

Difficult Dialogues: Immigrants as Aliens

**Immigrants as Aliens:
Difficult Dialogues about Immigration Throughout American History
UGS 303, Unique No. 62424**

**Fall 2016
Tuesdays and Thursdays 11:00-12:30 SAC 5.102**

Instructor: Dr. Suzanne Seriff
Office: SAC 4.126
Office Hrs: TTH 12:30-1:30PM
Phone: 471-0816
Email: sseriff@austin.utexas.edu

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 who we collectively regard as "real Americans" and who 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—particularly focused on the changing rhetoric and resultant laws affecting the nationalities, races, genders, sexual identities, ages, marital statuses, and incomes of people allowed into the country. 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.

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 an active conversation 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 public speeches) through both the readings and the writing assignments. Our TA, Julia Duranti-Martínez, will draw on her extensive experience as a delegation organizer and facilitator for an organization called Witness for Peace in Colombia to facilitate conversations, writings, and face to face interactions with the LatinX communities of migrants in Austin.

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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 decade to help promote open scholarly inquiry, academic freedom and respect for different cultures and beliefs on the campus of the University of Texas at 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 program stemming from 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) is available through Deep Eddy Media. The owner of Deep Eddy Media, Jerome Kubala, will come to our class during the first and second weeks with the course packets for sale directly to you so that you don’t have to go anywhere to find it!. All books and the course packet are required texts and must be purchased for this class. You are responsible for completing your readings by the first class day each week.

Books:

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

De Leon, Jason and Michael Wells. The Land of Open Graves: Living and Dying on the Migrant Trail. Oakland, CA: University of California Press, 2015

Chomsky, Aviva: Undocumented: How Immigration Became Illegal. Boston: Beacon Press, 2014

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Course Packet:

Seriff, Suzanne.

“Immigrants as Aliens” Difficult Dialogues about Immigration
Throughout American History UGS 303. Fall 2016

Note: Throughout the semester there will be required articles on the web, or uploaded to our Canvas website, 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+.

1. ATTENDANCE and PARTICIPATION (30%)

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 30% of your total grade and will be evaluated in terms of actual attendance in class and at a required public forum, participation in dialogue and participation in two one-on-one conferences with the instructor or TA.

Classroom Attendance (10%)

You are expected to attend all class meetings on time and are responsible for signing in each class. Students will be allowed one unexcused absence. For each unexcused absence after that, you will be docked one point from your final grade. After five unexcused absences, you will be docked the full 10 points from your grade. *An excused absence requires substantiating documentation*—including a letter from a doctor, or a note from a parent or guardian confirming the reason for the excused absence (such as a death in the family.) Absences without substantiating documentation will be counted as unexcused absences.

Public Lecture Attendance: Required Signature Course Component (5%)

This fall students will attend, as a class, a public dialogue that is being held on campus on **September 19th, from 7:00-9:00pm**. This dialogue is sponsored by Humanities Institute and will take place in the Quadrangle Room at the Texas Union. 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**. Attendance at this dialogue, and completion of a written exercise based on the dialogue, will be worth 5% of your final grade. Although the topic is NOT

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about immigration, the program is set up as a dialogue so that students will gain experience conversing about a difficult conversation topic through dialogue.

University Gem: PCL Tour (5%)

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 Perry Castaneda Library during one of our class periods, as a class, where we will have the honor of a tour led by the education staff at the library. Attendance at this event is mandatory and will take place during one of our class periods. This library trip and subsequent writing exercise will be worth 5% of your final grade.

Class Participation (5%)

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, 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 or cell phone use in class will be treated as an unexcused absence and will result in 1 point docked from your class participation grade and/or attendance grade, 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 (5%)

Each student will have two formally scheduled, mandatory conferences with me or Julia both at the beginning and midway through the semester. This includes bringing to the conference all of the required writings and notebook/portfolio. If you fail to arrive at your appointed time, you will be docked at least 2 points from this grade. If you fail to bring the required goals statements, you will also be docked 2 points from this grade. The written goals statements will be evaluated separately. This assessment is based on the meetings themselves and your preparation to discuss your goals; your progress toward meeting your goals; and the measurable steps you intend to follow to reach them moving forward. Scheduling, preparing for, and being fully present and engaged at these meetings will be worth 5% of your grade.

2. WRITING PORTFOLIO (50%)

This course carries the Writing Flag. Writing Flag courses are designed to give students experience with writing in an academic discipline. In this class, you can expect to write regularly

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during the semester, complete substantial writing projects, and receive feedback from your instructor to help you improve your writing. You will also have the opportunity to revise one or more assignments, and you may be asked to read and discuss your peers' work. You should therefore expect a substantial portion of your grade to come from your written work. Writing Flag classes meet the Core Communications objectives of Critical Thinking, Communication, Teamwork, and Personal Responsibility, established by the Texas Higher Education Coordinating Board.

