

# 2935: Speaking American: Language and Identity

## Quest 1: The Examined Life

### I. General Information

Class Meetings: T, R, F

**Lecture time and location:**

Lectures are **T and R Period 6 (12:50 PM - 1:40 PM)**  
**1064 Weimer**

**Discussion time and location:**

F Period 6 (12:50 PM - 1:40 PM) 1001 NRN (Norman Hall)  
F Period 7 (1:55 PM - 2:45 PM) 3035 NRN (Norman Hall)  
F Period 8 (3:00 PM - 3:50 PM) 3035 NRN (Norman Hall)

### Instructor

- **Dr. Paula Golombek**
- **Office and Office Hours:**  
4131F Turlington Hall  
T 10:30-12:00  
R 2-3:30

### Teaching Assistant

- **Kelly Dunn**
- **Office and Office Hours:**

### Course Description

Introduction to the social and geographical origin of four American English dialects (speech variations), both spoken and signed. Linguistic analysis of the features of each dialect in literature in terms of phonology, syntax, and lexicon. Exploration of how art and literature has used each dialect differently to express identity (H). Application of critical concepts from literary analysis to analyze how language and identity are connected(H). Exploration of how this literature and linguistic understanding of these dialects has relevance to our own language and identity, as well as communication with others in our personal and professional lives.

### Syllabus Course Description

Language, as a fundamental mode of communication, plays a crucial role in how individuals and communities form and express diverse identities, including but not limited to personal, cultural, regional, and gender identities. The U.S. historically is particularly diverse in its speech communities; moreover, English is linguistically rich and varied throughout the U.S. This course addresses the pressing question “**how does language inform and express our identities as individuals and members of distinct speech communities?**” with an eye towards how we engage with others. To do this, we will critically examine how various American English speech communities 1) have been positioned in American society and 2) express, make sense of, question, and assert their unique and diverse identities through three interconnected features: art works, the linguistic features of the dialects/language, and selected pieces of fiction and poetry. We will explore our personal understandings of ‘identity’ and re-think them through concepts from linguistic and humanities traditions. We will begin with art as a visual, non-language expression of identity to introduce each speech communities’ history, values, and/or traditions. We will then learn the historical roots, social and geographical influences shaping their development, and linguistic features of each dialect in terms of its sound structure, grammar, and vocabulary, that is through the analytical tools of linguistics. We will then read and listen to how each dialect sounds in literary pieces and critically analyze the identities expressed through the concepts of identity and identification in literary theory. Throughout our engagement with art, language, and literature, we will be consistently and intentionally questioning how language and identity shape individuals and in communities within American society, as well as self-reflecting on our own identities, speech communities, and use of language and attitudes towards other speech communities.

## Quest Credit

- Quest 1
- *This course accomplishes the [Quest](#) objectives of the subject areas listed above. A minimum grade of C is required for Quest credit. Courses intended to satisfy Quest requirements cannot be taken S-U.*

## Required Readings and Works

All readings will be available on Canvas

*Language in the USA: Themes for the Twenty-first Century*. 2004. Edited by Edward Finegan and John R. Rickford. Cambridge: CUP. **Selected chapters used** will be made available to students on Canvas.

(These readings differently provide historical overviews, linguistic and sociolinguistic analysis, anthropological research, and literary, ethnomusical, and cultural examples and analysis)

**Literature and Poetry** Excerpts used will be made available to students on Canvas.

Gloria Anzaldua (1987) **How to tame a wild tongue** from *Borderlands La Frontera: The New Mestiza* (75-81) Aunt Lute Books.

Rick Bragg. (2019).

Selected excerpts from The *Best Cook in the World: Tales from My Momma's Southern Table*. Vintage.

<https://www.youtube.com/watch?v=QfLL-pqMMDE>

Sandra Cisneros (1992). **Barbie-Q** from *Woman hollering creek: and other stories* (14-16) Vintage.

Zora Neale Hurston (1937/2006)

**Chapters 1 and 2**

*Their eyes were watching God: A Novel*. Harper Perennial.

Jose Antonio Burciaga

**Bilingual Cognates**

Burciaga, Jose Antonio (2008). *Spilling the Beans: Loteria Chicana*. Santa Barbara, CA: Joshua Odell Editions.

