



# EDUCATORS GUIDE

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[www.immigrant-nation.com](http://www.immigrant-nation.com)



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## SUMMARY

This curriculum is designed to support in-school learning and community space approaches to exploring Immigrant Nation, a multi-platform project that seeks to bring personal stories of immigration to the surface, complicating notions of identity formation, while exploring the interconnectedness of migration narratives past and present. This guide offers multiple entry points to engage with the Immigrant Nation platform – including but not limited to – watching the films, sharing stories, and engaging through interactive activities designed to encourage self expression, participatory learning, and critical thinking. Activities are designed for a diverse range of learning capabilities including kinesthetic and visual learners, ESL/ ELL students, and learning spaces with immigrant and non-immigrant participants.

## GOALS

Storytelling at its best creates pathways to understand the complex human experience – both what defines us as unique individuals, and also that which joins us through interconnected and shared histories. The stories we tell reveal our values, and can remind us of who we are, where we come from, and what we may have in common with others. Educators can utilize a story-based approach to learning in order to nurture the self-confidence and personal growth of their students, enhance critical thinking and writing skills, and improve speaking and listening practices in and outside the classroom. The activities are designed to develop empathy and understanding for others.

## BACKGROUND

Students and their families may immigrate for a wide range of reasons including familial obligations, work, study, political asylum, international adoption, and so forth. Even for migrations that do not cross international borders, being uprooted from a sense of home can place stress or be a traumatic experience for students. The opportunity to validate and define their experiences can be a healing and transformative process for students adjusting to new environments where they may be grappling with issues of depression, family separation, culturally adapting, getting bullied, social alienation, lack of emotional support, financial hardships, and so forth. For the student who is not connected with their migration history, this project offers an opportunity to discover untold stories and explore common ground with their community and peers.



# DISCUSSION PROMPTS

## EDUCATOR BEST PRACTICES

**The Art of Storytelling.** Everyone has a story to tell, hence everyone is a storyteller. Migration narratives tend to be intimate family stories communicated orally from one generation to the next. Popularizing this notion among students is vital in validating their experiences.

**Safe Space.** Asking students to share personal stories requires trust. It's important to create and maintain safe space. Acknowledge that we don't all speak the same native languages, or express ourselves in the same manner. If there are English Language Learners (ELL) newcomers in your group, be sure to create a shared signal to note when someone is talking too fast, or if a participant needs for a statement to be repeated. Encourage people to speak up and share, but also be sure to respect participants who may not feel comfortable with every activity.

**Allowing the Pass.** Allow participants to pass on an activity if you feel they are uncomfortable, and see if there's an adaption of the activity that they can engage with.

**Assume Nothing.** As educators we are facilitating the space, so it's important not to make any assumptions about the students in our room. Find out as much about the participants as possible beforehand, and allow the activities to clear pathways for participants to get to know each other through storytelling.

**Art as Therapy.** Allow for students to express themselves in different ways – through drawing, sounds, acting, etc. As activities such as expressions can be effective strategies to help students process trauma and transformational experiences. Implementing process-based creative activities can be helpful for students who struggle with public speaking and writing.

**Equalize Participation in the Group.** Keep an eye for power balances between individuals and groups of participants, and respectfully point them out in a way that encourages equality and range of voices in the discussions (i.e. if men are overshadowing the women in the discussion, if non-immigrants are defining the immigrants in the room, and so forth).

**Model Activities.** Since we are asking students to share personal stories, it helps to break the ice if you model the activity yourself. By sharing your own experiences, you acknowledge that we are all affected by our own migration stories. This can include a personal family story about moving from one place to the next.

**Summarize.** It's easy to get lost in the details of everyone's stories. Be sure to summarize ideas and highlight key points of agreement. If necessary, ask students to repeat statements for clarification, and help make connections to expand participant learning.



### We Are Made of Stories

Encourage students to think about their family history and the ways in which they've learned about their past. In many cultures it is common for an elder to relay a story to a younger generation. Through these stories we are introduced to characters in our families, provided with context to help us understand their lives, and the perspectives that informed their actions. It all begins with a story.

### Defining Our Own Identities

Inspire students to explore the multiple factors that comprise their identities such as race, ethnicity, family, immigration status, gender, sexuality, social class, religious affiliation, education, cultural interests, sports, hobbies, passions, and beliefs. Have students explore how these identities can shift over time, allowing students to define themselves, write their own histories, and identify the source of their resiliency.

### The Pushes and Pulls of Migration

Students and their families may immigrate for a number of reasons. What are the factors that influence people to uproot their lives and relocate to another country? What are some of the experiences that inspire people to live in two different places and maintain dual citizenship? How are these influences shifting in the national and international landscape?

### Interconnected Histories

Each personal narrative is intrinsically connected to a larger collective history. Oral traditions, increased global movements, and advances in telecommunications create dynamic connections and help link seemingly disparate communities. How can we honor each unique story, while also finding power in the whole?

