

World Savvy Immigration and Identity Collaborator's Guide



World Savvy
think beyond your borders

Global Youth Media and Arts Program Immigration and Identity Collaborator's Guide

By Victoria Restler and Katina Papson

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Dear Educator,

World Savvy's Collaborator's Guide is designed to lead teachers through an examination of the global theme: *Immigration and Identity*. For centuries, immigration has been a topic of great importance, but in recent years, it has taken center stage in community and world affairs. Everyone—from politicians to community activists—is weighing in on issues of border security, undocumented immigrants, and the migration of culture, commerce and language across national boundaries. Immigration and Identity is an increasingly vital area of exploration for American youth as our communities, workplaces and schools become more diverse.

This guide contains lesson plans for workshops and community fieldtrips; it also includes a wide array of creative and analytical writing on the theme by youth and adults and examples of artists who have explored the theme through film, performance, writing and visual art. The Collaborator's Guide is intended for use by creative interdisciplinary educators who use project-based learning in their classrooms. World Savvy recognizes that great classroom learning emerges both from carefully-constructed curriculum in the form of art, media, and writing and organic class discussions. For this reason, the guide contains both comprehensive lesson plans as well as a wide variety of art and media-based resources designed to spark interest and new ideas for educators and youth.

This curriculum encourages youth to explore their own lives and communities through an examination of the world beyond their intellectual, cultural and geographic borders. World Savvy looks forward to collaboratively engaging with teachers and students across the United States and abroad in creative investigations, critical questioning and open dialogue.

Sincerely,
World Savvy



About World Savvy

World Savvy is an education nonprofit serving more than 5,400 students and 750 teachers in California, Minnesota and New York in (www.worldsavvy.org). Our mission is to educate and engage youth in community and world affairs. Through our three core programs for youth and educators, we help young people develop skills for analyzing and addressing global issues in the 21st century, so they can live, work and learn as active participants in a global society. Our programs emphasize critical thinking, responsible citizenship, and the connections between individuals and the global community.

Why Global Issues and the Arts?

At World Savvy, we believe that our future together as a planet—for peace, security, and prosperity—depends on the next generation of leadership. The issues facing our global community—from the preservation of human rights, to global health and poverty—require informed action. Leadership and success in this new global community will demand a generation of creative critical thinkers who are informed about community and world affairs and able to think “outside the box.” Art and media are powerful tools for communication, expression and problem-solving. World Savvy believes that exposure to these disciplines is essential for youth to develop the imagination and creative thinking skills necessary to address the world's most pressing problems.

The Global Youth Media and Arts Program

The Global Youth Media and Arts Program (MAP) is an arts education program for middle and high school students. Through the MAP, youth use their own lives and communities as a platform to examine global themes such as *Peace and Conflict*, *Power in a Global Society*, and *Immigration and Identity*. Through the workshops and fieldtrips included in the Collaborator's Guide, youth explore these topics in depth, develop their own points of view, and create new works of visual and performing art and media for a culminating Festival. This program illuminates the connections between community and world affairs and helps young people learn to use art and media as tools for self-expression, dialogue, and community engagement.



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This Guide is divided into four sections—**Introduction, Self, Movement, and Settlement**. The structure is designed to scaffold youth learning and build on personal and community experience towards a rich, nuanced understanding of *Immigration and Identity*. World Savvy guides students through Self—an exploration of personal identity to Movement—focused on the mechanics and motivation of immigrant journeys to Settlement—an investigation of the benefits and challenges that immigrants and communities face as they adapt to new circumstances.

Each section contains a combination of workshops and fieldtrips as well as a variety of visual and written artwork and media.

Prose + Poetry in the Guide...

The articles, creative writing and poetry in this Guide are written both by seasoned writers and by youth authors and poets. They are meant to provide a new and often personal perspectives on topics addressed in each section. Teachers may find these written works useful to read for inspiration, to copy and share with her/his class or to generate student ideas and projects.

Art + Media in the Guide...

Images and media resources that are featured in this Guide represent broad international interpretations of *Immigration and Identity* and may serve as inspiration for lesson plans and art projects. Brief descriptions of each piece of artwork and artist can be found in the “Resources” sections at the end of Self, Movement and Settlement. You may also look up any artist’s names in the index.

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The settlement of immigrants in new towns and cities both enriches community life and challenges the status quo, sometimes inciting xenophobia. SETTLEMENT examines what it means to establish oneself in a particular place for individuals and communities. Students will engage with the current US immigration debate from multiple perspectives.

