

Difficult Dialogues: Immigration and Community Engagement

Difficult Dialogues: Immigration and Community Engagement
UGS 302, Unique No. 64910

Fall 2013

Tuesdays and Thursdays 12:30-2:00 SAC 4.118

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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 land-based point of entry for hundreds of thousands of newcomers to the United States. The course will also attempt to contextualize our current discussion surrounding 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, 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, period art, and magazine covers) can both reflect and create ideas about immigration and serve as catalysts for dialogue on the topic. 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. You will receive a postcard the first week of class identifying where you can pick up your packet from IT Copy, which will have a temporary location the first two weeks of class on UT campus. Phone 512-476-6662. Be prepared with the course title (Difficult Dialogues: Immigration and Community Engagement 2013) 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 , 2013.
IT Copy.

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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. Please note that, in this system, there is no A+. An A=94-100; A- = 90-93.9; B+ = 87-89.9; B= 84-86.9; B- = 80-83.9.

1. ATTENDANCE and PARTICIPATION (25%)

As the title “Difficult Dialogues” suggests, dialogue 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. If you have over 5 unexcused absences, your grade will drop a full letter grade from your final grade point average. 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

In late October or early November (date TBD), the Humanities Institute is sponsoring a public dialogue on the topic of Immigration and Education. 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**. I will send you the date as soon as it is confirmed. Attendance at this dialogue, and completion of a written exercise based on the dialogue, will be worth 5% of your final grade.

University Gem

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Another requirement of the Signature Course is class introduction to one of the cultural or physical/architectural “gems” on our 40 acres campus. We will have a required “fieldtrip” to the Blanton Museum of Art, as a class, where we will have the honor of a dialogue-based tour led by the Director of Education, Ray Williams. Attendance at this event is mandatory.

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. Participation includes being fully present in all class dialogue exercises, asking questions and engaging with guest speakers, attending our University Gem fieldtrip, as well as participating in general class discussions having to do with readings, films, etc. 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 be worth another 5% of your grade. This includes bringing to the conference all of the required writings and notebook/portfolio.

2. WRITING PORTFOLIO (50%)

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, which should be in the form of a decorated folder or binder or box, should include the following:

- a) hard copies of all of your Blackboard assignments,
- b) three goal statements and evaluations,
- c) a weekly personal journal,
- d) Paper #1
- e) Paper #2

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f) Overall Writing Portfolio Presentation/Decoration

You will hand it in at the midterm (October 22nd and 24th) 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.

a) Blackboard Response Questions:

Ten times throughout the semester, (plus an extra optional “makeup” time) your assignment will be to post to Blackboard (under Discussion Board, on the left hand side) 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

b) 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. The goal of the journal is not to record what happened in class that week, but to record your own thoughts and feelings

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about the dialogue component for the week, and your participation in it. 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%

c) Goals Statements:

The portfolio will include an initial statement of your goals for the semester (due date: [September 10th, 12th](#)) and your own mid-term progress report (to be handed in with the portfolio during individual conference session with me on [October 22, 24th](#)) 5%

d) Written Assignments:

There will be two written assignments 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, [October 3rd](#)) and a 5 page proposal for a facilitated dialogue session with 12th grade students (due in class on Tuesday, [November 14th](#)). 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.

e) Portfolio Presentation

The portfolio itself will be graded on completeness and appearance. You should buy a folder or binder or a covered box to serve as the portfolio, which should fit all of the components outlined above. The goal of the writing portfolio 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. Each of your portfolios will be decorated as part of a dialogue exercise we perform in class during the first few weeks.

The portfolio is worth 50% of your grade, divided as follows:

- a) Blackboard Discussion Posts; 10%
- b) 10 Journal entries: 5%

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- c) Goals statements for class: Initial goals statement, midterm goal self-assessment. 5%
- d) 3 page short paper #1: 10%
- e) Group Project Paper; Creating a Dialogue for 12th graders. #2: 15%
- f) Overall writing portfolio presentation 5%

3. FINAL PROJECT (25%)

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.