# KEYWORDS

**Immigration** – the process of relocating into a country in which one is not a native

**Migration** – the process of relocating within a country or territory

**Oral Traditions** – cultural history and traditions verbally passed on from one generation to another (i.e. folktales, sayings, songs, chants, etc)

**First Generation** – the first-born children to parents who have immigrated to a country in which they are not native

**Multi-Cultural** – the inclusion of diverse cultures and ethnicities within a society

**Push-Pull Factors** – push factors are the circumstances– social, political and economic– that influence or force people to leave a particular place, pull factors are reasons– real or imagined – that encourage people to migrate to a new place

**Great Depression** – a worldwide economic crisis beginning with the stock market crash in 1929 and continuing through the 1930s. It was the longest, most widespread depression of the 20th century

**Dust Bowl Migration** – one of the largest, internal migrations within the US caused by a period of severe dust storms that greatly damaged the ecology and agriculture of the US prairies during the 1930s

**Great Migration** – the mass migration of roughly 1.6 million African Americans who left mostly rural southern areas to migrate to northern industrial cities from 1910s to 1930s. Some historians include a Second Great Migration, from 1940s to 1970s, in which 5 million more African Americans moved from the South to California and other western cities

**Japanese Internment Camp** – the World War II internment in “War Relocation Camps” of over 110,000 people of Japanese heritage who lived on the Pacific coast of the United States

**Nisei** – a person born in the US whose parents were immigrants from Japan

**Xenophobia** – the fear and hatred of native people towards non-native people who have immigrated to their country

**Globalization** – the process of businesses, technologies, culture or ideas to spread throughout the world due to an increasingly integrated global economy, advances in communications and transportation technologies, and the movement of peoples

**Immigration Policy** – the laws and guiding protocols that define a nation's perspective on non-native people who may want to cross their borders to live and work

**Racial Profiling** – the use of race or ethnicity as grounds for suspecting someone of having committed an offense

**Immigration Status** – the classification a nation's government attributes to non-native people upon crossing their borders

**Refugee** – a person who flees their native homeland to escape war, political upheaval, persecution, or natural disaster

**Political Asylum** – the protection granted by a nation to someone who has left their native country as a political refugee

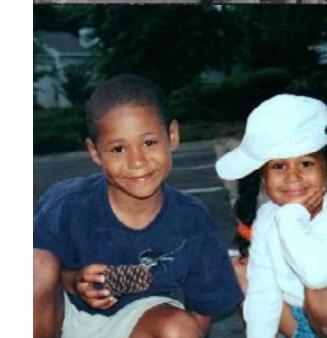
**Undocumented Immigrant** – a term used to describe someone who has not been granted legal resident or citizen status by the country that they have entered

**Remittance** – a payment of money sent by an immigrant to his or her home country

**Deportation** – the process a nation's customs and naturalization institutions undertake to expel a non-native person

**Resiliency** – the process of recovering from, or overcoming, challenges such as trauma, tragedy, illness, personal crises, or adversity

**Ally** – someone who advocates or supports members of a community other than their own



## OPENING ACTIVITIES LESSON 1: INTRODUCING MIGRATION & IMMIGRATION

**TIME:** 40 minutes

**TOOLS:** Paper, Pens/Pencils, Whiteboard/Butcher Paper, Markers, Masking Tape, Cross the Line Statements

**GOAL:** This lesson will allow students to create a safe and trusting environment as a group, learn more about each other, and also introduce the topic of migration and immigration

### PART A The Neighborhood, Creating a Safe Space

**DO NOW:** Ask students to write a paragraph describing in detail all the positive things they would like in an ideal neighborhood.

Following the writing exercise, ask three to four students to read their stories out loud. Tie in the commonalities i.e. “nice people,” “clean streets” and make note of the potential discrepancies in vague descriptions i.e. “how do nice people act?”

Using whiteboard or butcher paper, ask one student to draw a big picture of a neighborhood, with a forcefield around it.

Split the class in half. Ask one half to write **inside** the forcefield all the positive things they would like to safeguard within their neighborhood. Once they complete this task, ask the other half of the class to write **outside** the forcefield, all the negative energies they want to keep out of their neighborhood. Summarize key points you recognize from the group.

When everyone is done, tell students we are going to start creating this neighborhood safe zone here inside this classroom or community space. Are there additional positive attributes they would like to add? Negative energies they want to keep out?

**If they have not been added, you can suggest:**

*Inside forcefield (positive things to safeguard)*

- Respect Each Other (i.e. listening, honoring differences, one mic)
- Be Yourself
- If there are disagreements- address the comment, not the person

*Outside Forcefield (negative energies to keep out)*

- Gossiping (what stays in the neighborhood is for the neighborhood)
- Name Calling

Ask students how they would like to hold each other accountable if some of the negative actions happen. Write these up in a place for all to see.

At the end, have the participants name their neighborhood safe zone. Ask students to sign or tag their names on the paper to commit to honoring these group rules. Leave it up in the room for the duration of this project so that you can refer back to it if necessary.

## OPENING ACTIVITIES LESSON 1: INTRODUCING MIGRATION & IMMIGRATION (cont')

### PART B Cross the Line

Place a long piece of tape on the floor and ask students to stand on one side of the tape. Explain you are going to read a series of statements. If the statement applies to the student, they should take a step over the line, then go back to their standing position. There is no talking in this activity. Remind students about the safe zone we created as a group.

#### Cross the line:

- If you were born in this town
- If your parents were born in this town
- If your grandparents were born in this town
- If you were born or have lived in another country
- If you have ever visited another state
- If you have ever visited another country
- If you have a large family
- If you can speak more than one language
- If you can write in more than one language
- If you have ever experienced discrimination
- If you have ever experienced racism
- If you have ever made fun of someone else or being different
- If you have ever stood up for someone else being made fun of or attacked
- If you have been wrongfully stopped or questioned by a police officer
- If you have ever been to a protest or rally

#### Discuss:

- How did you feel when you stepped over the line?
- What did you notice about the whole group when we did this activity?
- Did this make anyone think of any stories they'd like to share with the group?