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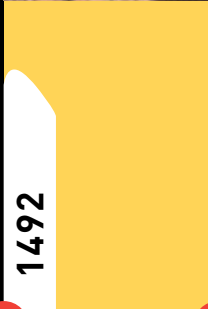
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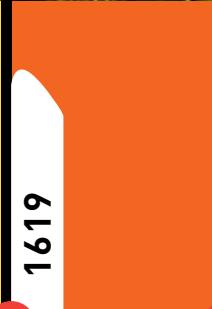
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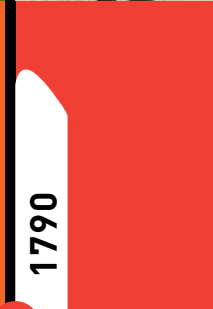
Major US immigration law 1492-2003 and related historical events



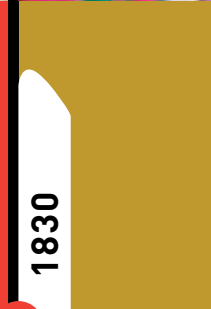
1492
Christopher Columbus arrives in America and comes into contact with Native Americans who have inhabited the area for more than 10,000 years.



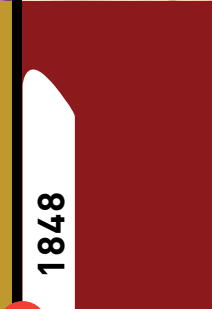
1619
The African Slave Trade begins in the United States and Africans are sent by ship to American colonies including Latin America and the Caribbean. The African Slave Trade continues until 1865 at the end of the Civil War.



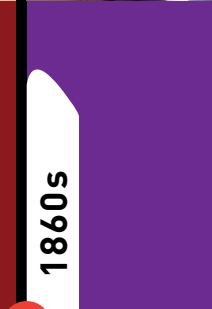
1790
The Naturalization Act limits American citizenship to "free white people."



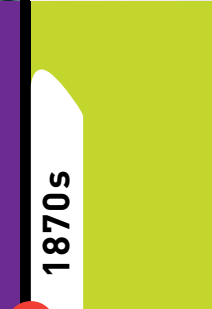
1830
As part of the Indian Removal Act, the Trail of Tears forces tens of thousands of Native Americans from their homes to "Indian Territory" in present day Oklahoma.



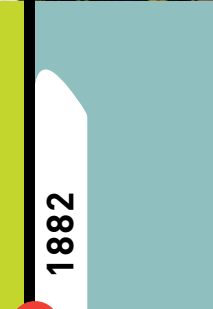
1848
Mexican-American War ends with the Treaty of Guadalupe Hidalgo, which transfers over 55% of Mexican land to the United States, comprising what is today Arizona, California, Nevada, Texas, Utah and parts of Colorado.



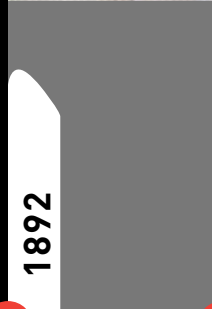
1860s
The first wave of Chinese immigration begins due to the draw of the Gold Rush in California. The majority of immigrants are men who soon become laborers on the transcontinental railroad.



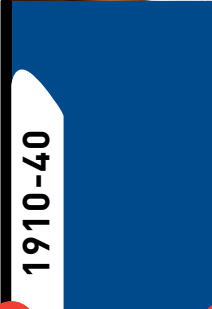
1870s
Millions of immigrants from Germany, England and Ireland come to America to escape religious persecution, famine and political corruption.



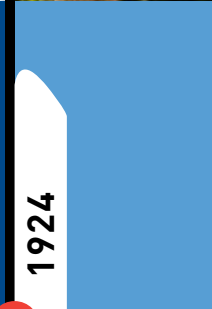
1882
Chinese Exclusion Act passes, preventing most Chinese immigrants from coming to the United States. With fewer Chinese laborers available, railroad companies begin to recruit Mexican workers.



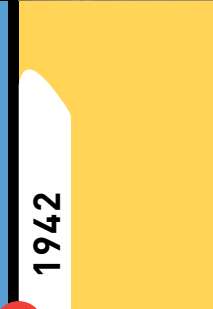
1892
Ellis Island in New York City opens as a gateway for 12 million European immigrants and is active until 1954.



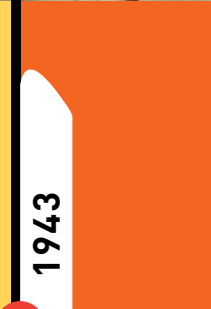
1910-40
The Great Migration takes place: over one million African Americans from the South move to the North to escape Jim Crow laws, racial violence and economic hardships.



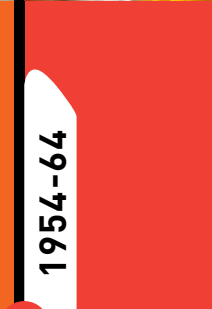
1924
The Quota Act of 1924 establishes a national quota system that limits the number of immigrants who can be admitted from any country to 2% of the number of people who were already living in the United States in 1890. This act serves to repel "undesirable" immigrants from Asia and Eastern Europe.



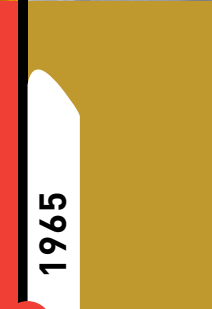
1942
Japanese- American Internment camps are established during World War II in response to the Japanese bombing of Pearl Harbor and war hysteria. Over the course of the war, 120,000 Japanese Americans were incarcerated in more than 10 camps.



