

Difficult Dialogues: Immigration and Community Engagement

Difficult Dialogues: Immigration and Community Engagement
UGS 302, Unique No. 63500

Fall 2012
Tuesdays and Thursdays 12:30-2:00 SAC 4.174

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From Benjamin Franklin's tirades against German immigrants in the mid-18th century, to the Chinese Exclusion Act in the 19th and the National Quota Act in the 20th, our nation has demonstrated a consistent history of tension over whom we collectively regard as "real Americans" and whom we allow into this country. This course is designed to engage students in meaningful dialogue about contemporary and historical issues of immigration in the United States. We will shine a light, where possible, on the state of Texas' unique history and contemporary status as both a trans-oceanic and river-border port of entry for hundreds of thousands of newcomers to the United States. The course will also attempt to contextualize our current preoccupation with the issue of "illegal" vs "legal" immigration by historically documenting the changing laws addressing our nation's changing policies regarding entry.

Students will have a unique opportunity to dialogue directly with a number of different "stakeholders" on the topic of immigration, including contemporary immigrants, immigration lawyers, community advocates, immigrant workers and employers, border officials and policemen, and descendants of immigrants who came to this country centuries ago. Students will engage each other and contemporary stakeholders in the community in an active dialogue about enduring questions facing our country as a "nation of immigrants" including "Who should be an American?" and "Who gets to decide?"

The course will be interdisciplinary in scope. Drawing on Dr. Seriff's expertise in cultural studies and folklore, we will pay particular attention to how various cultural forms such as film, performance, literature, oral history, and popular media (including cartoons, newspaper classifieds and magazine covers) can create forums for dialogue on the topic of immigration. We will aim to become better readers of texts (and of other people) through both the readings and the writing assignments.

Difficult Dialogues: A Ford Foundation Program (www.difficultdialogues.org)

This course is one of a handful of "Difficult Dialogues" courses that have been created over the past few years to help promote open scholarly inquiry, academic freedom and respect for different cultures and beliefs on the campus of the University of Texas at

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Austin. The development of this course has been partially funded through a grant from the Ford Foundation to the University of Texas at Austin.

The Difficult Dialogues initiative of the Ford Foundation was created in the spring of 2005 “in response to reports of growing intolerance and efforts to curb academic freedom on U.S. campuses” (O’Neil, Robert M. 2006, “The Difficult Dialogues Initiative.” *Academe* (July-August) pgs. 29-30). The University of Texas at Austin was one of 27 institutions of higher learning that were granted funding (out of 700 initial applications) from the Ford Foundation. As a pilot program for this initiative, students will consider why “dialogue” as a method of scholarly and civic exchange represents a different approach to issues most often at the center of charged historical and contemporary “debate.” They will also explore the historical and contemporary importance of academic freedom for professors and students on university campuses in promoting and sustaining the free exchange of ideas through sometimes difficult dialogues. Through a variety of small group exercises throughout the semester that focus on students’ identities and personal experiences, we will explore dialogue as a collective form of learning that connects our personal issues to the larger community in which we take part. The goal of dialogue (as opposed to debate) is to create understanding (rather than right or wrong sides) and new ways of negotiating conflict.

REQUIRED TEXTS

The texts will be available at The University Co-op on Guadalupe Street and a required course packet (CP in the syllabus) will be available from IT Copy at 512 W MLK Blvd. Phone 512-476-6662. Be prepared with the course title (Difficult Dialogues: Immigration and Community Engagement 2012) or my name (Dr. Suzanne Seriff) to request the packet. These readings will only be available in the course packet (not on Blackboard) so please budget to buy the packet, itself. You are responsible for completing your readings by class time each week.

Books:

Daniels, Roger and Otis L Graham. Debating American Immigration, 1882-Present. Rowman and Littlefield Publishers, Inc., 2001

Luis Alberto Urrea. The Devil’s Highway: A True Story, Little, Brown and Co. Press. 2004.

Course Packet:

Seriff, Suzanne. Difficult Dialogues: Immigration and Community Engagement , 2012.
IT Copy at 512 W MLK Blvd.

Note: Throughout the semester there will be required articles on Blackboard that are not in the Course Packet. Students are responsible for completing all readings.