### PART C Introducing Migration and Immigration

Explain to students that we are going to be exploring a project about our migration and immigration histories. Write the word MIGRATION on the board and have students brainstorm what comes to mind. It can be words, phrases, feelings (i.e. bird migration, adventure, fleeing, freedom, pioneer days, etc). Ask them if it has any specific meaning when they think about people (i.e. home, Gold Rush, Underground Railroad, etc). Record their responses.

On a separate sheet of paper, write the word IMMIGRATION and have students brainstorm what comes to mind (i.e. Ellis Island, United States, hardworking, tension, homesickness, news, ancestors, opportunity, unification/separation with family, stress, friends, etc). Record their responses.

Ask students to look at both sheets of paper and see if there are any similarities (i.e. movement, journey, home, flight, etc) Underline words in both, or allow students to call out words that could fit on both pages.

Ask someone to give a definition of each (MIGRATION: to move from one place to another. IMMIGRATION: to come to a country of which one is not a native, usually for permanent residence)

#### Discuss:

- What do you notice about the types of words and phrases that are generated by each word? (i.e. immigration is more about people and countries, migration is a broader concept, immigration is in the news often, migration is not as popular, etc)
- If immigration is a type of migration, why do they evoke such different meanings?
- How do you think immigration is viewed in this school/community at large?
- How is it viewed across the country at large?
- Where do these ideas about immigration come from?

Ask for a show of hands to see how many students know "where they came from." Explain that the United States is a country shaped by many layered histories of migration and immigration. We may not know these stories and histories, but we are going to use this opportunity to learn more.

#### EXTENSION ACTIVITY: Telling Your Story

Ask students to see how far they can trace their migration/immigration history. Starting with themselves, have students write all the different places they have lived in their life. Then have them speak to a family member to see how far back they can trace their family's migration/immigration history. Encourage them to dig deep and be creative. Students can get on the phone, or ask a family member to ask other family members to see how far back they can go.

## OPENING ACTIVITIES LESSON 2:

# STORY OF WE

**TIME:** 60 minutes

**TOOLS:** Blank Map ([Handout](#)), Markers, Pens/ Colored Pencils, Tape, Glue, Scissors, Stamps, Computer with Internet and Printer (Optional), Magazines (Optional), [Grapes of Wrath Worksheet \(\[Handout\]\(#\)\)](#)

**PREP:** Hang up “Neighborhood Safe Zone” in the room

**GOAL:** In this lesson students will have the opportunity to share their personal stories of migration, play an active role in passing on a piece of their history, and broaden their understanding of push-pull factors that influence migration histories

### PART A Map of We

#### \*VARIATION 1 (in a large group)

Have a student draw a large map of the world, or have this prepared before the start of the lesson. Using different colored markers, have each student draw their migration/immigration history on the group map. Once everyone has traced their history, ask each student to share their story with the class.

#### Discuss:

- How did everyone go about learning their migration/immigration history?
- Are there any similarities you notice in our group map? Any intersecting histories?
- Does anyone know the reasons behind the different migrations and immigrations in your family?

#### \*VARIATION 2 (in small groups)

Have each student fill out their personal story of migration/immigration on a [Blank Map \(\[Handout\]\(#\)\)](#). Ask them to trace back as far as they can go, building off the extension activity from the previous day.

In small breakout groups, ask each student to tell their migration/immigration history. Tape up each story as it's told so everyone can see all the maps. Once everyone has shared their stories, bring everyone together to hear summarized statements of each group.

#### Discuss:

- How did everyone go about learning their migration/immigration history?
- Were there any similarities in your maps? Any intersecting histories?
- Does anyone know the reasons behind the different migrations and immigrations in your family?

Ask students to reflect about **one** moment from their migration/immigration history that is significant for them – i.e. a memory of seeing a place for the first; a meal with a reunited family member; an experience they imagined an ancestor went through.

Have students make a postcard of this moment – drawing a picture or sourcing images from the Internet that they can collage. When they are finished, have students write a note to a current family member sharing why this moment is important to them.

Have students write their family member’s address, and mail the postcards for them.

(*Variation: If a student is uncomfortable writing to a current family member, they can write the postcard to a friend or a future descendant they have yet to meet.*)

#### Discuss:

- What type of moments did people chose to create a postcard on?
- Was it difficult to identify a story to tell?
- How do you think your family member will receive this postcard?

Taking a look at the “Map of We,” ask students to call out where they sent their postcards to visually see how their histories are traveling.

### PART C Push-Pull Factors

Explain to students that they are going to read an excerpt from a novel that is based on actual historical events to better understand how some migrations happened. Have students read the excerpt from John Steinbeck’s [Grapes of Wrath Worksheet \(\[Handout\]\(#\)\)](#), and answer the three questions on the handout.

**(Educator Tip:** The Great Depression was a severe, worldwide economic crisis beginning with the stock market crash in 1929 and continuing through the 1930s. It was the longest, most widespread depression of the 20th century. The Dust Bowl Migration was one of the largest, internal migrations within the US caused by a period of severe dust storms that greatly damaged the ecology and agriculture of the US prairies during the 1930s.)