Langston Hughes

**Harlem** and **Mother to Son**

Hughes, Langston, 1902-1967. (1994). *The collected poems of Langston Hughes*. NY, NY: Knopf.

Sandra Maria Esteves

**Puerto Rican Discovery #3: Not Neither**

<https://poets.org/poem/puerto-rican-discovery-3-not-neither>

**Artists** used include:

Harold Newton

Carmen Lomas Garca

Appalachian quilts from <https://csdt.org/culture/quilting/appalachian.html>

Amber Galloway, ASL interpreter

**Music used:**

Appalachian rap <https://www.youtube.com/watch?v=afuOeu5QI98>

Bo Diddley, Who do you love <https://www.youtube.com/watch?v=h78cSyxrhWU>

Chance the Rapper learning to sign his song Blessings:

<https://www.youtube.com/watch?v=xvBYG1OhGDQ>

Backwoods Bluegrass, I saw the light <https://www.youtube.com/watch?v=DD3IZB0SGC4>

Justina Miles signing Rihhana's <https://www.youtube.com/watch?v=L4996X5hUZ8>

Selena, Como la flor

[https://www.youtube.com/watch?v=FwZTgDjRLM0&list=RDEMiY2\\_YzGwI9P8MvsPxV6u8g&start\\_radio=1](https://www.youtube.com/watch?v=FwZTgDjRLM0&list=RDEMiY2_YzGwI9P8MvsPxV6u8g&start_radio=1)

Los Lobos, Will the wolf survive

<https://www.youtube.com/watch?v=IJVsUMKftMo&list=PLwTxxwWdnDPYGeTcr1PceyVffaiPfqY8y&index=7>

Los Lonely Boys, Heaven <https://www.youtube.com/watch?v=wwkzoqQ5Oak>  
 Ida Goodson, Wild girls don't get the blues  
<https://www.youtube.com/watch?v=OVfXMxY2MCK>  
 Gabriel Brown, Down in the bottom <https://www.youtube.com/watch?v=zhFzU5SYFeM>  
 Bikini Kill, Rebel girl <https://www.youtube.com/watch?v=L0oegAQ1qE8>  
 War, Low Rider <https://www.youtube.com/watch?v=qMkwuz0iXQg>  
 Aretha Franklin and Mavis Staples, Oh happy day  
[https://www.youtube.com/watch?v=IXpi0WhDYLU&list=PLM8P774Y0D5yxG5dXfkVTVwFVqZj\\_RjL&index=2](https://www.youtube.com/watch?v=IXpi0WhDYLU&list=PLM8P774Y0D5yxG5dXfkVTVwFVqZj_RjL&index=2)  
 Patti Smith, Because the night <https://www.youtube.com/watch?v=6OjW1TDANxk>

## II. Graded Work

### Description of Graded Work

<b>Component</b>	<b>Purpose</b>	<b>Weight</b>
Class Participation Exit Slips	Develop and present clear and effective responses to humanities questions in oral form. Connect course content, involving linguistics, history, literature, poetry, social media to own lives. Connect to guiding question. Exit slips based on instructor led discussions and small group/pair work where students engage the instructor and each other on concepts from the lectures, readings, and student experiences	20 points
7 Reading Responses But do 5/7 (200 words each)	Develop and present clear and effective responses to humanities questions in oral form. Connect course	4 points each= 20 points total

	<p>content to your own lives.  Connect to guiding question.  The professor will engage  with students by responding  to posts online</p>	
Linguistic Portrait	<p>Metaphorically represent  your language  identity/culture by  connecting to your body  Share with each other and  with professor and comment  on each other's ideas</p>	10 points
Speech Variation Interview and Analysis	<p>Interview and record  someone who speaks an  English dialect using the  tools you have been given  and write up a linguistic  analysis of their dialect  concerning sound, grammar,  and vocabulary.</p>	60 points total
Self-Reflection Paper (1000-1250 words)	<p>Reflect on your own idiolect  (your personal dialect).  Identify any consonants or  vowels that are characteristic  of your idiolect, any  syntactical differences, and  any vocabulary. How does  your language reflect your  identity/ties ? Professor will  respond in writing to the  content of students' ideas</p>	40 points
Language and Identity in Literature paper	<p>Make an argument for how a  piece of literature you have  selected embodies the ideas  on language and identity  from the course</p>	50 points
		<b>200 points/2=100</b>