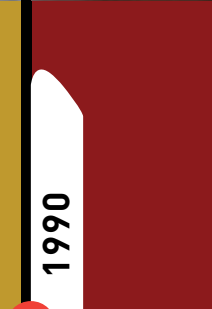
1943
The Bracero Program brings over 5 million provisional Mexican workers to America to work in agricultural labor.



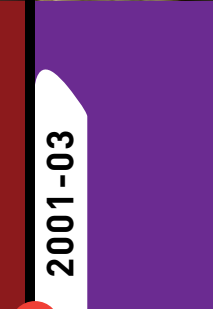
1954-64
3.8 million Mexicans are deported under Operation Wetback, which targets undocumented Mexican immigrants. Operation Wetback is repealed in 1964 and Mexican American laborers work toward unionizing.



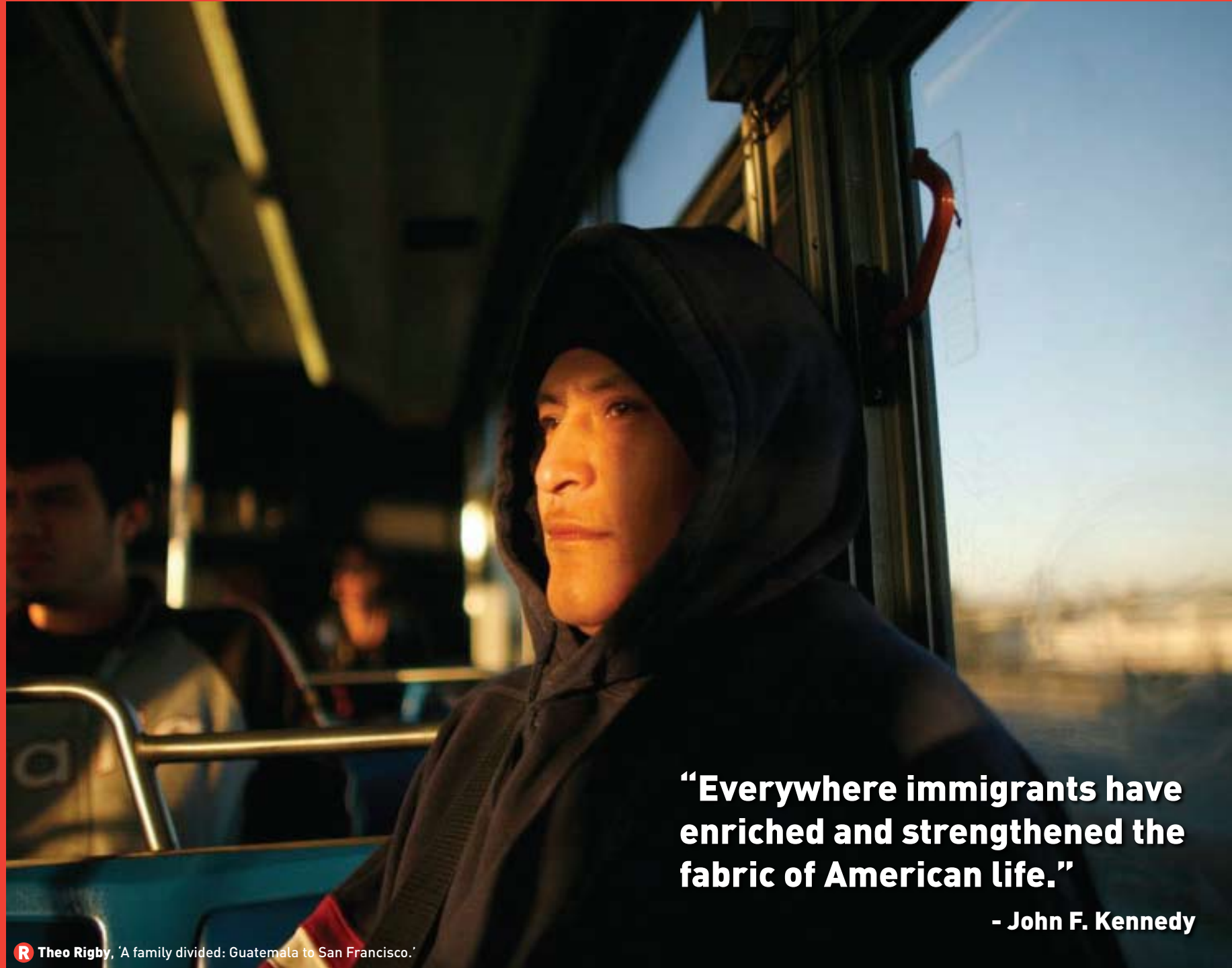
1965
The Immigration and Nationality Act repeals the Quota Acts of 1921 and 1924 and abolishes the preferential treatment afforded to Northern European immigrants. This act levels the playing field for immigrants from all over the world and puts in place a new emphasis on family reunification.