COURSE REQUIREMENTS AND ASSIGNMENTS

Final grades in this class will be based on a +/- system defined and calculated by the University of Texas.

1. ATTENDANCE and PARTICIPATION (25%)

As the title “Difficult Dialogues” suggests, discussion is central to this class and will be a significant part of your grade. You will have a chance to develop many different dialogue skills in the class—listening carefully and actively to others; articulating your own thoughts and feelings; summarizing your writing or your small group discussions for the larger group; formulating questions for visiting community speakers; responding to what others have said; finding respectful ways to offer feedback and negotiate conflict.

Attendance and class participation will be worth 25% of your total grade and will be evaluated in terms of actual attendance in class and at a required public forum sponsored by the Humanities Institute, participation in dialogue and participation in two one-on-one conferences with the instructor.

Classroom Attendance

Attendance will be worth 10% of your final grade and will be calculated as follows: No penalty for the first unexcused absence; after that each unexcused absence costs 2 points from the total possible of 10 points. Present any reasons for excused absences in writing, along with a letter from your doctor, parent, or guardian. No absence will be excused without such a verifying letter. Three “tardies” equals one unexcused absence, and tardies include any minutes after the bell rings, so please be on time!

Humanities Institute Fall Lecture Attendance: Required Signature Course Component

On November 5th, the Humanities Institute is sponsoring a public dialogue on the topic of Freedom in an Age of Surveillance. This Dialogue is public and free and open to all members of the University community. Attendance at this public event fulfills the UGS Signature Course requirement for attendance at a campus-wide public lecture, and is mandatory for our class. Please note the date and put it on your calendar. Attendance at this dialogue, and completion of a written exercise based on the dialogue, will be worth 5% of your final grade.

Class Participation

5% of your grade will be based on your participation in class, which includes your contributions to discussion both in small groups and large. The class is small enough that I will be able to get a sense of your personality as a speaker and can evaluate your class participation in a way that is individual to you. As long as you are present and committed, you will likely receive at least a B for your participation. The class

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participation grade will also be used to determine your final grade. Because this is a dialogue class, I take very seriously your full, engaged presence in the classroom. Consequently, in this classroom, your grade will directly suffer for disrespectful or inattentive actions within the class—including side conversations with friends, late attendance, cell phone or computer use unrelated to class, or falling asleep during class.

Please note: Each incidence of falling asleep in class will be treated as an unexcused absence and will result in 2 points docked from your attendance grade each time, after the first incident. If you fall asleep during a guest presentation, you will be asked to leave the room for the remainder of the presentation, no questions asked, and 5 points will be deducted from your final grade.

Student-Professor Conferences:

Each student will have two formally scheduled, mandatory conferences with me in my office both at the beginning and midway through the semester. Scheduling, preparing for, and being fully present and engaged at these meetings will count toward 5% of this participation portion of your grade. This includes bringing to the conference all of the required writings and notebook/portfolio.

2. WRITING PORTFOLIO (45%)

All the writing you do for the course will become a part of a portfolio. Your portfolio will be evaluated not only for the quality of the individual assignments but for your cumulative efforts over the course of the semester. Your portfolio should include the following:

1. hard copies of all of your Blackboard assignments,
2. three goal statements and evaluations,
3. a weekly personal journal,
4. Paper #1
5. Paper #2

You will hand it in at the midterm (xxxx) and at the end of the semester and I will also have individual conferences with you at the mid-term in order to discuss your progress.

The goal of the writing portfolio and grading is for you to think about your work as an ongoing learning process rather than a set of products. Your progress in the class will be significantly defined by your own goals and thinking. Grading your work as a cumulative portfolio complements the course's focus on collaboration and community in the classroom.

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Discussion Board Response Questions:

Ten times throughout the semester, (plus an extra optional “makeup” time) your assignment will be to post to Blackboard by Monday at 9am a response to a question about the readings and/or guest speakers or other materials for that week and that topic. These should be around one page long. The deadline is important since it will allow us (the instructor and your fellow class members) to read your responses in advance of the class. You should be prepared to summarize your post briefly in class. You will get one point for each blackboard posting; 0 points for late posting.