#### Discuss:

- Why are the Joads moving?
- Where are they headed, and why?
- What are some things they are discovering along their journey?
- What does it mean for “I” to become “We”?

Write the definition of **Push-Pull Factors** on the board and have a student read it aloud:

*Push factors are the circumstances- social, political and economic- that influence or force people to leave a particular place, pull factors are reasons- real or imagined - that encourage people to migrate to a new place.*

## OPENING ACTIVITIES LESSON 2: STORY OF WE (cont')

### Discuss:

- What push-pull factors influence the Joads?
- What are some other push-pull factors that other migrants and immigrants may be impacted by?

### VARIATION OR ADDITIONAL ACTIVITY

Explain to students that there were many mass migrations of people within the U.S., some that happened simultaneously. The Great Migration of the 1910s to 1930s is another well-known migration within the U.S.

Play the song **Times Is Gettin' Harder** by blues musician Lucious Curtis:

<http://historymatters.gmu.edu/d/5333/>

Students can read-along with the lyrics in Handout: Times is Gettin' Harder by Lucious Curtis.

**(Educator Tip:** The movement between 1916 and 1921 of a half million African Americans from the South to cities in the North and West was known as the Great Migration. Black migrants told their stories in many forms from letters to poems to paintings. Music offered one of the most original forms in which the migration narrative was told. *Times Is Gettin' Harder*, a 1940 recording of an older blues tune by Lucious Curtis, described various incidents from racial injustice to economic hardship that prompted one man's journey away from the land of "cotton and corn." Note – some historians differentiate between the first Great Migration (1910-1930), numbering about 1.6 million migrants who left mostly rural areas to migrate to northern industrial cities, and after a lull during the Great Depression, a Second Great Migration (1940 to 1970), in which 5 million or more people moved from the South, including many to California and other western cities)

### Discuss:

- What are the push-pull factors that the man in the song is describing?
- Are there any parallels to the Joads' story?

### EXTENSION ACTIVITY: Migration Art & Stories

Have students find a song, poem or artwork created in response to a mass migration that happened within the U.S. Student should bring in a copy or link to the art piece, and a brief description of the push-pull factors that influenced this history.



# MODULE 1

## "THE CARETAKER"

## MODULE 1, LESSON 1

# TWO DIFFERENT MIGRANT EXPERIENCES

TIME: 40 minutes

TOOLS: World Map, DVD or Internet Access, Projector, [The Caretaker Profiles Worksheet \(Handout\)](#), [Layers of Impact Worksheet \(Handout\)](#), [Strangers from a Different Shore\\_Japanese Internment \(Handout\)](#), Computers with Internet access (or print articles beforehand), NYT article [My Life as an Undocumented Immigrant \(Link/Handout\)](#) or Dream Activist “Our Stories” Website ([Link](#))

PREP: Cue “The Caretaker” film on DVD or off Immigrant Nation website; set-up computer stations or print articles for students beforehand

GOAL: In this lesson students will reflect on the different aspects that comprise one’s identity, and how varying migration experiences can impact individuals and the broader community.

### PART A Screen “The Caretaker”

Write the word IDENTITY on the board and have students brainstorm what comprises one’s identity. Ask them to consider the multiple factors that shape their identity such as race, ethnicity, family, immigration status, gender, sexuality, social class, religious affiliation, education, cultural interests, sports, hobbies, passions, age, beliefs, etc.

Let students know they are going to watch a short film about two women – one from Fiji, one a Japanese-American, and that they should think about the different factors that shape each woman’s identity.

Ask students if they can locate Fiji and Japan on a map, and to share if they know any information about either country.

(Educator Tip: Fiji is an island country in the South Pacific Ocean northeast of New Zealand. According to the U.S. Census Bureau (2011), there are an estimated 39,800 people of Fijian ancestry living in the U.S. Japan is an island nation in East Asia east of China, North Korea, South Korea and Russia, and north of Taiwan. According to the 2010 Census, there are an estimated 1,304,286 people of Japanese ancestry living in the U.S.)

Screen “The Caretaker.” If viewing off the storytelling platform, feel free to answer the screen prompts, or skip to continue watching the film. Students can revisit the film and screen prompts at a later date.

### PART B Joesy & Haru’s Profiles

Have students fill out [The Caretaker Profiles Worksheet \(Handout\)](#). Remind students to consider the multiple factors that shape what we know about them (i.e. family, community, hopes, challenges, profession, religion, memories, immigration status, experiences, values, etc)

#### Discuss:

- Which elements of Joesy and Haru’s identities do you think are most important to each of them in their lives?
- Do you think their identities shift when they are in different spaces (i.e. at home, work, church, in public)?

