

Heritage Telecollaboration

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CILC is a national Language Resource Center funded by the U.S. Department of Education under a Title VI grant.



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Please cite as: Center for Integrated Language Communities. (2018). "Encountering/Representing the Self", *Heritage Telecollaboration Teaching Materials*. New York, NY: Aránzazu Borrachero, Valeria Belmonti, and Katherine Entigar. Retrieved from: <https://www.cilc.gc.cuny.edu/ht-teaching-materials>

Encountering/Representing the Self

Preparation and Resources

Objectives

Students will work independently and with their peers from both institutions (C1 and C2) to:

1. introduce themselves to their classmates and the students at C2 by means of self-representations
2. reflect about individual and intercultural differences or similarities as shown in their peers' self-representations and their own
3. reflect on and develop critical awareness of the power of visual information

Materials

1. Self Portrait Collections (photography and painting):
 - a. [Photographing Identity: The Syncretic Tradition in Contemporary Latin American Photography](#)
 - b. [Joseph Rodríguez: Photographer](#)
 - c. [Alma López](#)
 - d. [Frida Kahlo and her paintings](#)
 - e. [Guillermo Gómez Peña](#)
 - f. [Self-portrait Photography](#)
 - g. [The ten best... photographic self-portraits](#)
2. Collage:
 - a. [Collage Self Portrait by Seedrising](#)
 - b. [Collage Self Portrait by Bloodbass](#)
 - c. [Cryan31](#)
 - d. [Graphic Design at Preston](#) (see “4. Object Self-Portrait”)
3. Readings:

Note: The articles are loosely organized by theme, but they touch upon intersecting topics. The instructor can select particular reading(s) for his/her particular class, and create an additional readings list for anything that is not included.

 - a. Immigration and Identity
 - i. [Esculpir identidades: artistas ayudan a identificar a los migrantes muertos](#)
 - ii. [Niños nacidos en República Dominicana viven en un limbo de identidad por sus raíces haitianas](#)
 - iii. [A conversation with Latinos on Race](#)
 - b. Race/Ethnicity and Identity
 - i. [Los hispanos explican por qué no se identifican con las etiquetas sociales](#)
 - ii. [Afrolatinos en Estados Unidos: una visión que va más allá de la raza \(Chron -- Houston\)](#)

- c. Gender and Identity
 - i. [Redefiniendo el género en México](#)
 - ii. [Género e identidad sexual: la realidad asalta la ficción \(ABC Cultura\)](#)
- d. Language and Identity
 - i. [Ser latino en Estados Unidos y saber español, una fuente de autoconocimiento y capital cultural](#)
 - ii. [Género e identidad sexual: la realidad asalta la ficción \(ABC Cultura\)](#)
 - iii. ["Se habla español": de lengua vergonzante a cool, Estados Unidos ya es un país bilingüe \(Infobae\)](#)
 - iv. [Dime qué idioma hablas y te diré quién eres | Ivana Sánchez | TEDxYouth@BosquesDeLasLomas](#)
- e. Poetic Self Portraits
 - i. [Nicanor Parra. "Autorretrato"](#)
 - ii. [Blanca Varela. "Curriculum Vitae"](#)
 - iii. [Rosario Castellanos. "Autorretrato"](#)
 - iv. [Sor Juana Inés de la Cruz. "A un retrato"](#)
 - v. Gustavo Pérez Firmat. ["Bilingual Blues"](#); ["The fact that I am writing to you in English..."](#)
- f. Identity in the Era of Selfies, New Digital Spaces; New Forms of Self-Representation
 - i. [La fotografía ha muerto, viva la postfotografía](#)
 - ii. [Por un manifiesto posfotográfico](#)
 - iii. [¿Qué revelan nuestros avatares sobre nosotros?](#)
 - iv. [Lo que el palo para selfies revela sobre nosotros](#)

Technology Resources/Requirements

1. Class website
2. Video conferencing platform such as Zoom, Skype or Facetime [to be used with Mac/Apple users]

Activity 1: Introductions

The purpose of this activity is for students to get to know their classmates and their partner university peers by introducing themselves with a written self-description, and to draw conclusions about the similarities and differences between students in their school (C1) and the students in the partner school (C2).

Course Overview

Introduce course overview, routines and expectations to the class, particularly the protocol of working with peers from another school. Present the class website to students and demonstrate its use.

Explain how students will publish blog posts and comment on their classmates' work and the work of the students at C2. Practice using the website as needed.

