Transnationalism, and Globalization: An Overview” by Olufemi Vaughan ➤ Comparative analysis activity
Monday – October 12 <sup>th</sup> - S	<u>Immigrant Histories</u> ➤ Discuss <i>Migritude</i> by Shailja Patel until p. 49

Wednesday – October 14 <sup>th</sup> - S	<u>Hyphenated Identities</u> ➤ Discuss <i>MigrITUDE</i> by Shailja Patel until p. 96
Friday – October 16 <sup>th</sup> - S	<u>Writing Back to the Empires</u> ➤ Discuss the remainder of <i>MigrITUDE</i> by Shailja Patel
Monday – October 19 <sup>th</sup> – S	<u>Estrangement</u> ➤ Discuss the <i>The Abandoned Baobab</i> by Ken Bugul until p. 67 ➤ <b>Suggestions for the writing workshop due at 11:59 p.m.</b>
Wednesday – October 21 <sup>st</sup> – S	<u>Performativity</u> ➤ Discuss <i>The Abandoned Baobab</i> by Ken Bugul until p. 109
Friday – October 23 <sup>rd</sup> – S	<u>Colonial Education</u> ➤ Discuss the remainder of <i>The Abandoned Baobab</i> by Ken Bugul including the Afterword by Jeanne Garane
Monday – October 26 <sup>th</sup> - S	➤ Workshop about writing issues
Wednesday – October 28 <sup>th</sup> - A	Peer review <b>Peer review due at 5 p.m</b>
Friday – October 30 <sup>th</sup> - A	Optional conferences <b>Essay due at 11:59 p.m.</b>
	<b>Unit 3- The Children of the Diaspora</b>
Monday – November 2 <sup>nd</sup> - S	<u>Coming of Age in the Diaspora</u> ➤ Discuss <i>The Half of It</i> by Alice Wu
Wednesday – November 4 <sup>th</sup> - S	<u>Coming of Age in the Diaspora pt.2</u> ➤ Discuss <i>The Half of It</i> by Alice Wu
Friday – November 6 <sup>th</sup> - S	<u>Xenophobia in Context</u> ➤ Discuss “The Chinese Exclusion Example: Race, Immigration, and American Gatekeeping, 1882- 1924” by Erika Lee ➤ Discuss anti-Asian and anti-Black sentiments across the world
Monday – November 9 <sup>th</sup> - S	<u>Realities in the U.S.</u> ➤ Discuss <i>The Other Americans</i> by Laila Lalami until p. 51
Wednesday – November 11 <sup>th</sup>	<b>NO CLASS</b>
Friday –	

November 13 <sup>th</sup> - S	<u>The Family Unit</u> ➤ Discuss <i>The Other Americans</i> by Laila Lalami until p. 151
Monday – November 16 <sup>th</sup> - S	<u>The Family Unit pt.2</u> ➤ Discuss <i>The Other Americans</i> by Laila Lalami until p. 200 ➤ Discuss “First Gen DocuSeries Ep.2: When Did You Realize You Were “Other?”: <a href="https://www.youtube.com/watch?v=U_6u54kLLMo">https://www.youtube.com/watch?v=U_6u54kLLMo</a>
Wednesday – November 18 <sup>th</sup> - S	<u>U.S. Patriotism and Other Migrations</u> ➤ Discuss <i>The Other Americans</i> by Laila Lalami until p. 250
Friday – November 20 <sup>th</sup> - S	<u>Who Are the Other (North) Americans?</u> ➤ Discuss the remainder of <i>The Other Americans</i> by Laila Lalami
Monday – November 23 <sup>rd</sup> - S	<u>The Individual and the Community</u> ➤ Discuss <i>The Farewell</i> by Lulu Wang
Wednesday and Friday – November 25 <sup>th</sup> and 27 <sup>th</sup>	<b>NO CLASS</b>
Monday – November 30 <sup>th</sup> - S	<u>The Individual and the Community pt.2</u> ➤ Discuss <i>The Farewell</i> by Lulu Wang
Wednesday – December 2 <sup>nd</sup> - S	<u>Class and Privilege</u> ➤ Discuss <i>Crazy Rich Asians</i>
Friday – December 4 <sup>th</sup> - S	<u>Class and Privilege pt.2</u> ➤ Discuss <i>Crazy Rich Asians</i>
Monday December 7 <sup>th</sup> - A	Peer review <b>Peer Review due at 5 p.m.</b>
Monday December 9 <sup>th</sup> - S	Course Evaluations <b>Research paper due December 14<sup>th</sup></b>