### PART C Layers of Impact

In “The Caretaker” we learn that Haru spent time in a Japanese internment camp, despite being a U.S. Citizen. Have students read the excerpt from Ronald Takaki’s book [Strangers from a Different Shore\\_Japanese Internment \(Handout\)](#) on the experiences of internment for Japanese Americans, then fill out the [Layers of Impact Worksheet \(Handout\)](#) to reflect on how Haru may have been impacted by this experience –

- Personally – i.e. separated from family, abruptly dissociated from life, depression, abusive treatment, disillusioned with United States/ rights of citizenship
- Relationships – i.e. family instability, financial loss of income and added expenses for travel, legal, feelings of shame and embarrassment
- Community – i.e. demonization of Japanese/ Japanese-American community, xenophobia against all Asians

Once finished, explain that students are now going to reflect on how Joesy’s experience of being an undocumented immigrant in this country. Have them read the New York Times article “My Life as an Undocumented Immigrant” by Jose Antonio Vargas about discovering he was undocumented as a teen and how it has impacted his life: <http://www.nytimes.com/2011/06/26/magazine/my-life-as-an-undocumented-immigrant.html?pagewanted=all>

(Variation: You can also have students go online and read a story from a young undocumented student at <http://www.dreamactivist.org/about/our-stories/>)

Understanding that everyone has a different experience, have students fill out a [Layers of Impact Worksheet \(Handout\)](#) to reflect on how Joesy’s life may be impacted by being an undocumented immigrant –

- Personally – i.e isolated from family, unable to go back home, pressure to be successful, no job security, living in fear, being proud of your culture, transformed into an advocate
- Relationships – hiding part of your identity, finding community with other undocumented immigrants, connecting with other communities fighting for awareness and rights
- Community – united by culture/religion/language

#### Discuss:

- Are there any other parallels between Haru’s and Joesy’s experiences?
- Do you think there were any positive moments or lessons that came out of Haru’s experiences? Do you think there are any positive moments or lessons in Joesy’s experiences?
- What do you think helped Haru and Joesy get through their hard times? (How would you describe their resiliency?)
- Are there any other groups that have suffered a similar history in this country as the Japanese-Americans? (i.e. Muslims, Arabs, South Asians post 9/11, mass incarceration of Black and Latino men) What is similar, what is different?

## MODULE 1, LESSON 2

# IDENTITIES AND STEREOTYPES

**TIME:** 40 minutes

**TOOLS:** Paper, Pens, Strips of Blank Paper

**GOAL:** In this lesson students will explore the different aspects that comprise one's identity and reflect on how stereotypes are created

### PART A Identity Maps

Have students draw or create a collage made up of different images, words, symbols that represent key elements of their identity. Ask them to consider the multiple factors that shape their identity such as race, ethnicity, family, immigration status, gender, sexuality, social class, religious affiliation, education, cultural interests, sports, hobbies, passions, age, beliefs, etc.

#### Discuss:

- How do you identify under these categories?
- What positive/empowering experiences do you have with these identities?
- What negative/ dis-empowering experiences do you have with these identities?
- How does this impact the types of communities you feel you are part of?

Explain to students that people can be discriminated or targeted for a part of their identity, or how their identity is perceived.

### PART B Stereotypes

Write the word STEREOTYPE on the board and ask students to brainstorm what comes to mind.

On slips of paper, have students write examples of stereotypes that have heard or seen. Have students place them in a hat and shuffle.

#### \*VARIATION 1 (in a large group)

Have a student pick out a stereotype, read aloud, and ask the group to answer the following questions:

- What is the stereotype/negative idea? Who is the stereotype/negative idea attacking?
- How does this stereotype impact the people it is attacking?
- How does this stereotype impact other groups of people?
- Who benefits from these negative ideas?
- What can we do to address this stereotype?

Continue as desired with other slips of paper with different stereotypes.

#### \*VARIATION 2 (in small groups)

Pass out a stack of stereotypes to each group and have them answer the above questions.

#### \*VARIATION 3 (individual students)

Disperse a few slips of paper with different stereotypes to each student, and have them write a journal entry from the perspective of the person being stereotyped.

#### Discuss:

- What did you discover about stereotypes?
- As active thinkers and cultural producers, what can young people do to address stereotypes?

#### EXTENSION ACTIVITY: Strengths & Challenges of Your Community

Have students think about one community they are part of. Make a list of some of the strengths of that community, and also a list of some of the challenges that community faces. Once you are done, free-write if there are any opportunities for this community (i.e. to initiate a project, generate awareness, expand their community, recruit more members, etc)

## MODULE 1, LESSON 3

# DISCRIMINATION & THE MEDIA

**TIME:** 40 minutes

**TOOLS:** Strangers from a Different Shore\_Chinese Vs Japanese (Handout), Computers with Internet or Magazines

**GOAL:** Students will have the opportunity to explore bias in the media, and actively engage in challenging discrimination

### PART A Bias in the Media

Connecting back to “The Caretaker” have students remember the [Layers of Impact Worksheet](#) they did on Haru and her experiences being detained in a Japanese Internment Camp. Explain that we are going to take a further look at how government policies can impact communities and their treatment in the media.

**(Background to share with students:** When the Japanese government bombed Pearl Harbor on December 7, 1941, there was a lot of hatred directed towards people of Japanese descent living on the U.S. mainland. As part of engaging in WWII, the U.S. government became allies with the Republic of China, although the two countries had a long-standing contentious relationship (i.e. the U.S. had passed the 1882 Chinese Exclusion Act prohibiting immigration of Chinese laborers). People of Chinese descent living in the U.S. were often looked upon unfavorably, commonly referred to as “heathen Chinese,” “mice-eaters” and “Chinks.” When the U.S. Government decided to intern people of Japanese descent between 1942 and 1946, this tension with people of Chinese descent was redirected at Japanese, many whom were U.S. citizens.)

Have students read [Strangers from a Different Shore\\_Chinese Vs Japanese \(Handout\)](#) which includes an excerpt from TIME Magazine written on December 22, 1941 explaining to readers how they could distinguish the Chinese “friend” from the Japanese “enemy.”