Preparation for Exchange/Commentary with Students at C2: Self-Introductions, Blog

Have students write a short blog post on the class website in which they introduce themselves to the students at C2. The post should offer autobiographical details in as natural a style as possible, using Spanish, English, or a combination of both languages.

Task: Reviewing/Analyzing Student Self-Introductions at C2

Have students read two self-introductions that the students at C2 have written and take notes for class discussion. Some questions they can use to review and analyze these self-introductions may include:

1. What information is included in the self-introduction?
2. What language(s) did they write their self-introduction in?
3. What kind of person do you think this student is, given the small amount of information you have about them? Why do you think this way?
4. What do you think you have in common with this person? What makes you different?
5. What questions might you like to ask this person about their experiences in their town/city and in their college?

Post-Exchange Class Debrief

Have a class conversation about observations of the students at C2. Some guiding questions may include:

1. What are your impressions of the self-introductions you read? What was it like to write your own?
2. Are there commonalities and/or differences in your self-introduction compared to the self-introductions of other students in your class? What about the students at C2?

3. Are there any general themes/ideas that emerge about C1's educational, political, geographical, and/or sociocultural context? What about the context of C2? What comparisons/contrasts can you draw?
 4. Do you think that comparing individual self-introductions by students from two different educational contexts can reveal larger truths about the places where they study? Why or why not? What limitations might there be in such an exercise?
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Activity 2: Self-Representations

The purpose of this activity is for students to explore the concept of self-representation as a creative process of social/cultural identity production, and to make connections with similar explorations by their peers at C2.

Preparation for Videoconference: Exploring Forms of Self-Representation

Review and discuss with students a variety of artistic self-representations (see sample links under Materials). Instructors may choose collections that focus on Latinx identity (1-5 under Materials) and ask students to compare them to collections that are not specifically Latinx (6 and 7 under Materials). Sample questions for the discussion:

1. What are the elements, objects and ideas that the artists use to express identity?
2. What identities are being explored in the portraits? What elements do artists use to express or reflect on these identities?
3. Choose your favorite self-representation from the different collections and explain why you find it compelling in terms of its message and its aesthetic qualities.
4. In what social and political context was this self-representation probably made? What features of the self-representation indicate this?
5. Present to students some of the terms that will appear in class discussions: "identity" (cultural, gender-based, race/ethnicity, immigration experience, etc.), "syncretism," "portraiture," "self-representation," "aesthetics," etc.

Preparation for Videoconference: Class Readings (at home)

Assign some of the readings from the list to the class. Alternatively, ask students what readings they would be interested in (take a class vote, etc.). Have students complete the readings at home, and prepare to discuss them in class.

Preparation for Videoconference: In-Class Discussion of Readings

Discuss the selected readings in class. Here are some starting suggestions for questions that instructors can use as a guide for class discussion:

1. Immigration and Identity

- a. (“Esculpir identidades”) For many immigrants, crossing the border means gaining access to the opportunity to forge a new, dynamic identity in a new culture. However, the difficult conditions of the journey across the border causes others to lose their lives along with their identities. Analyze how art contributes to their visibility. Do you have any creative ideas about what could be done with these sculpted faces beyond using them to help families identify their loved ones?
- b. (“Niños nacidos en República Dominicana...”) Compare the identity issues of the Haitian children in “Niños nacidos en República Dominicana...” to the situation of Dreamers in the US.
- c. (“A conversation with Latinos on race.”) Discuss the possible meanings of “identity” for immigrants based on your personal experience, the readings, and the testimonies that you saw in “A conversation with Latinos on race.”

2. Race/Ethnicity and Identity

- a. (“Los hispanos explican...”) Discuss the ways in which racial and ethnic identity come about and/or are chosen in the article. What is the relationship between racial and ethnic identity and being “American”? How do you think about your own racial/ethnic identity?
- b. (“Afrolatinos...”) Discuss the ways in which the relationship between being “Black” and being Latinx are explored in the article. What social and political ideas are discussed about living as someone who identifies as Afro-Latinx?

3. Gender and Identity

- a. (“Redefiniendo...”) Discuss gender identity in the story of Micah. Would Micah be able to identify him/herself with any of the poetic self-portraits you have read?
- b. (“Género e identidad sexual...”) Discuss the various ways in which the article explores gender identity and gender itself. What role can fiction play in creating possibilities for new ways of looking at and thinking about gender? Draw upon examples from the article to support your perspective (even if you disagree with the example(s) you use).