1990
Congress rules that homosexuality is no longer a reason to exclude immigrants or visitors coming to the United States.



2001-03
In response to September 11th, the PATRIOT Act is passed, giving the federal government power to incarcerate suspected terrorists for unspecified amounts of time without legal representation. This act leads to the imprisonment of 1,200 Arab, Muslim and South Asian men.



“Everywhere immigrants have enriched and strengthened the fabric of American life.”

- John F. Kennedy

R Theo Rigby, 'A family divided: Guatemala to San Francisco.'

S SELF

{ *self* }

In order to understand others’ perspectives, it is important to examine how social, cultural and personal values and beliefs have shaped our own world views. Understanding ourselves allows us to begin to understand others. This “Self” section encourages youth to consider their own identity and how family, community and the larger world influence the way we see ourselves and relate to one another.

This section is designed to build a foundation for understanding individual perspectives, and a platform for subsequent examination of immigration. Youth will explore personal identity as well as group affiliation, assimilation and stereotypes. Youth will engage with the work of other young artists learning about identity through art, video, articles and spoken word.



YOU ARE WHAT YOU EAT!

EXPLORING CULTURE AND IDENTITY THROUGH FOOD

S

SELF

1 hour + 30 minutes

Description:

In this workshop, students will examine the impact of the food we eat on our culture and identity; they will look initially at their own eating habits and traditions and then widen the focus to examine how food defines culture and communities.

Materials:

Pens, paper,
Optional: paint, charcoal, pastels or collage materials

1. What is “Culture?” (10 minutes)

Brainstorm the meaning of this word as a class and write the definitions up on the board. You may propose that, “Culture can be defined as all the behaviors, arts, beliefs and institutions of a population that are passed down from generation to generation.” Brainstorm examples of our own culture: language, style (the way we dress), religion, music, dancing, the way we greet each other, food, etc. Focus on food. Explain that foods are a part of the traditions that give our families unique identities and help preserve our family histories.

2. Food and Family (10 minutes)

Ask students to think about foods that are a part of their (family) traditions. Brainstorm a variety of reasons that might make a food or dish special and record them on butcher paper.

Examples may include:

- An association with their cultural heritage
- Their own family’s preparation versus the way other families make it
- The person who makes the dish or developed the recipe (e.g. Grandma’s cookies)
- The context in which the food is served (e.g. holiday)
- A story associated with the dish (e.g. the roast chicken dad cooked for mom the night he proposed to her).

3. Favorite Foods (10 minutes)

Have students do a “free-write” on their favorite food or meal. Ask them to include as many details as possible including smells, sounds, tastes, cooking rituals and eating rituals.

4. Share out (10 minutes)

Break students up into small groups and ask them to share out their writings. Encourage students to ask questions of their classmates to draw out the details of their food stories. Youth can talk about the following questions: How does this food/meal represent your culture? What does this food/meal say about your identity?

5. Create (30 minutes)

After students have shared their stories in small groups, they can use these writings as inspiration for a creative project, such as:

- A spoken word poem that links food and identity
- A painting, drawing, or collage of the food/meal
- A self-portrait that somehow incorporates the food
- A monologue or short scene that describes the preparation, cooking or eating of this food.

6. Share out (10 minutes)

Extension

- Ask students to interview friends or family members about this food. Youth can combine personal stories with research about the food’s history and create a small book or multimedia project.
- Students may use this short food narrative to explore a larger story about their family/ culture/ identity through creative writing, spoken word poetry or performance.
- Assign students to cook this food or observe family or friends cooking and document the process with photographs, video or audio recordings.

R Rirkrit Tiravanija, Pad Foong Dai Deng



Tom Yam Goon



Nuea Satay



BREAKING THE FAST

By Christopher Patrick Nelson

Source: De-Bug Magazine

The chicken-riddled brown basmati rice
Had spice; we wrapped beloved oven-baked
Naan bread around the beef and bones where there
Was marrow to be sucked. The spinach clung
To tongues like a communion wafer – white
Rice pudding cooled the curry, sweet relief.
O taste and see – the Merciful¹ is good:
He could have hooked us up to feed
Us doormat-flavored mush for evening meals –
Not delicacies, dishes, steaming heaps.

¹The Merciful is one of the 99 Names of Allah.



“Sometimes the place where you live is not important - it’s who you have around you. We can bring our homes with us.”

~Mexican Immigrant at May 1st 2006 protest

R Theo Rigby, Undocumented in America



MOVEMENT

{ *movement* }

After examining our own identity and community connections, we will now consider Movement in the pages that follow. Whether it is across the street or around the world, the migration of peoples has significant political, economic, cultural and social impacts. We’ll examine the push and pull factors—the ‘why’s’—of movement, and build from our own personal migration stories to the stories of immigrants from all corners of the globe.

Workshops will explore the American Dream, local migration, affordable housing, global migration, and gentrification. Youth will learn about the legal process for immigrants to become residents and citizens in their new home countries. Field trips will make the community our classroom, traveling through diverse neighborhoods on public transportation and examining gentrification in local communities.