#### Discuss:

- Why do you think this article was written?
- How do you think this article affected people of Chinese and Japanese descent living in the US?
- What techniques are being used to demonize the Japanese?
- Are there any parallels to groups being targeted today? (i.e. Muslims, Arabs, South Asian post 9/11, mass incarceration of Black and Latino men)

### PART B Media Scavenger Hunt

In small groups, have students look at magazines or online to find as many stereotypes as they can. Ask students to think about stereotypes of gender, race, ethnicity, profession, subgroups (i.e. jock, nerd, rock music listener, etc).

Ask students to record:

- What is the stereotype?
- Who is the stereotype attacking?
- How does this stereotype impact the people it is attacking?

Once students have found a host of examples, bring everyone together and ask each group to share their findings.

#### Discuss:

- Are there any patterns in the types of stereotypes that people found (i.e. a lot around gender, certain racial/ethnic groups stereotyped negatively while others positively, etc)?
- How does this stereotype impact other groups of people?
- Who benefits from these negative ideas?
- If we are surrounded by these stereotypes in the media around us, what can we do to tackle this?

### PART C Write a Letter

Have students write an op-ed to the school or local newspaper, magazine, or a letter to an elected official to address a problematic stereotype or incident in the media.

### EXTENSION ACTIVITY: What Was It Like For You?

Have students interview a parent, grandparent or an older family member about stereotypes they experienced growing up. Students should ask for context, as well as what the family member did to overcome the stereotype.



# MODULE 2

## “THE MAYOR”

## MODULE 2, LESSON 1

### CORE VALUES

**TIME:** 40 minutes

**TOOLS:** DVD or Internet Access, Projector, [The Mayor Profiles Worksheet \(Handout\)](#), Paper, Pens, [Body Life Chart Worksheet \(Handout\)](#)

**PREP:** Cue “The Mayor” on a DVD player or via *Immigrant Nation* Vimeo [vimeo.com/channels/ination](https://vimeo.com/channels/ination)

**GOAL:** Students will have the chance to explore how ideas and actions are shaped by families, values, community and other people in society at large.

#### PART A Screen “The Mayor”

Screen “The Mayor.” If viewing off the storytelling platform, feel free to answer the screen prompts, or skip to continue watching the film. Students can revisit the film and screen prompts at a later date.

#### PART B Living What You Believe

Have students fill out [The Mayor Profiles Worksheet \(Handout\)](#).

**Discuss:**

- What values unite these three subjects of the film?
- How is the growth of each person influenced by the other people in the film?
- What are some of the ways different points of views were expressed in the film?
- Do you think these are effective ways to communicate? Are there other methods to exchange different opinions?
- Have you ever been involved in working on an issue or cause bigger than yourself? Explain. What motivated you to get involved? What challenges did you face?

#### PART C Body Life Chart

Explain that the three subjects of the film had a great deal of influence on each other's lives, and that now they are going to have a chance to reflect on the family, friends, ideas, media, activities, programs, communities, etc that have had an impact on their lives. Hand out [Body Life Chart Worksheet \(Handout\)](#). Have students fill out influences from their own past, as well as their future vision for themselves. Have students share with a partner when they finish.

**Discuss:**

- What have been some of the most positive influences in your life thus far?
- What have been some of the negative influences you've had?
- How did you overcome these challenges?
- What support and resources do you need to achieve your goals?

#### EXTENSION ACTIVITY: Legends in Our Lives

Celeste talks about Mexico being a “legend” for her. What do you think she means by this? Write a short story about a legend in your life.

## MODULE 2, LESSON 2

# FRAMING THE ISSUE

**TIME:** 80 minutes

**TOOLS:** Storyboard Sheets, Pens, Camera, Paper, Markers, Glue, Art Supplies, [Shot Types \(Handout\)](#), [S.H.A.M.P. Creative Storytelling Techniques \(Handout\)](#)

**PREP:** If doing the PSA activity with cameras, make sure the batteries are charged, equipment tested and prepped, and that there is a way to view and hear the PSAs at the end of the lesson

**GOAL:** This lesson will inspire students to work as a team and learn to develop an argument around a particular point of view around a particular point of view

### PART A Create a Public Service Announcement (PSA)

Have students read HB 87. By a show of hands, ask how many people are in favor of HB 87, and how many are opposed, simply after reading the description of the bill.

Ask students if they know what a public service announcement (PSA) is. (Definition: A public service announcement is a message delivered through the media with the objective of raising awareness or changing public attitudes and behavior towards a social issue).

Screen some PSAs to introduce important elements of a PSA story (i.e. clear message, shows impact, characters, narrative structure, conflict):

#### Permission Gay Marriage Ad

<http://www.youtube.com/watch?v=fdvWUEUQDfE&list=PLFBC70716052313B3>

#### New York Dream Act PSA By Frisly Soberanis Jr. & New York State Leadership Council

<http://vimeo.com/37000548>

#### Truth Tobacco Kills

[http://www.youtube.com/watch?v=Y\\_56BQmY\\_e8](http://www.youtube.com/watch?v=Y_56BQmY_e8)

Explain to students what a SHOT in film is: a shot is the moment that the camera starts *rolling until the moment it stops*. Pass out [Shot Types \(Handout\)](#) and have students watch the PSA again, clapping every time there is a new shot.