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 Canvas discussion blog assignments,
- b) two goals statements and evaluations,
- c) a weekly "immigrants in the news" journal
- d) Paper #1
- e) Paper #2
- f) Overall Writing Portfolio Presentation/Decoration

You will hand it in at the midterm 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) Canvas Response Questions (10%):

Ten times throughout the semester, (plus an extra optional "makeup" time) your assignment will be to post to Canvas (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 the coming week and the coming week's topic. Occasionally, the response will be about the previous week's guest speaker or film or exercise. These should be around one page long. The deadline is important since it will allow us (the instructor, TA, 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 discussion board posting; 0 points for late posting.

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

b) "Immigrants in the News" Journal (5%):

As part of the writing portfolio, you will be asked to keep a weekly journal responding to one or more published items in the news/blogosphere/ or social media site during that week. The published item must be about immigration. The goal of the journal is not to summarize the article or item or essay or cartoon. The goal is to analyze the visual or

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written rhetoric with which the author embeds the issue, focusing particularly on the representation of immigrants as a group, or particular groups of immigrants. The journal should also record your emotional response to this rhetoric, and the ways in which it impacts your own sense of identity. This journal is a way for you to weekly participate in your own assessment/evaluation of this difficult topic of conversation: how you felt about the statements, what assumptions underlie the author's words; how you assess your weekly participation in the process of listening/visual or verbal de-coding; what you have learned from the process, etc. One of these weekly journal entries could be developed for your second paper, in consultation with your instructor or TA. 5%

c) Goals Statements 5%:

You will be required to write a one page "goal" statement for your own personal goals at the beginning of our class. You will bring this written statement, along with your writing portfolio, to your first meeting with the instructor. Midway through the semester, you will have a second meeting with the instructor and you will be required to bring a mid-term progress report, based on the written goals you assigned at the beginning of the semester. This will form the basis for your self-assessment discussion with the instructor). 5%

d) Written Assignments 25%:

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 Thursday, **Sept 22nd**) and a 5 page analysis of the rhetoric on immigration from the presidential campaigns (due in class on **October 27th**). 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 we 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! Pages must be stapled together before you come to class! The first paper is worth 10% of your final grade; the second paper is worth 15% of your final grade.

e) Portfolio Presentation 5%

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

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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. 5%

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

- a) Canvas Discussion Posts; 10%
- b) 10 Journal entries: 5%
- c) Goal Statements: 5%
- d) 3 page short paper #1: 10%
- e) Paper #2: 15%
- f) Overall writing portfolio presentation 5%

3. FINAL PROJECT (20%)

In early November, you will begin work on a final group project which will be based on first hand “ethnographic” fieldwork. You will be given a choice of whether to work on campus or “in the Austin community” with one of our community partners. The project will result in a 10-15 minute video analyzing some “difficult conversation” around a specific topic of immigration.

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 or TA to select a topic and a direction. The final project is worth 20% 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:

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<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.
- 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 about their disability, in writing, 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 Canvas and Electronic Reserves:

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The course has a Canvas 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 “Canvas” 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 Canvas, or include “Difficult Dialogue Course” in the subject line; otherwise they may inadvertently be missed.

COURSE SCHEDULE

Theme I. Who Belongs?

Week One, Aug 25th: 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

Canvas Assignment #1 To be posted by 9am, Monday, Aug 24th, under Discussion Board.

Class Reflections-Looking Back:

Post your impression of last week's opening exercise in this class. 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?

Week Two, Aug 30th, Sept 1st: Dialogue as a Technique for Engagement

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

Readings for this week. To be read before Tuesday, Aug 30th:

- 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
- 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

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- Stone, Douglas, Bruce Patton, and Sheila Heen. *Difficult Conversations: How to Discuss What Matters Most*. Chapter 1: The Problem. Pgs. 3-20. CP

Sign up sheet for Goal Setting conference next week

Writing Portfolio Assignment for next week:

One page on your own personal goals for this class, and how you will measure these goals, to be turned in during your personal conference next week.

Canvas Assignment #2 (Due by 9am Monday, Sept 5th.)

Personal Narrative-Looking Forward:

*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 should pick only 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 Canvas describing your family member'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 101

Week Three, Sept 6th, 8th; 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, gender, business, world events, human rights

Reading for this week and next:

Debating Immigration: Roger Daniels and Otis Graham (We will discuss this book for the next two weeks; please read some of both essays in advance of this week's class)

Class Exercise:

Immigration Quiz 2016

Placing your story on the Immigration Timeline

Goal Setting Personal Conference: Each student will meet with the instructor or TA for a 10-15 minute block to discuss his or her goals for the semester, based on the one page document you have prepared and brought with you. Goal Setting Instructions under Assignment on Canvas.