In this section of the guide, students will develop an understanding for the common circumstances which motivate (or force) migration, and explore a wide range of migrant perspectives.



THE JOURNEY IS THE DESTINATION

A COMMUNITY FIELDTRIP ON PUBLIC TRANSPORTATION

M

MOVEMENT

3 hours + 30 minutes

Description:

In this activity, students will explore the ways people move within their local town or city by taking a public transportation route from start to finish.

Materials:

(Remember: for ease of transport... bring backpacks!)

- Writing materials
- Drawing materials
- Audio/video recording devices (if available)
- Still cameras (if available)
- Map of the route

Teacher Introduction:

Choose a route via public transportation path (ie: bus, train, light rail, etc.) that traverses at least two neighborhoods, preferably more than two. Make sure the neighborhoods have decipherable and contrasting elements that youth can observe along the route. Choosing neighborhoods with distinct visual and cultural elements can enrich the fieldtrip. Some characteristics to think about when selecting your public transportation route and the neighborhoods it serves are:

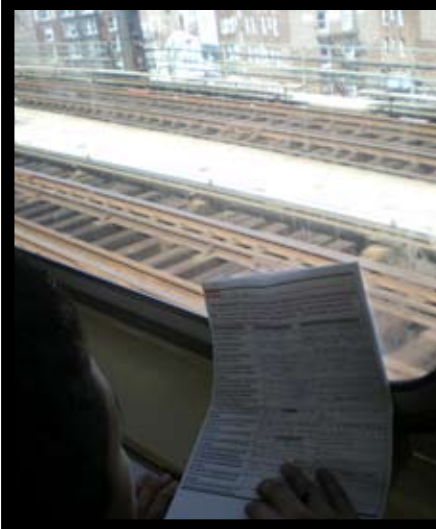
- Are the neighborhoods industrial, commercial, residential, or business districts?
- Who lives and works in the communities (who doesn't?)
- Are there tourists visiting?
- Does the transportation line pass through a historic district?
- Do immigrants work or live in any of the neighborhoods? Did they historically?

Focus on the transportation route and plan a field trip for your students along that path, from start to finish. Plan some stops along the way for site specific explorations. Look, listen, observe and share!

1. Preparation (20 minutes)

Break students up into small groups and ask each group to choose a particular aspect of the experience to record on the transportation route. With the suggestions below as a guide, ask each small group to create their own observation worksheet with categories and questions to focus on during the fieldtrip. This worksheet should provide space to observe the same categories such as scent, multiple times over the course of the fieldtrip so that students can record changes and similarities between various neighborhoods. Having groups create their own distinct worksheets for their observations will lead to a richer and more varied collection of information later!

R NYC Subway



R NYC Subway



Some categories might include:

- **Sounds + Smells**
 - * The number of languages you hear and the name of each language if known
 - * Music being played in the station, on the street or listened to by individuals—ask people with headphones what they are listening to and record their answers.
 - * What scents are present along the transportation route? Is anyone eating food? What kind?
- **People**
 - * How many ethnicities are present?
 - * Approximately what age are the passengers?
 - * Do the races, ages, or cultures of passengers change along the transportation route? For example, do elderly Chinese men get on at a specific bus stop and mothers with young children get off at another?
 - * What are people wearing? Jeans? Suits? Dresses? Work clothes or leisure?
 - * Interview passengers: where are they going to and coming from? As a class or in small groups, brainstorm a list of interview questions prior to the fieldtrip. Students may want to ask passengers about the culture of the neighborhoods or recommendations for landmarks or restaurants to visit along the transportation route.
- **Words**
 - * What advertisements are on the train? What kind of audience do they appear to be targeting?
 - * What books, newspapers or magazines are people reading on the train? Ask people and record their responses. Also be sure to note all languages used in the printed matter.
- **The View**
 - * What do you see out the window or along the way?
 - * Describe the architecture—do buildings look new? Are they mostly apartment buildings or single family homes?
 - * What is the landscape like?
 - * Is the area empty or full of people?
 - * What kinds of vehicles do you see on the road? Where do you think the drivers are going and for what reasons?
 - * What businesses can you see?
- **Secrets**
 - * What do you think are the secrets of these neighborhoods you are passing through? If it is a high tourist area, is there anything that the tourists can't see that you see or know about as a local? Are there unique and hidden attributes of this area?
 - * What do you know about the history of this area? Can you guess anything about the history by what you can observe such as the style of buildings?
 - * What do you wonder about the neighborhoods that you can't see?

R Noriko Ambe, Flat Globe Atlas



continued...

2. Prep and take the trip! (2 hours + 15 minutes)

Once students have prepared their observation worksheets, share a map of the route with the class.

- Encourage youth to make basic observations but also to not be afraid to introduce themselves to locals and ask questions. If they need help with an interview, assign an adult chaperone to help with the process.
- Remind the class that by working together in teams and sharing their observations and curiosities, they can come to more accurate conclusions.