After understanding how many shots it can take to produce a PSA, give students the [S.H.A.M.P. Creative Storytelling Techniques \(Handout\)](#) to encourage visual creativity in their PSAs.

Divide the class into two. One group will create a PSA reflecting the point of view in favor of HB 87, the other side will create a PSA reflecting the point of view opposing HB 87.

(Variation: If you do not have access to cameras, students can create their PSAs on a storyboard sheet).

### PART B Share and Discuss

When students are finished, have them share their PSA storyboards or films to each other.

#### Discuss:

- What types of messaging strategies did you use to communicate your point of view? Did you feel they were effective?
- How did it feel to argue for the position you were assigned?
- Did working on this project change your point of view on HB 87?
- Now that you have created your own media around this topic, how do you feel the mainstream media covers the debate around immigration?

Affirm the students work and acknowledge that laws have a real impact on people's lives. Remind students of the push-pull factors that influence migration/ immigration, and normalize the movement of people since the dawn of time.

Inform students of additional places they can look into for more information on the rights of undocumented students, or sites to learn more about the various positions and fights on immigration reform [Get Involved](#).

### ADDITIONAL PRODUCTION RESOURCES

TFI Training Videos (Password: TFI2013)

CAMERA [vimeo.com/78375933](http://vimeo.com/78375933)

LIGHTING [vimeo.com/78382611](http://vimeo.com/78382611)

SOUND [vimeo.com/78307702](http://vimeo.com/78307702)

# MODULE 3

## “INTRODUCING THE PLATFORM”



### MODULE 3, LESSON 1

## EXPLORING THE HISTORY OF THE TIMELINE

**TIME:** 40 minutes

**TOOLS:** Computers with Internet, Paper, Pens, Definition of Push-Pull Factors

**GOAL:** To create an opportunity for students to engage with Immigrant Nation platform and explore the history behind the timeline feature

Have student review definition of Push-Pull Factors. Divide students into groups of 3-4 (or the number to coincide with your computer stations). Assign each group one of the following countries – **Ireland, China, Mexico, Italy**

**Ireland** [en.wikipedia.org/wiki/Irish\\_American](https://en.wikipedia.org/wiki/Irish_American)

**China** [en.wikipedia.org/wiki/History\\_of\\_Chinese\\_Americans](https://en.wikipedia.org/wiki/History_of_Chinese_Americans)

**Mexico** [en.wikipedia.org/wiki/History\\_of\\_Mexican\\_Americans](https://en.wikipedia.org/wiki/History_of_Mexican_Americans)

**Italy** [en.wikipedia.org/wiki/Italian\\_American](https://en.wikipedia.org/wiki/Italian_American)

Ask student to note the years of the peak immigration, as well as any other patterns or waves they may notice. Task the students to uncover the story behind the timeline:

1. During the peak years, what were the push-pull factors for immigrants coming from these countries?
2. Was there a time immigration numbers seem to be really low, or even non-existent?  
When was this, and what was going in the native country and in the US at the time?
3. What were the immigration laws in the US during these periods?

Without looking at any of the videos on the platform, have students research on the Internet what life was like in the U.S. for the immigrants arriving at the peak moment in history.

1. Where did the peak wave of immigrants form community in the U.S.?
2. Describe the living and working conditions for these immigrants at the time.
3. How were they treated by previous inhabitants in the U.S.?

Have students present their findings to the class.

**Discuss:**

- Were there any similarities in the push-pull factors of the immigration histories from these four countries?
- What challenges or injustices did the immigrants from your country face during their peak years?
- What strategies did immigrants from your country employ to be resilient when they arrived in the US?
- How did immigration laws impact indigenous people and previous generations of immigrants in the US?
- What is the experience of these immigrant groups in the US today?

## MODULE 3, LESSON 2

# OUR INTERCONNECTED STORIES

**TIME:** 40 minutes

**TOOLS:** Our Interconnected Stories Worksheet (Handout), Telling a Story Pre-Production Sheet (Handout)

**GOAL:** To allow students to explore the stories on the platform and to discover the many ways our histories can be connected

In the same groups, have student return to the platform to explore the stories of the countries they researched.

Ask students to start with the country they were assigned, and find one story they'd like to view. Fill out the [Our Interconnected Stories Worksheet \(Handout\)](#) – Who is telling the story? What type of story is being told? What strikes them about this story? What words, images, feelings, memories are being evoked?

Next ask students to follow the prompts, and connect to another story – whether through a tag by year, tag of another story from the same country, or through a tag around a theme that was explored. Let students continue to fill out the worksheet, freely selecting stories that interest them.

Have students share 1-2 of their favorite stories and explain why they chose them.