You will also be asked to prepare one or two questions to prompt dialogue in class for that week. The goal of the questions is for you to do some thinking about the readings and the topic on your own and to learn to approach the weekly topic in terms that provide for the opportunity to explore both your assumptions and your feelings. You should think of the discussion questions as both an individual and collective responsibility. Writing them will help you prepare for class discussion and for longer papers and develop your skills as a dialogue participant. They also provide an opportunity for you to communicate your thinking to me and to the rest of the class and to take the initiative in generating class discussion.

Your contributions to the Blackboard site will be evaluated as a part of your writing portfolio grade. 10% of your grade

Journal:

As part of the writing portfolio, you will be asked to keep a weekly journal to record your responses to the dialogue portion of the class—including your own impressions, thoughts and responses to either the class dialogue that day or week, or the guest speakers, the films or the readings for that week, or your own dialogue-based interactions or something you read or experienced on the topic of immigration outside of class that week. This journal is primarily for you, and is your chance to keep tabs on your own progress through the class in terms of your encounter with the technique of dialogue and your own ongoing assessment of your goals for the class. Although I will check to make sure you have a minimum of ten entries, over ten weeks, I will not be grading this journal on grammar or style, but on content alone. This journal is a way for you to weekly participate in your own assessment/evaluation: how you felt about the exercises, how you assess your weekly participation in the dialogue process; what you have learned from the process, etc. 5%

Goals Statements:

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The portfolio will include an initial statement of your goals for the semester (due date: September) your own mid-term progress report (to be handed in with the portfolio during individual conference session with me) and your final assessment (handed in with the portfolio the last day of class). 5%

Papers:

There will be two papers that will become part of your writing portfolio: a three page paper on the historic context of your personal narrative (due in class on Tuesday, [September xxx^h](#)) and a 5 page proposal for a facilitated dialogue session with 12th grade students (due in class on Tuesday, November). These paper topics will be described more fully in writing when they are assigned and discussed in class in the week of the assignment.

Papers should be typed, double spaced, with a one inch margin so that I have room for comments. Please include page numbers and a title and make sure your name is on every page. Papers must be turned in—in person—in class on the due date. No emailed papers will be accepted! The first paper is worth 10% of your final grade; the second paper is worth 15% of your final grade.

The portfolio is worth 45% of your grade, divided as follows:

Blackboard Discussion Posts; 10%

10 Journal entries: 5%

Goals statements for class: Initial goals statement, midterm goal self-assessment. and final Goal Assessment pages: 5%

3 page short paper #1: 10%

Dialogue Paper #2: 15%

Overall writing portfolio presentation (boost the grade up or down 2-3 points)

3. FINAL PROJECT (30%)

Towards the end of the semester, you will begin work on a group video presentation based on one of the core themes addressed in this class and using the dialogue techniques you have developed in class. The goal will be to work as a group on a topic (to be developed by the group), to facilitate a tape-recorded dialogue session that uses the dialogue skills you have developed over the semester; and to create a video based on these sessions that is creative, illustrative and illuminating about the issue.

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Each member of the group will also turn in a brief paper (2-3 pages) reporting on the work that you did in the group and your experience of the process of creation and presentation. Class presentations will take place in the last week of the semester, and the final paper will be due in my office the day of our final exam meeting time.

The final project will give you an opportunity to develop skills for working on a sustained and collaborative project. It requires that you work with others and that you organize your work in a series of stages. **I will assign your groups, based on a balance of interests and points of view.** Each group will consult with me to get approval for the project. You will be graded on your oral presentation skills, organization, creativity of project design, background research, and effective use of dialogue skills. A more detailed instruction sheet will be presented during the first week in November, at which time groups will be assigned and will sign up for individual consultation with the instructor to select a topic and a direction. The final project is worth 30% of your grade.

CLASS RESTRICTIONS: Please place cell phones on silent or vibrate mode during class and put them away so that they are not visible, unless we need you to look something up on google. **Laptop-use is forbidden unless you have prior approval from the professor.**

UNIVERSITY POLICIES

Scholastic Dishonesty: Students are required to do their own research and work. All students are responsible for knowing the standards of academic honesty: <http://deanofstudents.utexas.edu/sjs/scholdis.php>. Plagiarism, using research without citations or using a created production without crediting a source, is forbidden; will result in a grade of zero for the assignment or for the class, or even expulsion from the university, depending on the severity of the plagiarism. This applies to any uncredited websites as well as written sources!