**Assignment Descriptions**

**Class Participation Exit Slips:** We will engage with each other through lectures, pair work, small group activities, and video watching/discussion. You are expected to attend class having completed all assigned readings and homework, to participate in class activities, and to contribute to class discussions. Class activities and discussion are central to the learning process in this class as we articulate our understandings and confusion, share and expand our understandings, and assess our understandings. You will learn how, and subsequently be expected, to explain answers to discussion questions concerning dialects/languages, the relationship between dialect/language and identity, and social and historical factors shaping dialects/languages. At the end of some classes, there will be exit slips with a question(s) related to class content from that day. Again, these slips will not be done every class: there will be 20 of them and they will be worth 1 point (=20 points). Graded as Done/Not Done. If you have an excused absence for the class this is given, you will not be penalized.

**Reading Responses:** There are 7 reading response assignments, but you will be asked to post for 5. You can choose which two you can't read. You will write a 200-word response based on each chosen reading. You are expected to answer the given questions with reference to the reading (and other readings as we go along), as well as your personal experience. Responses graded by rubric.

**Language Identity Portrait:** You will be asked to use a "body template" and different colors for different languages/dialects to create a visual/metaphorical representation of the languages and/or cultures that are a part of your identity and connect you to the world in different ways. You will be asked to provide a one paragraph explanation as to how this visual represents your language identity(ies) and be prepared to share with your classmates. Graded as S/U

**Speech Variation Interview and Analysis:** Perhaps you are interested in a family member or friend from Miami, Alabama, or Boston. You will be asked to interview someone (friend, relative, acquaintance) who speaks an American English dialect that interests you. In some cases, other dialects of English can be considered with my permission. You will be given an interview protocol to use with your participant involving a dialect quiz and a series of questions. You will create a transcript of the interview and analyze the units of language we have explored throughout the semester, including phonemes, syntax, and lexicon (sounds, grammar, and vocabulary). This requirement will include a description of your participant (using the biographical data provided); findings from the dialect quiz; and the findings from your analysis (this is the most extensive part of this activity). Paper graded by rubric.

**Language and Identity Self-Reflection Paper:** This paper is a self-reflection on the dialects you speak, or your idiolect (your speech habits). The guiding question for this paper is How does your language reflect your identity/identities? You will provide some linguistic analysis of yourself as we have done with other speech variations in class, provide context for the variations/identities you enact, and explain how what you have learned about your own and/or others' language has value in your life. You will receive feedback on your draft from the instructor if you would like. Paper graded by rubric.

**Language and Identity in Literature Paper:** You will be provided with two examples of literature from different speech communities. You will choose ONE and make a case for how it embodies the ideas concerning language and identity discussed throughout the class. In this 2,000-word paper, you will take the position that your piece of literature embodies language and identity by 1)selecting examples to show the linguistic

features of the dialect, 2) detailing why those examples support some aspect of the character's identity (using Peterson for example), 3) explaining codeswitching if there is codeswitching, and 4) providing an additional source for your explanation. Paper graded by rubric.

**Research participation (optional):** As a member of the UF community, you are encouraged to participate in experiments to gain experience and insight into the types of research conducted by linguists. For every hour of research participation, you will receive ONE extra credit point, limited to TWO points total. A list of valid experiments can be found at: <https://slhs.php.ufl.edu/research/participant-pool/>. To obtain credit, you must turn in a signed consent form.

## Grading Scale

A	94 – 100%		C	74 – 76%
A-	90 – 93%		C-	70 – 73%
B+	87 – 89%		D+	67 – 69%
B	84 – 86%		D	64 – 66%
B-	80 – 83%		D-	60 – 63%
C+	77 – 79%		E	<60

## Annotated Weekly Schedule

Tentative. Might be modified depending on how we work through the content.