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 turned in on that day as well..

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 25% 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

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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.
- 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.

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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. 29th: Introduction to Course

- 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. 2nd , or the following week, Monday, Sept 9th, 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. 2nd or Sept 9th)

Week Two, Sept 3rd , 5th : 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, 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

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- 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 9th.)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? 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. 10th and 12th; 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 Monday, Sept 16th.)Debating Immigration: A Look at the Power of Persuasive Speech

One of our goals for this class is to become better "readers" in the field of immigration scholarship, and to begin to be able to recognize a writer's point of view not only by what they say, but by the way they say it: the choice of words; the metaphors; the tone; the sentence construction; the examples, etc. Sometimes this is evident from the very first sentences of an article--or even the

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title. In the book, Debating Immigration, the two scholars make their overall points of view about immigration clear from their very first words--and even the titles--of their essays.

Identify and discuss Roger Daniels' and Otis Grahams' distinct points of view about immigration. In class we analyzed the titles of their respective pieces and what the titles themselves told the reader about the authors' distinct points of view about immigration. In this blog, I'd like you to take a look specifically at what they each have to say--and how they analyze it--about distinct "moments" in immigration history such as the Chinese Exclusion Act or the 1924 Quota act and the 1965 Civil Rights-based Immigration Act.

AT the beginning of Daniels' essay he cautions against the use of what he calls "hydraulic metaphors" --floods, waves, torrents, streams--to describe the immigration process (p. 7) and points out that "one of the results of the habitual use of such language is to stigmatize immigrants as the "other" that is "threatening to overrun the nation" rather than as the ancestors of us all. Does Otis Graham use any such "hydraulic metaphors" and if so, what points is he trying to make when he uses them and what "attitude" toward immigrants coming to America does he project through such metaphors?

Pick one or two concrete examples from each essay that illustrate each point of view. Read your classmates' responses before writing your own. You must each select a different example to use that none of your classmates have used before you. This is good incentive to post your blog early so you can use the "obvious" ones!

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 16, 17, and also included in your writing portfolio upon its return.

Week Four : Sept. 17^{h*} : Representing Points of View Through Art: Fieldtrip to Blanton Museum

NOTE: Thursday will be a research day for students. No official class on Sept. 19th.

Reading for this week: (To be completed before the week begins): Roger Daniels and Otis Graham: *Debating Immigration*—finish book

Goal Setting Personal Conference: Each student will meet with the instructor for a 15 minute block to discuss his or her goals for the semester, based on the one page document you have prepared and brought with you.

BB Assignment #4 (Due on BB by 9am Monday, Sept 23rd .)

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The Chinese Exclusion Act

The authors for next week all talk about the ways in which American visual culture both reflects and reproduces the stereotypes about Chinese people that are expressed by dominant white Americans. What are the stereotypes about Chinese that they discuss and how are these stereotypes depicted visually in both cartoons and photographs from the time period? Next week we will have a visitor who is a Chinese American whose family came to this country during this period of extreme discrimination against Chinese, and stereotypes about what they were like, as a "race." Write one question you would want to ask our guest about what it was like for his family during this time?

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

Week Five: Sept. 24th and 26th : 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: Joe Lung

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

Theme III. Immigration as Big Business

Week Six: October 1st and 3rd : 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

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- 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 7th.

Personal reflection on the term “big business”:

*“Big Business” is a phrase that can mean different things to different people AND evokes many different feelings based on ones own personal experience. We’re going to explore those meanings and feelings in class next week. In this blog, I want you to write about your “**gut reaction**” to the phrase, “big business.” (Is it a good thing or a bad thing?) Remember that there is no “totally neutral” position and no right answers. (In other words, do not write that you don’t have an opinion, or never thought about it....). Remember, also, the ground rules we have set up to create the conditions of a “safe” environment for each other in our “blog” community.*

Week Seven, Oct 8th and 10th : 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,

BB Assignment #6: Discussion Board prompt due on BB at 9am on Monday, October 14th.