4. Language and Identity

- a. (“Ser latino...”) Discuss the relationship between language and identity as presented in “Ser latino en Estados Unidos...” How are language and identity related? Does your identity change depending on the language you use? Does identity change depending on where you are, or who you are with? Does identity change over time?
- b. (“Género e identidad sexual...”) Discuss the evolution of Spanish language use and learning in the United States as presented in the article. What predictions can you make about where this trend might be headed?

5. Poetic Self-Portraits

- a. Why would a writer choose a poem rather than an essay to speak about identity or self-identity?

- b. (Parra) What is the profession or occupation of the speaker in the poem? How do you know?
 - c. Whom is the speaker addressing? What type of self-image is the speaker transmitting? Find instances in which the speaker uses humor for self-deprecation. What do you think is the effect of this self-deprecating voice on different readers (e.g., you vs. his students, etc.)?
 - d. (Varela) What is the attitude of the speaker in describing her/his CV (positive, self-critical, etc.)? What is the meaning of “carrera” in the poem? Who or what is the “sombra”? What definition of “victory” does the poem provide?
 - e. (Castellanos) What is the attitude of the speaker in describing herself (positive, self-critical, etc.)? How does the speaker appear to feel about social conventions (the use of the term “señora,” high culture, definitions of femininity and beauty, how suffering is expressed, etc.)? What about life cycles (motherhood, aging, etc.)? Find instances of the use of irony in the poem. Why do you think the writer made this choice?
 - f. (Sor Juana) Whom is the speaker addressing? What is the “engaño” and why is it a lie? What does the final verse progression suggest (“cadáver,” “polvo,” “sombra,” “nada”)?
 - g. (Pérez Firmat) What tensions and contradictions can you find in these poems? How are these tensions and contradictions expressed (in the creative use of language, in imagery, in other ways)? What does it mean that the poet’s voice does not “belong in English” and “does not belong anywhere else” at the same time?
 - h. (Parra, Pérez Firmat) Compare the use of humor in Pérez Firmat’s “Soy un ajiaco de contradicciones” and in Parra’s “Autorretrato.” What or whom are the authors mocking with the use of humor and irony in these poems?
 - i. Discuss how gender identity is played out in these poetic portraits. What words, ideas, emotions, and images appear in the poems to express and/or challenge gender identity?
6. Identity in the Era of Selfies, New Digital Spaces, New Forms of Self-Representation
- a. How has the art of self-representation changed in the age of selfies?
 - i. What are the consequences of these changes in how we understand art and identity? Are we “artists” or “creators” of our own identity in an era of instantaneous, publicly visible profiles and social media spaces? Explain.
 - ii. How are these changes contributing to blurring the differences between high art (the one we see in museums, for instance) and popular art?
 - iii. What are the consequences of these changes in how ordinary people express their identities?

Preparation for Videoconference: In-Class Brainstorm for Creation of Self-Representation

Ask students to start planning the self-representation they would like to create. Have them jot down a short (100 word maximum) written self-representation in class, which can include poetic words and/or phrases as well as longer stretches of text. Instruct students to use any language (Spanish, English, or a combination of both languages) that they think would be meaningful.

Once students are finished, have them discuss their work in small groups (3-4 students), and then debrief as a class. Suggested questions for class discussion:

1. What new ideas do you have about the aspects of identity that we have discussed, and how do these ideas relate to you? What aspects of yourself do you want to share? What aspects do you want to keep to yourself?
2. What elements would you include to represent yourself (objects, people, places) and why? What do you want to say about yourself with these elements?
3. What language choices are you making in creating this self-representation? If you don't use any language, is there a reason for that?
4. Do these places, activities, objects/images, and words/phrases that you have chosen identify you as Latinx, American, a combination, or something else?
5. If someone that doesn't know you sees your object/image, place or activity, would that person guess your age, nationality, gender, occupation, language practices?
6. How does the city or town in which you live figure, if at all, in your self-representation? How does your identification with this locality influence the way you see yourself, if at all?

Preparation for Videoconference: Creation/Upload of Self-Representations to Class Website (at home)

Ask students if they have any final questions or thoughts before they create their self-representations. Review vocabulary, ideas, and other topics they may need to clarify. For homework, have students create their own self-representations using personal photographs, digital images, text, or a combination of different materials. Have students create a digital version of their self-representations (if they are not already in a digital form) to be uploaded to the class website. Ask students to upload their self-representations to the class website when they are finished, along with a short explanation of why that image represents them (150-300 words).