Week	Activity	Topic/Assignment	Work Due
<b>WK 1</b>			
<b>T 1-14</b>		<b>Intro &amp; Syllabus</b>	
	<b>Interactive lecture</b>	Introduction and review the syllabus with students to explain the critical components of speech variation (dialects) and identity, and discuss course expectations, classroom culture/etiquette.	Read Syllabus
	<b>Activity</b>	Who am I? Monolingual? Bi/multilingual? Bidialectal?	
	<b>Coming Assignments:</b>	1) Language Portrait assignment will be explained 2) <b>Reading 1</b> on CANVAS: "What's a Language, Anyway? pp. 1-10	1-17 1-16
<b>TH 1-16</b>		<b>What is a language/dialect?</b>	
	<b>Interactive Lecture/Discussion</b>	What's the difference between a language and a dialect (speech variation)? What do linguists say? What does the general population think? <b>Reading 1</b> on CANVAS: "What's a Language, Anyway? pp. 1-10	Come to class with questions on reading! No reading response for this reading
	<b>Interactive Lecture</b>	What are the roots of 'American English'?	
<b>FR 1-17</b>		<b>What is the International Phonetic Alphabet? Consonants and speech variation</b>	
	<b>Lecture/Application exercises</b>	Symbols for IPA Consonants and practice to get comfortable with phonetic analysis of speech variations	<b>Language Identity Portrait Due</b>
<b>WK 2</b>		<b>Perceptions of Language and Identity</b>	
<b>T 1-21</b>	<b>Interactive Lecture/Discussion</b>	Research on perceptions of language	
	<b>Activity</b>	What are my perceptions of language?	
	<b>Coming assignments:</b>	<b>READINGS AND READING RESPONSE DUE THURS:</b>	



		<p><b>Reading 2:</b> Read Jonathan, C. (1997). Chapter 8: Identity, Identification, and Subject. <i>Literary Theory: a very short introduction</i>. NY: Oxford University Press. pp 1-7</p> <p><b>Reading 3</b> on CANVAS: Ch 23 Language and Identity pp. 430-444</p>	
<b>TH 1-23</b>	<b>Interactive Lecture/Discussion</b>	Introduction to Identity from both a sociolinguistic and literary theory perspective as a foundation to the course. Peterson's 4 tools for analysis of literature: the author's identity; stereotypes; situational contexts; and orthographic practices.	<b>Reading Response 1 to Reading 2 or 3</b> What do you find important in this reading?
<b>FR 1-24</b>		<b>What is the International Phonetic Alphabet? Vowels and speech variation</b>	
	<b>Lecture/Application exercises</b>	Symbols for IPA Vowels and practice to get comfortable with phonetic analysis of speech variations	
<b>WK 3</b>		<b>African American English (AAE)</b> —African Americans are a diverse group within the U.S., so there is no one AAE. We'll discuss AAE over 2 weeks to understand its sociohistorical origins, linguistic features, and use in literature to express and convey identity, especially in a specific region of Florida. We will learn about the systematicity of the sound and grammar system.	
<b>T 1-28</b>	<b>Interactive Lecture/Discussion</b>  <b>Activity</b>  <b>Coming assignments:</b>	<p><b>The Highwaymen</b> of Florida. What does the emergence of the Highwaymen tell us about the lives of this community? What do these paintings, as well as the materials used, tell us about the lives and identities of this community in Florida? What do these paintings tell us about how this dialect emerged?</p> <p>Highwaymen or not?</p> <p><b>READINGS AND READING RESPONSE DUE THURS:</b> <b>Reading 4 on CANVAS: Ch 5 of Finnegan and Rickford: African American English pp. 76-91</b></p>	
<b>TH</b>		<b>Linguistic Characteristics of AAE</b>	

<b>1-30</b>			
	<b>Interactive Lecture/Discussion</b>	Students will be introduced to the historical origins of AAE, as well as the linguistic features.	<b>Reading Response 2 to Reading 4</b> According to our understanding of dialects, how would you argue that AAE is a valid and valuable dialect? Give examples.
	<b>Activity</b>	Sample linguistic analysis of AAE	
<b>FR 1-31</b>		<b>Analyzing the linguistic features of AAE in examples</b>	
	<b>Linguistic analysis of AAE practice</b>	Students will practice identifying the characteristics of African American Vernacular English in terms of sounds, grammar, and vocabulary. Students will work with dialect samples to explore how identity is expressed.	
<b>WK 4</b>		<b>African American English (AAE) and identity as expressed in <i>Their Eyes Were Watching God</i></b>	
<b>T 2-4</b>	<b>Interactive Lecture/Discussion</b>  <b>Audiovisual of AAVE</b>  <b>Coming Assignments:</b>	Language and Identity in Their Eyes Were Watching God: How Neale Hurston was a pioneer in capturing the speech variation of an American community. We will watch some scenes from the movie adaptation of Their Eyes were Watching God to hear how the dialect sounds in preparation for THURSDnesday.  <b>READING AND RESPONSE DUE THURS: Reading 5: Read Chapters 1 and 2 of Neale Hurston pp. 32-39 and 39-51</b>	
<b>TH 2-6</b>	<b>Linguistic analysis activity</b>	Linguistic analysis of selected parts of Their Eyes Were Watching God to identify the sounds, grammar, and vocabulary of AAE, as well as expression of identity	<b>Reading Response 3 on Reading 5: Hurston book chapters:</b>