According to the Merriam-Webster Online Dictionary, to "plagiarize" means

- to steal and pass off (the ideas or words of another) as one's own.
- to use (another's production) without crediting the source.
- to commit literary theft.
- to present as new and original an idea or product derived from an existing source.

In other words, plagiarism is an act of fraud. It involves both stealing someone else's work and lying about it afterward.

All of the following are considered plagiarism:

- turning in someone else's work as your own.

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- copying words or ideas from someone else without giving credit.
- failing to put a quotation in quotation marks.
- giving incorrect information about the source of a quotation.
- changing words but copying the sentence structure of a source without giving credit.
- copying so many words or ideas from a source that it makes up the majority of your work, whether you give credit or not (see our section on "fair use" rules).

Most cases of plagiarism can be avoided, however, by citing sources. Simply acknowledging that certain material has been borrowed, and providing your readers with the information necessary to find that source, is usually enough to prevent plagiarism.

Documented Disability Statement:

Students with disabilities may request appropriate academic accommodations from the Division of Diversity and Community Engagement, Services for Students with Disabilities at 471-6259 (voice) or 232-2937 (video phone) or <http://www.utexas.edu/diversity/ddce/ssd>. Students need to inform the instructor and the teaching assistant(s) about their disability right at the beginning of the semester.

Incompletes: A grade of "I" is only given in cases of **documented** emergency or special circumstances late in the semester, provided that you have been making satisfactory progress. A grade contract must be completed and the criteria adhered to, in order to fulfill the requirements to take an incomplete. Please note that you must have some written documentation of your reasons for the incomplete—either from a parent, a counselor, a doctor, or some other official in charge of your mental or physical welfare.

Use of Blackboard and Electronic Reserves:

The course has a Blackboard website which will be demonstrated during the first weeks of the class. It includes an electronic gradebook and access to announcements and assignments. Students in the class are responsible for checking this website regularly, which you can access by clicking on "Blackboard" under "Popular Sites" on the upper left side of the UT home page. Students are also responsible for regularly checking the e-mail account that is registered with the University. All e-mails to the professor should either be done through Blackboard, or include "Difficult Dialogue Course" in the subject line; otherwise they may inadvertently be missed.

COURSE SCHEDULE

Theme I. Who Belongs?

Week One, Aug. 30th: Introduction to Course

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- Get to know each other a little in ways that relate to themes of the course.
- Explore issues related to belonging and dialogue about that experience
- Overview of class syllabus and requirements

BB Assignment #1 To be posted on BB by 9am, Monday, sept. 3rd , or the following week, Monday, Sept 10th, under Discussion Board. (If you wait until next week, you will be responsible for two discussion questions for that week :

Class Reflections:

Post your impressions of this week's exercises on Blackboard. Answer the questions: Why did I sign up for this class? What excites/interests me about this class? What concerns do I have about this class, if any? (Due on BB by 9am, Monday, Sept. 3rd)

Week Two, Sept 4th, 6th: Dialogue as a Technique for Engagement

- Understand the elements of effective dialogue
- Experience dialogue exercise around question of belonging
- Synthesis and closure

Guest Speaker: Dr. Juli Fellows, Dialogue Facilitation Trainer

Reading for this week:

- Tammy Bormann. What is Dialogue? Principles and Core Assumptions Handout. Dialogue Facilitation Training Class, 2009. Austin, Texas. CP
- "Introduction: The Role of Dialogue in Public Life," In A Nuts and Bolts Guide from the Public Conversation Project. www.everydaydemocracy.org. 2006. CP
- Adam Kahane. "Introduction: The Problem with Tough Problems," In Solving Tough Problems: An Open Way of Talking, Listening, and Creating New Realities. Berrett-Koehler Publishers, 2004, Pgs. 1-4. CP
- Ruth Abrams, "Kitchen Conversations: Democracy in Action at the Lower East Side Tenement Museum," In The Public Historian. Vol 29, no.1 pgs. 59-76 (Winter 2007) CP

BB Assignment #2 (Due on BB by 9am Monday, Sept 10th.)