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Canvas Assignment #3 (Due by 9am Monday, Sept 12th .)

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 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!

First Short Paper #1 (3 pages) will be due for a peer review session in class on Sept 22nd: Personal Narrative in Historic Context. Full instructions for assignment under "Assignment" on Canvas. The Final Draft of this assignment will be due in class on September 27th.

Week Four, Sept 13th-15th: Immigration: Just a Matter of Different "Points of View"?

Sept 13th: We will meet in our classroom on Sept 13th for discussion of Daniels/Graham book

Sept 15th: Field Trip to the Perry Castaneda Library. Please meet at the Library lobby on Speedway promptly at 11:00. PCL Learning Lab 4, Room 2.358

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Reading for this week:

- Roger Daniels and Otis Graham: Debating Immigration
- Leo R. Chavez: "Discourses on Immigration and the Nation" In *Covering Immigration: Popular Images and the Politics of the Nation*. Berkeley: University of California Press. 2001. Pp. 1-18. (CP)

Canvas Assignment #4 (Due by 9am Monday, Sept 19th)

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?

September 19th, 7:00-9:00pm. : Required Public Lecture

Quadrangle Room at the Texas Union.: Please Note: Attendance at this Event is a required component of this UGS course and will count toward 5% of your final grade.

Week Five, Sept 20th - 22nd : Chinese in America: The First Exclusions

Reading for this week:

- Bill Ong Hing. "The Undesirable Asian." In *Defining America Through Immigration Policy*. Philadelphia: Temple University Press. 2004. Pp.28-50.
- 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. CP
- 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. CP
- 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. CP

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Guest Speaker: Joe Lung

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

Bring a polished draft of the First Short Paper #1 (3 pages) to class this week on Thursday, Sept 22nd: Personal Narrative in Historic Context for a Peer Review Session.

Canvas Assignment #5: Discussion Board prompt due at 9am on Monday, Sept 26th.

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" or respectful environment for each other in our "blog" community.

Theme III. Immigration as Big Business

Week Six, Sept 27th, 29th: Stakeholders in the Business of Immigration : Who has Benefited Historically from Immigrant Labor?

Readings for this week:

- Roger Daniels: "The US in the Grey Nineties" In Not Like Us: Immigrants and Minorities in America, 1890-1924. Chicago; The American Ways Series. 1997. 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)

First Short Paper #1 (3 pages) Final Draft is due in class on Tuesday, Sept 27th: Personal Narrative in Historic Context for a Peer Review Session.

Writing Portfolio Assignment: Paper #2: Analyzing Presidential Election Speech: Due in class on October 27th)

Week Seven Oct 4th, 6th: Stakeholders in the Business of immigration Today

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Readings for this week:

- Aviva Chomsky. They Take Our Jobs: And 20 Other Myths About Immigration. Part I: Immigrants and the Economy, Boston: Beacon Press Books. 2007. Pgs. 3-49. CP
- Aviva Chomsky. Working, Part I and II (Chapters 5 and 6) Undocumented: How Immigration Became Illegal. Boston: Beacon Press, 2014.
- Juan Tomas Ordoñez, “Boots for my Sancho: **structural vulnerability among Latin American day labourers in Berkeley, California**”
<http://www.tandfonline.com/eprint/NK9FY9MvFcyzkTF5fcii/full>
- Seth Holmes, “Oaxacans Like to Work Bent Over: The Naturalization of Social Suffering Among Berry Farm Workers” Journal Compilation. The Author. 2007. (CP)
- Oaxacan farmworkers strike in Baja California and US West Coast
 - <http://www.thenation.com/article/the-pacific-coast-farm-worker-rebellion/>

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,

Canvas Assignment #6: Discussion Board prompt due at 9am on Monday, October 10th .

Personal Reflection:

One Page Reflection Piece on Dialogue Generated from Film and/or Guest Speakers from this past 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 Can Be an “American” and Who gets to Decide?

Week Eight, Oct 11th, 13th : Illegal Aliens and the Making of Modern America 1910s and 1920s

Readings:

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- Bill Ong Hing, “”Translate This: The 1917 Literacy Law” and “The Xenophobic 1920s” in Defining America Through Immigration Policy, Temple University Press 2004, pgs. 51-70
- Aviva Chomsky: “Myth #10: The United States is a melting pot that has always welcomed immigrants from all over the world.” In They Take Our Jobs and 20 Other Myths About Immigration. Boston: Beacon Press. Pgs. 77-90 CP
- Mai Ngai. “Introduction” and “Chapter I: The Quota Act. In Impossible Subjects: Illegal Aliens and the Making of Modern America. Princeton: Princeton University Press. 2007. Pgs. 1-55.
- Leo Chavez, Covering Immigration: Popular Images and the Politics of the Nation, Chs 2-4. 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.