			How/where does Neale Hurston tell her readers what to expect in the language of the characters? What does this use of language suggest about the identities of the characters?
<b>F</b> <b>2-7</b>	<b>Review</b> <b>Discussion</b>	<p>Questions about linguistic analysis</p> <p>What does it mean to be bidialectal? What are the advantages/disadvantages?</p> <p>Personal connection: Are you/your family bidialectal or bilingual? How has this affected you?</p>	
<b>WK</b> <b>5</b>		<b>Chicano English:</b> Spanish speakers in the U.S. come from many different countries, so we cannot cover all varieties. We will focus on Chicano English and codeswitching over two weeks to understand its sociohistorical origins, its linguistic features, and use in literature to express and convey identity.	
<b>T</b> <b>2-11</b>	<b>Interactive</b> <b>Lecture/Discussion</b>	<p>Murals in Mexican American Culture: What does the emergence of mural painting tell us about the lives of this community? What do these murals, as well as the materials used, tell us about the lives and identities of this community in the U.S.? What role does the dialect play in these murals? Are there similarities with AAE?</p> <p><b>READING AND RESPONSE DUE THURS:</b> <b>Reading 6: Read Chapter 11 from Finnegan and Rickford on Spanish in the Southwest PP. 205-229</b></p>	
	<b>Coming</b> <b>Assignments:</b>		
		<b>Linguistic Characteristics of Chicano English</b>	

<b>TH 2-13</b>	<b>Interactive Lecture/Discussion</b>  <b>Activity</b>	Students will be introduced to the historical migration and influences that shaped this dialect. Students will be introduced to the linguistic features of Chicano English, including sounds, grammar, and vocabulary.  Sample Analysis Activity	<b>Reading Response 4 to Reading 6</b> What do you find important in this reading?
		<b>Analyzing the linguistic features of Chicano English in examples</b>	
<b>F 2-14</b>	<b>Analysis activity and Discussion</b>	Listening to Chicano literature with linguistic analysis	
<b>WK 6</b>		<b>Codeswitching as a way to express identity</b>	
<b>T 2-18</b>	<b>Interactive Lecture/Discussion</b>  <b>Activity</b>  <b>Coming assignments:</b>	Students will be introduced to codeswitching and how it is used to express identity.  Why switch now?  <b>READING AND RESPONSE DUE THURS: Reading 7: Barbie-Q from Cisneros, S. (1992). <i>Woman hollering creek: and other stories</i> (14-16) Vintage. Reading 8: How to tame a wild tongue from Gloria Anzaldua (1987) <i>Borderlands La Frontera: The New Mestiza</i> (75-81) Aunt Lute Books.</b>	
<b>Th 2-20</b>	<b>Linguistic analysis</b>  <b>Discussion of findings</b>	Confer with classmate about findings from reading response  What examples of codeswitching do you notice and why do you think the characters codeswitch?	<b>Reading Response 5 to Reading 7 or 8</b> Choose one of the following: 1) What do you think Barbie means for Chicano identity? What in the story tells you this? 2) HOW does the author experience people trying to tame her