3. Return, Reflect, Present (15 minutes)

When you return to the classroom, ask each group to synthesize the information they recorded and present it to the class.

- Facilitate a class discussion about the trip
 - * What do the class’s observations convey about the route and the neighborhoods that it passes through?
 - * Do any of the findings contradict each other? How might you explain those contradictions?
 - * What trends emerge from the class’s observations?

4. Create an Alternative Travel Guide (1 hour)

As a class, create a travel guide for the chosen route

- Look at other travel brochures for examples and talk as a class about what they like and don’t like about each example.
- Rename the route based on your findings.
- Include the most important observations from every group.
- Use student photographs or find photos online
- Photocopy a stack of travel brochures and place them in a publicly accessible place along the route (i.e. bus stop, train station, busy intersection, etc.)
- Document the process!

Extension: Highlights, History and Happenings

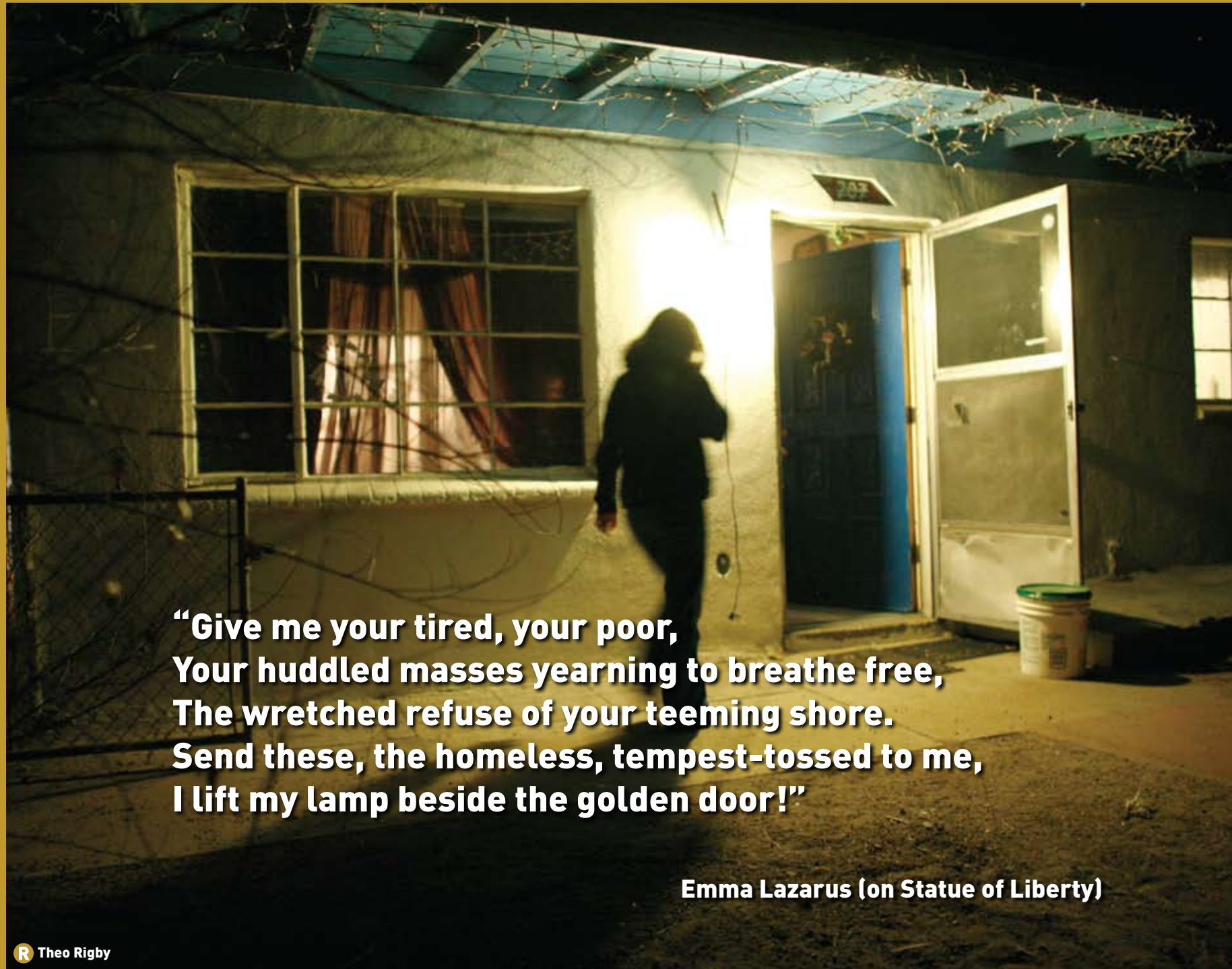
This fieldtrip and project can take place on and off the route. If you want to visit some of the neighborhoods along the way, pick several stops and ask each group to research more intentionally about each different neighborhood. The group can map out a short neighborhood walk that includes sites, highlights and a bit of history. All groups can continue to record observations and each walking tour that gets created can also become a part of the final travel guide.