Preparation for Videoconference: Commentary on Self-representations by Students at C1 and C2

In preparation for the videochat, have students reflect on the self-representations their classmates have uploaded to the class website, as well as the self-representations done by members of their telecollaboration group. Ask students to post a comment on one C1 student's and one C2 student's self-representation. Some questions to ask students to consider include:

1. What elements, ideas, and themes emerged in your classmates' self-representations? What choices did they make that were similar to yours? What was different? What about the self-representations of the students at C2?
2. How did you, your classmates, and the students at C2 use language in self-representation? What does this say about how you identify with and experience language?
3. What themes stand out in our collective work that may represent shared ideas about community, city and regional life, and how habits of self-representation change across generations?

Task: Videoconference

Ask students to form small groups (3-4 students). Inform students that they will work together to discuss their work and the work of their peers at C2. Have these small groups discuss students' self-representations via the videoconference platform selected for this class. Guiding questions for the telecollaborative discussion may be generated by the whole class.

For the telecollaboration with students at C2, instruct students to take note of ideas discussed with their peers that they find interesting. Some themes they can keep in mind include: self-representation, identity, culture, gender, immigration, race/ethnicity, language, technology, syncretism, regionality, community. Provide students with a graphic organizer to support note-taking (see sample at the end of this document) if needed.

Post-Videoconference Step: Debrief, Creation of Group Summary

After finishing the telecollaboration with students at C2 bring the class back together to discuss this experience in small groups. The questions below can be used as guidance for the chat, but additional questions for discussion may be generated by the whole class.

1. When you saw the self-representations of your colleagues from C1 and C2, what did you think? What are your general observations?
2. Is there an image or text (besides yours) that has particularly struck you? Explain. (It can be from C1 or C2).
3. Discuss three ideas that appear in various C1 texts and images. [Discuss major themes that emerged from the C1 texts and images in terms of regionality, language practices, individual and shared identity, community, etc. What did the C1 students find important to share? What did this say about them?]
4. Discuss three ideas that appear in various texts and images of C2. [Discuss major themes that emerged from the C2 texts and images in terms of regionality, language practices, individual and shared identity, community, etc. What did the C2 students find important to share? What did this say about them?]
5. Compare images and texts looking for patterns of similarities and differences. [Compare these themes and make deductions about the similarities and differences of C1 and C2 students, their respective schools, their communities, and their respective regions/cities.]

Using student responses to the questions above, work with the group to create a group summary (1-3 paragraphs) of their telecollaboration experience. Inform students that this summary will be shared with the students at C2 as a class post. Post this summary to the class website and invite students from C2 to comment.

Post-Videoconference Step: Written Reflection

Debrief with students about the telecollaboration. What was the experience like? What did they learn about their peers at C2? What did they discover about their *own* work, about themselves, and about C2 through this experience?

Prepare students to reflect on this experience in a written response.

1. Prior to assigning the written reflection, discuss the reflection rubric with students.
2. Inform students that they will write a reflection, which is a 2-3 page essay (sample provided at the end of the document) about what they learned in relation to self-representation. Remind students to write in narrative form rather than responding to questions point by point. Invite them to incorporate the following themes, discussing what particularly interested them for each theme:
 - a. **Creating my self-representation.** What elements did you choose for your self-representation? How did they work together to generate the final product?
 - b. **The telecollaboration experience.** What ideas emerged in the discussion of self-representations, including the cross-comparison of images and texts? What did you learn about sharing self-representations with the students at C2? (For example, what new ideas do you have about individual and shared identity, region/city, language practices, and community?) What other observations did you make during the videochat experience?
 - c. **New ideas, new directions.** After observing all the self-representations, would you change yours? If so, how? What new ideas do you have about the process of creating a self-representation? How did this experience help you explore and understand your ways of expressing your identity?

Post-Videoconference Step: Commentary on Work by Students at C2

Have students post their reflections on the class website. Ask them to comment substantively on and/or ask questions about two other reflections either by their classmates at C1 and/or the students at C2. For example, they can state that they like the self-representation, but they should also think critically about what this self-representation said, why the creator did what s/he did, etc., and comment on this. Have students respond to one comment that they received about their own reflection.