	<b>Coming Assignments:</b>	Explanation of the assignment <b>Speech Variation Interview and Analysis</b> to get you thinking about who you will interview	tongue? Refer to the story. Have you EVER had a similar experience?
		<b>Poetry and Codeswitching</b>	
<b>F 2-21</b>	<b>Linguistic Analysis activity</b>	Poetry by Burciaga and Estevez	
<b>WK 7</b>		<b>Appalachian English:</b> Appalachia covers a number of U.S. states and includes a variety of peoples. We are not able to cover all varieties of Appalachian English. We will spend two weeks covering the regional speech variation of Appalachian English of its Scots Irish immigrants and will explore how its socioeconomic and geographic conditions have shaped it. Appalachia has a rich tradition of storytelling, and we will explore how Appalachian English is used to express identity in these stories.	
<b>T 3-4</b>	<b>Interactive Lecture/Discussion</b>  <b>Coming assignments:</b>	<b>The handicrafts of Appalachia:</b> What does the quantity and range of quality of handicrafts tell us about the lives of this community? What do these handicrafts, as well as the materials used, tell us about the lives and identities of this community in Appalachia? What do these visuals tell us about how this dialect emerged? Are there similarities with AAE and CE?  <b>READING AND RESPONSE DUE THURS:</b> <b>Reading 9: Read Appalachian English</b> <a href="https://appalachian-english.library.sc.edu/sites/default/files/Montgomery_2006_-_Language.pdf">https://appalachian-english.library.sc.edu/sites/default/files/Montgomery_2006_-_Language.pdf</a> <b>pp. 1999-2005</b>	
<b>TH 3-6</b>	<b>Interactive Lecture and Video</b>	Students will be introduced to its historical origins and its linguistic features, including sounds, grammar, and vocabulary, especially through the “Jack” stories.	<b>Reading Response 6 to Reading 9</b> Appalachian English is not one English, but people often have stereotypes

			about the people who speak it. What did you learn from this chapter that changes your understanding of Appalachian English or that you think is especially important?
		<b>Analyzing the linguistic features of the "Jack" stories</b>	
<b>FR 3-7</b>	<b>Linguistic analysis</b>	Analysis of a Jack story to explore how identity is expressed in terms of sounds, grammar, and vocabulary.	
<b>WK 8</b>		<b>Appalachian English and identity as expressed in cookbook/memoir</b>	
<b>T 3-11</b>	<b>Listening Activity</b>  <b>Coming Assignments:</b>	Listening to excerpts from Bragg's <i>The Best Cook in the World</i>  AE Vocabulary quiz: What's your reaction to this dialect? How difficult or easy is it to understand? Is it similar to any dialects you speak or are familiar with through family? How does the vocabulary represent the place in ways that are dissimilar from what we experience?  <b>Reading 10: Selected excerpts from Bragg's <i>The Best Cook in the World</i> pp. 57-77</b>	
<b>TH 3-13</b>	<b>Activity</b>  <b>Discussion</b>	Your food and language  What does this activity and Bragg's writings show us about how food contributes to identity?	<b>Reading Response 7 to Reading 10</b> What does Bragg show us about how food contributes to identity?

<b>FR 3-14</b>	<b>Project workshop</b>	Speech Variation and Interview AND Self-Reflection	
<b>WK 9</b>		<b>SPRING BREAK MARCH 17-21</b>	
<b>WK 10</b>			
<b>T 3-25</b>		<b>ASL: American Sign Language</b> is a complete, natural language that has the same linguistic properties as spoken languages, but many people do not understand it as such. In addition, ASL is predominately learned by deaf and hard of hearing people, who are often marginalized as a result of a shared means of communication with other people.	
	<b>Videos and Discussion</b>	Students will be introduced to singing with Sign Language as an art form for ASL What does watching these songs without the music tell you about the song? What can you feel from the signing? <a href="https://www.youtube.com/watch?v=yDMhtp6dLMO&amp;list=PLKy3ltozARlqwoQJrT_kcn2-dVaYMKVN6&amp;index=2">https://www.youtube.com/watch?v=yDMhtp6dLMO&amp;list=PLKy3ltozARlqwoQJrT_kcn2-dVaYMKVN6&amp;index=2</a>  <a href="https://www.youtube.com/watch?v=rSfSGIUdScg&amp;list=PLKy3ltozARlqwoQJrT_kcn2-dVaYMKVN6&amp;index=7">https://www.youtube.com/watch?v=rSfSGIUdScg&amp;list=PLKy3ltozARlqwoQJrT_kcn2-dVaYMKVN6&amp;index=7</a>	
<b>TH 3-27</b>	<b>Interactive Lecture/Discussion</b>	What makes ASL a natural language like the other dialects we've studied? Some history and characteristics	
<b>FR 3-28</b>	<b>Project workshop</b>	Speech Variation and Interview Analysis	
<b>WK 11</b>		<b>BASL: Black American Sign Language</b>	
<b>T 4-1</b>	<b>Video and Discussion</b>	Students will be introduced to singing with Sign Language as an art form for BASL <a href="https://www.youtube.com/watch?v=3HDm3kx3rhY&amp;list=PLsz86aBJVnnuyAzkQw1XDP9uPetRekdCT">https://www.youtube.com/watch?v=3HDm3kx3rhY&amp;list=PLsz86aBJVnnuyAzkQw1XDP9uPetRekdCT</a>	
	<b>Coming Assignments:</b>	<b>Reading for Thursday:</b> on Black ASL <a href="https://www.nytimes.com/2021/01/23/us/black-american-sign-language-tiktok.html">https://www.nytimes.com/2021/01/23/us/black-american-sign-language-tiktok.html</a>	