Canvas Assignment #7: Discussion Board prompt due at 9am on Monday, October 17th.

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. Discuss 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 cover or photograph and what methods are used to convey it? How does Leo Chavez’s understanding of the way images construct meaning help you understand these photos. Please include your cartoon in your response if you can.

Week Nine: October 18th-20th: How Immigration Became Illegal

Readings:

Chomsky, Aviva: Undocumented: How Immigration Became Illegal. Boston: Beacon Press, 2014. Chapters 1-4.

Difficult Dialogues: Immigrants as Aliens

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

Leo Chavez, Ch. 3 "Toward a Visual Discourse on Immigration" and ch. 4 "A Lexicon of Images, Icons and Metaphors for a Discourse on Immigration and the Nation." In *Covering Immigration: Popular Images and the Politics of the Nation*. Pgs. 34-81

Jose Antonio Vargas: "My Life as an Undocumented Immigrant."
<http://www.nytimes.com/2011/06/26/magazine/my-life-as-an-undocumented-immigrant.html>

Film Clip: ABC Primetime Live: What Would You Do? Segment about discrimination against Hispanic day laborers at a New Jersey Deli.
Jose Antonio Vargas: "Documented"

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.

Sign Up Sheet for Personal Assessment Conference

Canvas Assignment #8: Discussion Board prompt due at 9am on Monday, Oct 24th

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?

Week Ten, October 25th, 27th: Representations of Immigrants in the 21st century ; Who Can be an American Post 9/11: The New "Threat"?

Difficult Dialogues: Immigrants as Aliens

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 (CP)

Film for this week: Sharat Raju, Director: *Divided We Fall: Americans in the Aftermath*. 2006 Documentary film analyzing the aftermath of 9/11 on South Asian and Arab Americans.
<http://www.dwf-film.com>

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

Writing Portfolio Assignment: Analyzing Presidential Election Speech: Due in class on October 27th)

Theme V. Immigration and Public Action

Week Eleven and Twelve, Nov. 1st-Nov. 3rd and Nov 8th: "Family" Detention Centers for Asylum Seekers

Readings:

Aviva Chomsky: Myth #9: The United States Has a Generous Refugee Policy.
Pgs.64-76 CP

Aviva Chomsky: Undocumented, Ch 7: Children and Families.

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

Why Central American children are migrating

Difficult Dialogues: Immigrants as Aliens

http://inthesetimes.com/article/16919/8_reasons_u.s._trade_and_immigration_policies_have_caused_migration_from_ce

Private US prisons profiting from Immigrant Detention

<http://www.coha.org/how-us-private-prisons-profit-from-immigrant-detention/e-prisons-profit-from-immigrant-detention/>

Asylum seekers kept behind bars in US

<http://www.eldailypost.com/news/2016/04/la-times-immigrants-wait-years-for-asylum-behind-bars/>

Guest Speakers for this week, Nov 1st: Kate Lincoln-Goldfinch, Immigration Attorney; Bob Libal, public advocate for detained families, Director, Grassroots Leadership , www.grassrootsleadership.org

Films: “The Least of These: Family Detention in America: A Documentary” Film by Clark Lyda and Jesse Lyda (FAL DVD 8213)
“No Sanctuary: Big Business and Family Detention.”

Canvas Assignment #9, due on Wednesday at 9am, Nov 9th :

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 family detention centers should remain open, and what assumptions led to your stand, on the part of which stakeholders, and whether or not you think any action should be taken on the Karnes “Family” Detention Center today?.

Week Twelve and Thirteen: Nov.10th 15 and 17 : Prevention through Deterrence: The Case of Arizona: Unpacking the idea of Prevention Through Deterrence in the Arizona Desert

Readings:

- Jason De Leon. The Land of Open Graves (This week and next).
- [Undocumentedmigrationproject.com](http://undocumentedmigrationproject.com)

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

Canvas Assignment #10, due on Monday, Nov 21st at 9am

Week Fourteen, Nov. 22nd.

Reflections on preceding weeks

Difficult Dialogues: Immigrants as Aliens

Dialogue: What will we take with us?"

Note: Tuesday's class period will also include a student research/day for final projects
November 24th is Thanksgiving Holiday

Week Fifteen, Nov. 29th and Dec. 1st Group Presentations from Students

This will be our final meeting for this class. Final reflection papers will be submitted on Dec. 1st. There will be NO final exam for this class.