Personal Narrative:

Find out what you can of your family's story of migrating to this country. (If you yourself immigrated to this country, you will write the narrative in the first person). You may want to pick one side of the family, or one ancestor in particular to write about: Where did they come from? Why did they leave their country of origin?

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When did they come to the United States? Where did they first settle? Where did they first arrive? Did they/you come back and forth? How old were they? Did they come alone or with other family members? What issue or issues did they face on the journey or upon arrival?

Write a one page personal narrative for your portfolio describing your family's story. Do not make up a story. If you do not know and cannot ask a relative, write everything you do know, and then finish the essay by writing about what it feels like to not know this information, and why you think you may not know these stories in your family.

Theme II. History of U.S. Immigration 101Week Three, Sept. 11th and 13th; A Personal Approach to Immigration

Introduction: Our Names; Our Stories

Where does my family fit on the immigration timeline?

What key issues intersect with immigration, in general, and the immigration of my family, in particular: labor, race, business, world events, human rights

Reading for this week and next: Debating Immigration: Roger Daniels and Otis Graham

BB Assignment #3 (Due on BB by 9am Wednesday, Sept 19th.)

What surprised you about the timeline exercise in terms of your family's story? Did the timeline help you understand anything more about why your family might have come at the time they did, or what their experience might have been like? List two questions you would like to go back and ask a family member—your parents or grandparents, if possible—that were prompted by the timeline exercise—about the particular period in American immigration history in which your family first came to this country and how it might have affected their immigration experience.

Week Four : Sept. Sept. 20th* : Defining Who Belongs in America.

NOTE: There will be no class on Tuesday, September 18th because of the Jewish Holiday of Rosh Hashonah

Reading for this week: Roger Daniels and Otis Graham: Debating Immigration—finish book

Writing Portfolio Assignment for next week:

One page written paper on your own personal goals for this class, to be turned in to me during class, Sept. 25th , and also included in your writing portfolio upon its return.

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BB Assignment #4: due on BB under Discussion Board at 9am, Monday, September 24th: Debating Immigration: A look at the Power of Persuasive Speech

First Short Paper #1 (3 pages) will be due in class on October 4th. : Personal Narrative in Historic Context

Week Five: Sept. 25th and 27th : Chinese in America: The First Exclusions

Reading for this week:

- Anna Pegler-Gordon, "First Impressions; Chinese Exclusions and the Introduction of Immigration Documentation, 1875-1909. In In Sight of America: Photography and the Development of US Immigration Policy. UC Press, 2009. Pgs. 22-66.
- Roger Daniels. "Chinese Exclusion, 1882," In Not Like Us: Immigrants and Minorities in America, 1890-1924. The American Ways Series, Ivan R. Dee Press, Chicago, 1997. Pgs. 3-19.
- Irwin A. Tang, ed. "The Chinese Texan Experiment" and "The Asian American Underground Railroad," In Asian Texans: Our Histories and Our Lives. 2007, Pgs. 1-24 and 73-90.

Guest Speaker: Irwin A. Tang, Joe Lung

In Class Exercise: Reading Primary Documents: The Stories Photos Tell

Theme III. Immigration as Big Business

Week Six October 2nd and 4th : Stakeholders in the Business of Immigration : Who has Benefited Historically from Immigrant Labor?

Readings for this week:

- Bill Ong Hing, Ch 1 in Defining America Through Immigration Policy, Temple University Press 2004, pgs. 11-27 CP
- Barbara Rozek, ch. 1 "Words of Enticement" and ch. 10: "Texas: The Immigrant State" In Come to Texas: Enticing Immigrants, 1865-1915. Texas A&M University Press 2003. Pgs. 3-20 (CP)

BB Assignment #5: Discussion Board prompt due on BB at 9am on Monday, October 8th. Personal reflection on the term "big business"

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Week Seven, Oct 9th and 11th : Stakeholders in the Business of immigration Today

Readings for this week:

- Thomas Kessner and Betty Boyd Caroli, eds. “ Don’t Have my Papers Yet: Undocumented Aliens,” In Today’s Immigrants: Their Stories. Oxford University Press. 1982 pgs. 71-104. CP
- Juan Tomas Ordoñez, “Boots for my Sancho: **structural vulnerability among Latin American day labourers in Berkeley, California** <http://www.tandfonline.com/eprint/NK9FY9MvFcyzkTF5fcii/full> (Blackboard)
- Seth Holmes, “ Oaxacans Like to Work Bent Over: The Naturalization of Social Suffering Among Berry Farm Workers” (Blackboard)

Film for this week: Los Trabajadores, by Heather Courtney

Guest Speakers for this week:

Day laborers from Casa Marianela,
Dr. Jennifer Long, Director, Casa Marianela,
Austin Contractor/Employer of immigrant day laborers (TBD)

BB Assignment #6: Discussion Board prompt due on BB at 9am on Monday, October 15th.

One Page Reflection Piece on Dialogue Generated from Film and/or Guest Speakers from this week. Based on our exercise from last week about our initial stance on big business, how did this week’s dialogue with day laborers affect your assumptions or feelings about the business of immigration—or did it—and about why immigrants come to this country.

Theme IV: Changing Attitudes Toward Immigrants: Who Does America want to be an “American” and Who gets to Decide?

Week Eight Oct 16th and 18th: Nativist Expressions in the Popular Culture of the Progressive Era—1920s America

Readings:

- Leo Chavez, Covering Immigration; Popular Images and the Politics of the Nation , chs. 1 -4. CP
- Bill Ong Hing, “The Xenophobic 1920s” in Defining America Through Immigration Policy, Temple University Press 2004, pgs. 62-70 CP

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Class Activity: Primary Document Analysis: Immigration Cartoons from the Progressive Era or Before: Analyze a cartoon from the 19th or early 20th century and fill out an editorial cartoon analysis page based on Chavez' framework for reading visual culture.

BB Assignment #7: Discussion Board prompt due on BB at 9am on Monday, October 22nd.

One page written analysis of a cartoon from the 19th or early 20th century era of xenophobia and anti-immigrant sentiment.

Week Nine Oct 23rd* : Defining Mexicans as Non-Americans

Note: There will be no class on October 25th . Professor at professional conference

Readings:

Leo Chavez, "The Latino Threat Narrative" In The Latino Threat: Constructing Immigrants, Citizens, and the Nation. Stanford University Press, 2008. Pgs. 21-43 CP

Film Clip: ABC Primetime Live: What Would You Do? Segment about discrimination against day laborers at a New Jersey Deli.

BB Assignment #8: Discussion Board prompt due on BB at 9am on Monday, October. 29th

One page written analysis of a contemporary cartoon depicting Latino immigration to the United States.

Writing Portfolio Assignment for next week: One page Personal Assessment of goals and your status in the course in relation to those goals. To be turned in to me in person during your midterm evaluation session next week.

All week: Individual conferences with me for Mid Term Evaluations and Writing Portfolio check

Week Ten Oct 30th, Nov 1: Representations of Immigrants in the 21st century ; Who Can be an American Post 9/11: The New "Threat"?

Readings for this week:

- Michael Barone, "New Americans After September 11" In Reinventing the Melting Pot: The New Immigrants and What it Means to be an American, ed. Tamar Jacoby. Pgs. 261-269 (2004) CP
- Tram Nguyen, "Separated by Deportation: Minneapolis," In We Are All Suspects Now: Untold Stories from Immigrant Communities after 9/11. Beacon Press 2005 pgs. 20-44. CP

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- Nathalie Peutz, “The Deportation Regime: Embarking on an Anthropology of Removal (Blackboard)

Guest Speakers for this week: TBD

Film for this week: From 9066 to 9/11

All week: Individual conferences with me for Mid Term Evaluations and Writing Portfolio check, if needed

Writing Portfolio Assignment: Second Paper: Due in class on November 15th.