**Encountering/Representing the Self: Graphic Organizer for Telecollaboration Discussion
with Partner School of Self-Representations**

Possible topics	Discussion points, details, responses/reactions
Self-representation	
Identity	
Culture	
Gender	
Immigration	
Race/ethnicity	
Language	

Possible topics	Discussion points, details, responses/reactions
Identity in the digital age	
Syncretism	
Regionality	
Community	

Rubric: Reflection

Instructions: Based on the activities you have completed in this module, write a 2-3 page essay reflecting on what you learned and experienced in relation to self-representation. Please write in narrative form rather than responding to questions point by point:

- **Creating my self-representation.** What elements did you choose for your self-representation? How did they work together to generate the final product?
- **The telecollaboration experience.** What ideas emerged in the discussion of self-representations, including the cross-comparison of images and texts? What did you learn about sharing self-representations with the students at C2? (For example, what new ideas do you have about individual and shared identity, region/city, language practices, and community?) What other observations did you make during the videochat experience?
- **New ideas, new directions.** After observing all the self-representations, would you change yours? If so, how? What new ideas do you have about the process of creating a self-representation? How did this experience help you explore and understand your ways of expressing your identity?

Important: All reflections must be spell-checked prior to submission. Include the bibliography that you have used in APA format.

Content	Excellent, very good 90-100	The author addresses all the topics laid out in the instructions. The reflection includes relevant details and examples in relation to the creation of self-representations. This supporting information is clearly connected to broader ideas about cultural and community identity. All ideas are developed thoroughly and in depth. Reading the reflection is enjoyable.
	Good, acceptable 80-89	The author does not address all the topics, and/or one or more important aspects is missing or not sufficiently developed. However, there are some interesting observations.
	Poor 70-79	The observations are scarce, insufficient or irrelevant. The development of ideas is superficial and/or incomplete. There are not enough ideas or the same ideas are repeated several times.
	Insufficient Below 70	Not enough information to evaluate. Content is undeveloped and/or based on unsubstantiated claims.

Organization	Excellent, very good 90-100	Clarity, fluidity and logical organization. The writing is cohesive and reinforces the main ideas. Very good transitions from one idea to another.
	Good, acceptable 80-89	Generally clear organization, though may at times lack clarity and/or show uneven organization. Some ideas overlap or are not well articulated with other ideas. Some transitions between ideas are missing.
	Poor 70-79	Unclear and/or inconsistent organization. It is not clear which the most important ideas are. There are few transitions between ideas.
	Insufficient Below 70	There is no logic in the organization of ideas. Difficulty in understanding the text.
Accuracy	Excellent, very good 90-100	Use of a wide variety of grammatical structures with minimal or insignificant errors that do not impede comprehension. Word choices and phrases suitable for the purpose, topic and audience. Rich vocabulary is selected for use. For the most part, the author has paid attention to spelling and accentuation.
	Good, acceptable 80-89	The use of grammatical structures is generally correct, though at times may tend to be repetitive. Excessive use of simpler structures. Occasional errors do not impede comprehension. Generally correct use of vocabulary, although sometimes it is insufficient or repetitive. Sporadic failures in spelling and accentuation.
	Poor 70-79	Grammatical errors, word choice/form, and/or syntax at times impede comprehension. Limited vocabulary which is often repeated. Confusing and imprecise terms sometime make reading difficult. Frequent errors in spelling and accentuation.
	Insufficient Below 70	Multiple errors on various levels make understanding difficult. Very limited vocabulary which is repeated often and/or used inappropriately. Confusing and imprecise terms abound. Frequent errors in spelling and accentuation.

Encountering/Representing the Self: Sample Reflection

Autorretratos, conexiones y diferencias

Nuestro mundo está constantemente actualizándose, cada generación introduce nuevas ideas, creencias y normas para llevar una vida ejemplar. Mi generación está tan enfocada en el progreso individual que olvida el compromiso que toda generación debe tener de mejorar la calidad de vida de este mundo. Ser parte de este proyecto de Telecolaboración es una ventaja. Estas autorrepresentaciones nos dan la oportunidad de crear conexiones culturales, sentimentales y educativas. Nos ofrece la posibilidad de salir de nuestro individualismo y pensar en nuestro mundo.

Al observar las imágenes y leer las descripciones de mis compañeros, me di cuenta de que la naturaleza juega un papel muy importante en las vidas de muchos de ellos. La naturaleza trae a nuestras vidas un sentido de paz y armonía que nos ayuda a mantenernos cuerdos en medio de tanto trabajo, los estudios y nuestros problemas personales. En su autorrepresentación CB (College 1) habla sobre un lago rodeado de pinos. Para CB, el olor de los pinos es importante porque lo considera como un aroma relajante. VG (College 1) también habló sobre la naturaleza y de lo distinto que sería nuestro mundo si aprendiéramos a apreciarla. Observo que Nueva York se refleja en la necesidad de muchos estudiantes de imaginar lugares de silencio y reposo en los que poder estar sin tener que hacer nada.