Personal Reflection:

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

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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 Can Be an “American” and Who gets to Decide?Week Eight Oct 15th: 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

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.

Note: Thursday will be an independent research day; there will be no class.

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.

BB Assignment #7: Discussion Board prompt due on BB at 9am on Monday, October 21st.

Visual Culture Analysis

Find a contemporary cartoon, magazine cover, or newspaper illustration or photograph about the contemporary immigration debate as it applies to Mexican immigrants and analyze the content of the cartoon or cover, based on Leo Chavez's analysis of emerging anti-immigrant sentiment as expressed in such visual media. Discuss why and how the images are "charged" and what messages they convey, as well as what symbols or visual metaphors are used to convey these messages. I am especially interested in images that seem to show or caricature Mexican or Latino immigrants. Do they use the Statue of Liberty, the flag, the border or some other prominent symbol of American national identity? Do they create a visual metaphor of a flood or a tsunami or other hydraulic metaphors? What is the sentiment conveyed in the cartoon or the magazine

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cover or photograph and what methods are used to convey it? Please include your cartoon in your response if you can.

Week Nine Oct 22nd and 24th : Defining Mexicans as Non-Americans

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 Hispanic day laborers at a New Jersey Deli.

Personal Conference with Instructor: Students will have a 15 minute individual conference with instructor to talk about midterm analysis of personal goals and portfolio check. Be sure to bring your decorated, complete portfolio with all 7 blackboard assignments, graded paper, journal, and two goals statements.

BB Assignment #8: Discussion Board prompt due on BB at 9am on Monday, October. 28th

Who Can Be an American? Post 9/11

Compare and Contrast the points of view of the two articles on immigration and racial profiling after 9/11 (Michael Barone and Tram Nguyen--both found in your course packet). 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?

Writing Portfolio Assignment: Group Project/Second Paper: Due in class on November 7th.

Week Ten Oct 31st: Representations of Immigrants in the 21st century ; Who Can be an American Post 9/11: The New "Threat"?

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Note: Tuesday will be a research day for your group project. There will be no class on Tuesday, October 29th.

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

Film for this week: From 9066 to 9/11

BB Assignment: Discussion Board Prompt due on BB at 9am on Monday, November 4th

*Humanities Institute Public Lecture: Immigration and Education:
Specific Question TBD*

Theme V. Immigration and Public Action

Mandatory Public Lecture: Immigration and Education. 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 5th and 7th : 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

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

Difficult Dialogues: Immigration and Community Engagement

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

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 12th & 14th . : 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)

Group Projects and Writing Assignment #2 Due

BB Assignment #10, due on Monday at 9am, Nov. 18th

Last week we read two chapters from Leo Chavez' book, The Latino Threat (in our course packet) about the actions of both immigrant marchers and the Minutemen Project, both of which, he claims, are designed to "garner public media attention and influence federal immigration policies." What are the main points of view or issues espoused by each of the groups, and what federal immigration policies, in particular, are they interested in "influencing."? At what points do their methods coincide and how do they differ? How effective do you think their methods are, in each case? How does the film we watched and the investigative report, The Devil's Highway, effect your views about the issue of border patrol, citizen surveillance (i.e., the Minutemen project) and citizen humanitarian efforts? Due Date: Monday, November 18th . 9am

FINAL GROUP ASSIGNMENT: DUE DATE: December 3rd & 5th

Week Thirteen Nov. 19th and 21st 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

Difficult Dialogues: Immigration and Community Engagement

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.

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.

Week Fourteen Nov.26th: Welcoming America

Film: Welcome to Shelbyville

Reflections on preceding weeks

Dialogue: What will we take with us?"

Week Fifteen, December 3rd and 5th : 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 5th.