Sample Observation Worksheet

SOUNDS AND SMELLS GROUP
STUDENT NAME: JOEL GUERRERO
FIELDTRIP: THE JOURNEY...IS THE DESTINATION!

Fill in your observations at each train stop.	STOP 1	STOP 2	STOP 3	STOP 4	STOP 5
Record the number of languages heard and the name of each language if known					
Is music being played in the station, on the street or listened to by individuals? Ask people with headphones what they are listening to and record their answers.					
What scents are present along the transportation route?					
Is anyone eating food? What kind?					



**“Give me your tired, your poor,
Your huddled masses yearning to breathe free,
The wretched refuse of your teeming shore.
Send these, the homeless, tempest-tossed to me,
I lift my lamp beside the golden door!”**

Emma Lazarus (on Statue of Liberty)



SETTLEMENT

{ *settlement* }

In this section, we will examine the Settlement that follows migration. As immigrants find new homes around the United States and the world, their experience with settlement varies greatly. This section explores the settlement process for immigrants—adjusting to new language and culture—and for the communities who absorb new populations. Students will learn about the ways in which immigration both challenges and enriches community life.

Students will also explore various perspectives on the contemporary immigration debate in the United States, and through field trips they will hear the stories of migrants living in the U.S. first hand. As we consider Settlement in the pages that follow, youth will contemplate how rapidly changing communities can embrace diversity and navigate the challenges it presents.



IMMIGRATION ANGLES: ACT IT OUT!

S

SETTLEMENT

2 hours

Description:

This workshop explores the complexity and multiple perspectives around immigration in the United States. In this workshop, youth will begin with a group brainstorm expressing what they hear and feel about the current US debate around immigration. They will then explore this issue from several different perspectives as small groups assume the identity of stakeholders and examine their perspectives in depth.

Materials:

Newspapers, glue, markers, ink, poster-board, portrait profiles, stakeholder narratives

1. Warm up (5 minutes)

Circle up and begin class with the Name Energy Exchange: Each person says her/his name while doing a movement or gesture. Then the whole circle repeats both the name and the gesture in unison. Go around the circle until everyone has had a chance to say her/his name with a movement.

2. Brainstorm (10 minutes)

Tell students that the focus for the workshop will be an exploration of immigration issues. Immigration is a complex topic with many different sides; this lesson is focused on exploring the issues from distinct personal perspectives.

- Many people in the US have very strong feelings about immigration today. Brainstorm a list of people that are affected by issues of immigration. What do they believe and why? Define these people as *stakeholders*: people who have a stake or interest in the outcome of immigration issues. Some stakeholders might include: undocumented immigrants, business owners who employ many undocumented immigrants (farmers, factories, or restaurant owners), low wage workers, union organizers, legal immigrants, etc.

3. Wearing another mask (30 minutes)

Tell youth that we will be exploring the perspectives of these various stakeholders, what they believe and where their beliefs come from.

- Break students up into small groups (make sure you have an even number of groups); each group will receive a narrative describing the perspectives of a particular stakeholder and a paper cut-out portrait of that person. Stakeholders include: a union organizer, an undocumented immigrant, a minor who came to the US illegally with her parents, and a minuteman.
- Tell students the goal of this activity is to step into another person's shoes and figure out what drives their opinions. Even if they do not agree with the perspectives, encourage youth to consider them thoughtfully.
- Ask students to begin by cutting out the portrait of their stakeholder and pasting it to a larger piece of poster board, leaving room for writing in the space around it.
- Then instruct them to read their narrative aloud within the group.
- Ask youth to discuss the following questions and write their answers from the perspective of their character directly and neatly onto the poster paper surrounding the portrait cut-out of their stakeholder. Let them know they will be presenting this poster in the next activity.

Questions

- How would you describe yourself in 3 words?
- What is most important to you?
- How have you been affected by illegal immigration? What hardships and successes has illegal immigration brought you?
- What are your fears or concerns regarding immigration?
- What kind of immigration laws do you hope will be passed, changed or remain the same?

4. Talking Heads (25 minutes)

- After students have answered all 5 questions, come together as a class and ask each group to introduce their stakeholder with a brief description of their background, occupation, race, class and perspectives.
- After the groups have presented, instruct students to return to their stakeholder groups again and brainstorm one follow up question to ask each of the other group's character from the perspective of their own stakeholder. Questions should be open-ended (not "yes or no").
- Come together as a class once more and allow each group to have an opportunity to ask and answer questions from their character's perspective. Proceed through all stakeholder groups and record the discussions on the board.
- What (if any) common ground did you find with groups other than your own?

5. Share Out (10 minutes)

Invite the class to share their experiences through a final group discussion:

- What was it like to examine your stakeholder's perspective? If you agreed with their opinions, how did it feel? If you disagreed with their perspectives, how did that feel?
- Were you able to see where they are coming from?
- What were the main differences in opinion?
- What did you learn about the immigration debate that you may not have known?
- If you were president what kind of immigration laws would you pass?