<b>TH 4-3</b>	<b>Interactive Lecture/Discussion</b>	Introduction to the historical origins of BASL and some of its defining characteristics. Also, are there “accents” in sign languages?	
<b>FR 4-4</b>	<b>Video activity</b>	Storytelling using ASL/BASL	<b>Speech Variation and Interview Analysis Due</b>
<b>WK 12</b>		<b>Standard Language and identity</b>	
<b>T 4-8</b>	<b>Interactive Lecture/Discussion</b>	Where does <i>standard language</i> come from? And what is the American standard? What are the positive and negative implications of standard English?	
<b>TH 4-10</b>	<b>Language and identity activity</b>	Non-rhoticity and your identity	
<b>FR 4-11</b>	Project Workshop		
<b>WK 13</b>		<b>Language, Gender, and Sexuality</b>	
<b>T 4-15</b>	<b>Language Activity  Interactive Lecture/Discussion</b>	What language is considered sexist and why?  Is language a “neutral” tool for communication?	
<b>TH 4-17</b>	<b>Interactive Lecture/Discussion</b>	Do gender and sexuality help to create their own speech variations? Third wave of research on language, gender, sexuality, and identity	<b>Self- Reflection Paper Due</b>
<b>FR 4-18</b>	<b>Activity</b>	What’s in your wallet? Purse?	



<b>WK</b> <b>14</b>		<b>What have I learned about language and identity?</b>	
<b>T</b> <b>4-22</b>		<b>LAST DAY and Wrap Up</b>	
<b>TH</b>		No Class (Reading Day)	
<b>M</b> <b>4-28</b>			<b>Language and Identity in Literature paper DUE</b>

## IV. Student Learning Outcomes (SLOs)

At the end of this course, students will be expected to have achieved the following learning outcomes in content, communication and critical thinking:

- **Content:** 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.
  - Students will describe key concepts concerning dialects, identity, codeswitching, and dialect/language status in linguistic and literary/artistic terms, as well as explain how language and identity are evident in literature, poetry, and visual arts. **(Q1, H)**
  - Students will use the tools of linguistic analysis to identify and describe how specific speech communities/dialects in the United States are evident in literature and express identity **(Q1, H)**
  - Students will describe and explain the history and present reality/status of various speech communities/dialects in the United States.
  - **Achievement of this learning outcome** will be assisted through class participation, and assessed through reading responses, two quizzes, a group presentation on a specific dialect, and language and identity in literature paper.
- **Communication:** 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.
  - Students will develop and present spoken and written responses to essential questions about how language expresses identity in literature, poetry, music, and art. **(Q1, H)**
  - Students will critically present in spoken and written responses how language and identity reflect affordances (cultural richness) and constraints (social inequities) of specific dialects/speech communities. **(Q1)**

- **Achievement of this learning outcome** will be assessed through student discussions during class time, reading response posts, group presentations, self-reflection paper, and final position paper.
- **Critical Thinking:** Analyze and evaluate essential questions about the human condition using established practices appropriate for the arts and humanities disciplines incorporated into the course.
  - Students will critically discuss the status of specific speech communities/dialects from historical, literary, artistic/aesthetic, and linguistic perspectives. In the process, they will critically analyze how concepts such as race, gender identity, class, and ethnicity shape dialects/speech communities and attitudes towards/ inequities concerning those communities. **(Q1, H, D)**
  - Students will critically discuss how identity is expressed in literature, poetry, music, and other material arts through dialects and speech communities. **(Q1, H)**
  - Students will be able to identify literature that embodies identity and language and make a strong case for their position through concepts from the course, selection of linguistic examples in the literature, and authorities from the course materials. **(Q1, H)**
  - **Achievement of this learning outcome** will be assessed by reading responses, group presentation, self-reflection paper, and final language and identity in literature paper.
- **Connection:** Connect course content with critical reflection on their intellectual, personal, and professional development at UF and beyond
  - Students will reflect on their attitudes towards specific speech communities/dialects and society's attitudes historically to understand how this shapes their identity, language, use, and their communication. **(Q1, D)**
  - Students will reflect on how their experiences with language has shaped their identity as speakers of English, possibly dialects of English, and as members of diverse speech communities and how they have been received by others. **(Q1, D)**
  - Students will identify and reflect on how literature reflects or challenges their conceptions of different speech communities and themselves. **(Q1, H, D)**
  - **Achievement of this learning outcome** will be assessed through linguistic identity profile, reading responses, group project, language and identity in literature paper, and final self-reflection paper.