BB Assignment #9 due on Monday at 9am, Nov 5th :

Write a one page analysis of the different points of view expressed by the two readings (Barone and Nguyen) about the affect of 9/11 on the treatment of immigrants, and majority culture attitudes toward immigration in the United States after 9/11. Do the authors feel that 9/11 has influenced our attitude toward immigrants and especially certain ethnic or racially profiled groups? Do they both feel the same? Pay particular attention to the language itself—adjectives, nouns, etc—that each author uses to describe the post 9/11 experience in the United States. Also pay attention to the writing technique of each author—do they focus on overarching general statements or specific stories? How does Peutz’s article about deportation among Somalis contribute to this discussion of what she calls the “citizen-alien divide?” Which point of view (Barone’s or Nguyen’s) does her article support?

Theme V. Immigration and Public Action

NOV 5: Mandatory Public Lecture: Freedom in an Age of Surveillance. Time and Place TBA. Evening Lecture. Please Note: This is a mandatory event for our course and is worth 5% of your final grade.

Week Eleven, Nov 6th and 8th.: The Case of the T. Don Hutto Detention Center

Articles: T. Don Hutto Detention Center (on blackboard)

Readings: Bill Ong Hing, “The Politics of Asylum” in Defining America Through Immigration Policy, Temple University Press 2004, pgs. 233-258 CP

Guest Speakers for this week: Kate Lincoln-Goldfinch, Attorney for American Gateways;

Bob Libal, public advocate for detained families, Director, Grassroots Leadership, www.grassrootsleadership.org

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Film: "The Least of These: Family Detention in America: A Documentary" Film by Clark Lyda and Jesse Lyda (FAL DVD 8213)

BB Assignment #10, due on Monday at 9am, Nov. 12th :

Write a one page response paper to either the film or the guest speakers you met this week. Take a stand on whether or not you think the detention center should have been closed, and what assumptions led to your stand, on the part of which stakeholders.

Week Twelve, November 13th & 15th . : Immigrant Marches and Minutemen Protest

Leo Chavez, "The Minutemen Project's Spectacle of Surveillance on the Arizona-Mexico Border," and "The Immigrant Marches of 2006 and the Struggle for Inclusion," In The Latin Threat: Constructing Immigrants, Citizens and the Nation. 2008. Pgs. 132-176. CP

Luis Alberto Urrea. The Devil's Highway: A True Story, Little, Brown and Co. Press. 2004, Pgs.

Guest Speaker: TBA: Immigrant Rights Activists and Minutemen protesters

Film: Crossing Arizona (Benson Collection LAC-Z Rare Books DVD 6230)

BB Assignment #11, due on Monday at 9am, Nov. 19th

Write one page response paper based on the guest speakers of this week. What are the assumptions behind the arguments put forward by both the minutemen protestors and the immigrant-rights marchers and what were some of their personal experiences that led to these assumptions?

FINAL GROUP ASSIGNMENT: DUE DATE: December 4 & 6

Week Thirteen Nov. 20th* The Case of Arizona and Controversy over its Immigration Enforcement Law SB 1070

Gov. Jan Brewer of Arizona signed the nation's toughest bill on illegal immigration into law on April 23. The law would make the failure to carry immigration documents a crime and would give the police broad power to detain anyone suspected of being in the country illegally. Opponents have called it an open invitation for harassment and discrimination against Hispanics regardless of their citizenship status. What do you think of Arizona's stringent new immigration law? Do you think it will survive legal challenges?

Readings:

Luis Alberto Urrea. The Devil's Highway: A True Story, Little, Brown and Co. Press. 2004, Pgs.

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Immigration Conversations: Arizona's Law.

<http://www.nytimes.com/interactive/2010/04/30/us/immigration-conversations.html?ref=us>

Leo Chavez, "The Minutemen Project's Spectacle of Surveillance on the Arizona-Mexico Border," and "The Immigrant Marches of 2006 and the Struggle for Inclusion," In The Latin Threat: Constructing Immigrants, Citizens and the Nation. Stanford University Press, 2008. Pgs. 132-176.

There will be no class on Nov. 22 as UT is closed for Thanksgiving break

Week Fourteen Nov. 27th & 29th: Welcoming America

Film: Welcome to Shelbyville

Reflections on preceding weeks; group work on final projects
Dialogue: What Have We Learned"

Week Fifteen, December 4 & 6: Group Presentations from Students

NOTE: There will be no final exam in this class. Students will turn in all final writing assignments the last day of class, December 6th.