Union Organizer Perspective

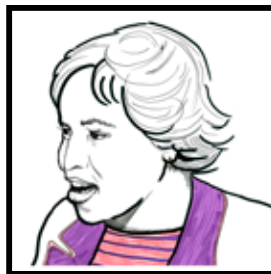
Source: <http://www.villagevoice.com>

The Construction Workers' Union members are gathered in Manhattan. Many of the members are first- and second-generation immigrants themselves. They are discussing contractors who hire undocumented immigrants. These immigrants are willing to work long hours, below minimum wage, with no benefits; this directly affects union members.

Union organizer, Andres Puerta, whose family came from Ecuador, said that he had persuaded several workers to sign up with the union. "They talk about how scared they are," said Puerta. "They're scared of getting hurt at work, and they're scared of losing their job. Most of them are sending money to family members at home." Puerta said that most of the young immigrants had brushed off suggestions that they needed health insurance in case of illness or injury. "They think, 'What do I need that for?' Most of these guys are making \$25 per hour cash, and they are putting in 60 hours a week. So maybe they're making \$1,500 a week, not paying any taxes. They see it as the best deal of their lives. And then there are the crooked contractors. In the past few years, contractors and developers have grown bolder, going into Manhattan to do bigger jobs, including some of the huge high-rise projects that should have been built by union members. Now how can we compete with that?"

Puerta is talking about buildings like the ones being built in the old garment district in Chelsea. They appear to be the largest non-union developments yet. The Towers are being built by a developer named Sam Chang. To build them, Chang turned to a non-union general contractor named Titan Construction. They were able to make such projects possible with the cheap immigrant labor. Without a union card in their pockets, job-training certification or documentation, immigrant workers are constructing wooden frames, bending steel bars, and pouring concrete. They can be seen "shinnying" (what does this mean...mistyped?) up newly poured concrete columns, most of them without the safety belts required by federal safety and health regulations.

In addition to the job hazards, their pay is less than half the roughly \$40-an-hour-plus-benefits package that a union carpenter or laborer would receive. The immigrants say young Irish men on the job are being paid \$20 to \$25 an hour while Brazilians—bused in daily from Newark's Ironbound section—are paid less, between \$15 and \$20 an hour. In mid April, members of the carpenters' and laborers' unions began picketing the sites and tried to talk to the workers about job conditions. They've passed out flyers urging workers to contact the union. "Union carpenters get what they're worth! Do you?" reads a flyer detailing the health, pension, training, and job placement benefits for union members. To reach the workers, organizers have waited on street corners in the early morning to get workers on their way to the job sites. Puerta is frustrated. "I'm going to keep spreading the word to educate others and maybe it will make a difference. I hope it will."



SCREEN A FILM

Beyond Borders Films

The Beyond Borders program is an after-school photography program for undocumented youth in San Francisco. Ten youth and ten mentors met every week for five months and the youth created personal digital stories with images and sound. The youth photographed home, school, family, and nature, and shared their views of life in America and their immigration experience.

The Beyond Borders project is meant to create awareness about the lives and views of undocumented youth and to inspire teachers, artists, and citizens to facilitate more opportunities for these youth to express themselves.

For media inquiries or to organize screenings of Beyond Borders work, contact the project director at: theorigby@yahoo.com

Francisco's Story, Film by Theo Rigby

Francisco crossed the U.S./Mexico border as an infant in his mothers arms, hiding in the trunk of a car. Now Francisco is 20 years old, and the only undocumented member of his family of 7. This short film portrays the two weeks leading up to Francisco's first immigration court date. It could be the first step to becoming a U.S. Citizen, or to getting sent back to the country where he was born, but does not remember.

Mario's Story, Film by Theo Rigby

This film is a portrait that tells Mario's story. It is about his life in Guatemala, a challenging transition to life in the United States, and his hopes for the future. Mario and his younger brother came to the U.S. five years ago, and struggled to learn English and acclimate to American urban life. Mario graduates from High School and looks to the future as he sets an example for his younger brother.

Noé, a multimedia by Noé

Noé arrived in the United States less than a year ago from El Salvador. In this piece he explores his place and identity in his new life, shows his drive and inspiration to be successful in America, and encourages other immigrants to never give up.

Beyond Borders Films: Francisco, Mario and Noé

Discussion Questions

Note: These questions are designed to facilitate discussion after watching all three films but can also be used for discussion after watching each individually.

1. What are your reactions to these films? What did you notice? What surprised you?
2. Did you identify with any of the subjects? If so, what did you identify with?
3. Why did these young men come to the United States? Name some of the push and pull factors.
4. What are some of the challenges that these youth face as immigrants?
5. Do immigrant youth with documents and without documents confront similar challenges? What similar experiences do they share? What might be different?
6. What experiences or "rights" are not given to immigrants without papers?
7. What do you know about the legal immigration system? How do immigrants become citizens?
8. How do you feel about the U.S. immigration system? Is it fair? If you were president, what would you change? What would you keep the same?



R Beyond Borders, Photo by Mario (2008)