## V. Quest Learning Experiences

### 1. Details of Experiential Learning Component

The Experiential Learning component of this course is the **Speech Variation Interview and Analysis**. This assignment requires you to use the linguistic tools of analysis introduced in the course, including phonological (sound), lexical (word), and syntactic (grammar) analysis, to explore a dialect of a specific speech community that you have chosen. You should choose a speech community that especially interests you

for personal or professional reasons. By using audio from the interview of your speaker of the dialect, you will analyze the transcription to make the characteristics of the dialect evident.

## 2. Details of Self-Reflection Component

The major Self-Reflection component of this course is the Language and Identity Self-Reflection paper. You will reflect on what you have learned through your analysis of your own speaking, that is, your idiolect (your speech habits). The guiding question for this paper is How does your language reflect your identity/identities? You will provide some linguistic analysis of yourself (as we have done with other speech variations in class and the Speech Variation and Interview and Analysis), provide context for the variations/identities you enact, and explain how what you have learned about your own and/or others' language has value in your personal and/or professional life.

## VI. Required Policies

### **Attendance Policy**

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at:

<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

### Students Requiring Accommodation

Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the disability Resource Center by visiting <https://disability.ufl.edu/students/get-started/>. It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester.

### UF Evaluations Process

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at

<https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.

### University Honesty Policy

University of Florida students are bound by the Honor Pledge. On all work submitted for credit by a student, the following pledge is required or implied: "On my honor, I have neither given nor received unauthorized aid in doing this assignment." The Student Honor Code and Conduct Code

(Regulation 4.040) specifies a number of behaviors that are in violation of this code, as well as the process for reported allegations and sanctions that may be implemented. All potential violations of the code will be reported to Student Conduct and Conflict Resolution. If a student is found responsible for an Honor Code violation in this course, the instructor will enter a Grade Adjustment sanction which may be up to or including failure of the course.

## Counseling and Wellness Center

Contact information for the Counseling and Wellness Center: <http://www.counseling.ufl.edu/> , 392-1575; and the University Police Department: 392-1111 or 9-1-1 for emergencies.

## The Writing Studio

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

## In-Class Recordings

Students are allowed to record video or audio of class lectures. However, the purposes for which these recordings may be used are strictly controlled. The only allowable purposes are (1) for personal educational use, (2) in connection with a complaint to the university, or (3) as evidence in, or in preparation for, a criminal or civil proceeding. All other purposes are prohibited. Specifically, students may not publish recorded lectures without the written consent of the instructor.

A “class lecture” is an educational presentation intended to inform or teach enrolled students about a particular subject, including any instructor-led discussions that form part of the presentation, and delivered by any instructor hired or appointed by the University, or by a guest instructor, as part of a University of Florida course. A class lecture does not include lab sessions, student presentations, clinical presentations such as patient history, academic exercises involving solely student participation, assessments (quizzes, tests, exams), field trips, private conversations between students in the class or between a student and the faculty or lecturer during a class session.

Publication without permission of the instructor is prohibited. To “publish” means to share, transmit, circulate, distribute, or provide access to a recording, regardless of format or medium, to another person (or persons), including but not limited to another student within the same class section. Additionally, a recording, or transcript of a recording, is considered published if it is posted on or uploaded to, in whole or in part, any media platform, including but not limited to social media, book, magazine, newspaper, leaflet, or third party note/tutoring services. A student who publishes a recording without written consent may be subject to a civil cause of action instituted by a person injured by the publication and/or discipline under UF Regulation 4.040 Student Honor Code and Student Conduct Code.