Por otro lado, en su autorrepresentación, KR (College 1) habla de lo triste que fue perder a su padre. El dolor es un sentimiento universal. Todos estamos unidos por este sentimiento y, sin embargo, nos cuesta mucho compartir nuestros momentos de tristeza. Al leer la autorrepresentación de KR me he sentido unida a ella. Este tipo de conexión no hubiese sido posible si no hubiésemos creado autorretratos, ya que a nadie le gusta hablar de sus momentos oscuros.

Otro aspecto que hemos logrado compartir a través de las autorrepresentaciones es el amor. El amor es otro sentimiento universal, otro lazo que une a la humanidad y que todos hemos experimentado, ya sea amor a la familia, romántico, por un deporte, trabajo o arte. Todos los autorretratos, sin excepción, describen algún tipo de amor. Por ejemplo, GH (College 2) habla sobre su amor hacia el deporte, mientras que AC (College 2) habla sobre su amor por el arte; JR (College 1) habla sobre su amor por la familia y LC (College 1) habla de su amor por la ciudad de Nueva York.

El amor a la familia y las imágenes de los países de origen de la familia se mencionan más en las autorrepresentaciones de College 1 que en las de College 2. Puede haber varias razones para esta diferencia. Una puede ser que en nuestra clase muchos de los estudiantes han nacido aquí, en los EE.UU, pero tienen padres de otra cultura. La cultura de los padres despierta en nosotros curiosidad y necesidad de sentirnos unidos a ella.

Además, la familia es tremendamente importante en nuestra cultura hispana, mientras que en la cultura estadounidense ocupa un lugar más secundario. Esto no la hace peor ni mejor, pero veo que los intereses de College 2 son más variados y están menos centrados en la familia. Los alumnos de College 2 están más conectados con ciertos valores que han aprendido durante su vida y que reflejan en pequeños objetos que tienen un gran significado.

Hay otra explicación de por qué los alumnos de College 1 decidieron autorretratarse con la familia o lugar de su país de origen: los alumnos van a una universidad donde no tienen dormitorios. No duermen en la universidad, sino que regresan a casa cuando sus clases han terminado. Por lo tanto, comparten más tiempo con su familia, charlando, viendo fútbol

("soccer"), cocinando sus comidas tradicionales, yendo a la iglesia, etc. Yo, por ejemplo, cuando llego a casa siempre ayudo a cocinar a mi mamá. Si un miembro de la familia llega tarde a comer, toda la familia tenemos que esperar y después comer todos juntos. Es un poco estricto, pero yo respeto su decisión, así como ella respeta mi decisión de casarme con quien yo quiera, sin barrera alguna de nacionalidad.

Los estudiantes de College 2, en cambio, viven separados de su familia y pasan más tiempo con sus compañeros de clase y con amigos por vivir en los dormitorios de la universidad o en apartamentos compartidos. Han presentado fotografías de objetos que simbolizan los valores que han desarrollado durante el viaje de sus vidas: una guitarra, una llave, un helado, libros, un estetoscopio,... Eso no quiere decir que a los alumnos de College 2 no les importe su descendencia o las tradiciones de sus familias, pero eligieron objetos que reflejan su independencia, el ser único que son. Por otro lado, el afecto hacia el objeto les importa tanto como la persona que les entregó ese objeto.

En resumen, se podría decir que los estudiantes de College 1 se autorrepresentaron a través de la mezcla de culturas y el origen, mientras que los estudiantes de College 2 se representaron en el presente sin mirar sus antecedentes, su herencia. Sí le dan valor a lo que han aprendido en el pasado, pero sin mezclar comentarios sobre la cultura.

Estas autorrepresentaciones nos han dado la oportunidad de llegar a conocernos más, compartir nuestras ideas y aprender sobre diferentes formas de vida, lo cual es clave para convivir en un país con tanta diversidad como los Estados Unidos. Estos autorretratos son prueba de nuestra común humanidad. Hemos creado historia a través de nuestras conexiones. De alguna forma, hemos dado un paso para mejorar la calidad de vida de este mundo.