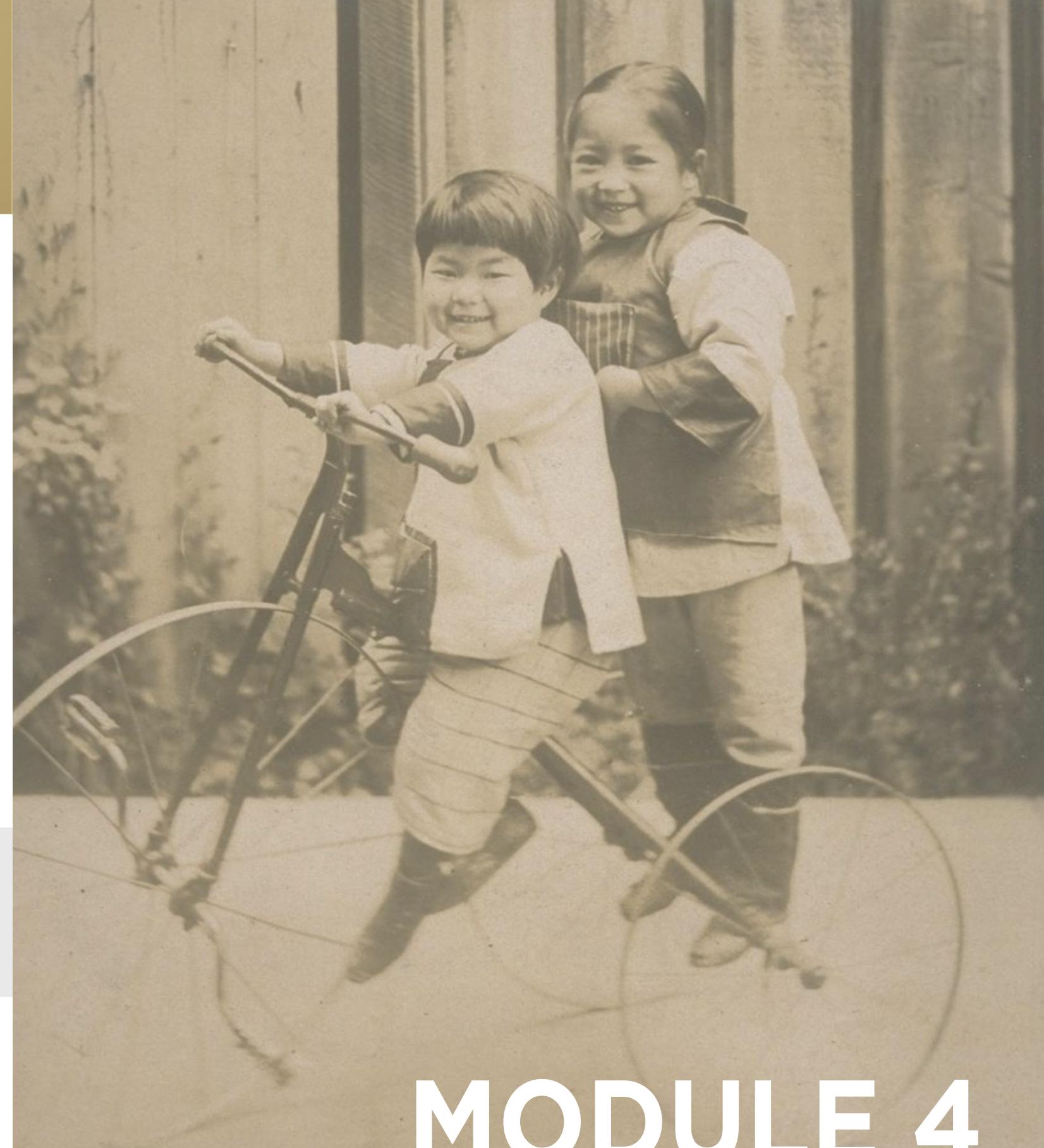
### Discuss:

- What drew you to the stories you chose?
- How did the storyteller chose to tell their story (or the story of a family member) in two parts?
- What are other storytelling motifs you can use to tell a story in two parts?

**EXTENSION ACTIVITY:** Give students the [Telling a Story in Two Parts Pre-Production Sheet \(Handout\)](#). Ask students to think about their own migration or immigration history, or if they would like to tell the story of a friend or someone in their family. If students don't have an immigration or migration story they would like to share, explain that they can also choose any kind of journey or transition that had some significance to them (i.e. moving to a new house, going to a new school, etc)

Explain to students that they will be telling their story (or the story of a family member or friend) in two parts. Ask students to find two images that represent two moments of their chosen journey (i.e. departure/arrival, before/after, two memories, push-pull factors, conflict/resolution, the student's experiences and their parents, a moment from a parent's story and a grandparent's story, etc).

Students can also choose to bring in two items, or draw two pictures, that represent two moments of their chosen journey. If telling the story of a friend or family member, students can ask what images or items come to mind, or the student can locate the pictures online or draw them.



## MODULE 4

# “BEST PRACTICES FOR STORYTELLING”

## MODULE 4, LESSON 1

# TELLING YOUR STORY IN TWO PARTS

**TIME:** 40 minutes

**TOOLS:** Computer with Internet, Scanner, Digital Camera

**GOAL:** To have students develop a story for the platform, based off two images/items they have brought in, or have created

In small groups, or with a partner, have students share their stories from the previous lesson's extension activity.

When everyone has shared, write the word STORY on the board and ask students what makes a good story (i.e. good characters, good story, action/ conflict, dramatic, funny, emotional, important lesson, etc). Remind students that stories can be poetic and serve as metaphors. Stories can be funny and make us laugh. What makes a story compelling is its ability to reach beyond differences and tap into universal emotions such as happiness, love, pride, loss, friendships and achievement.

Introduce elements of a story:

- Character- three-dimensional, empathetic
- Story Arc- there is a journey, your character/story goes somewhere, has goals they want, challenges they overcome
- Conflict- it's what will make us root and empathize with the character, it will advance the story
- Message/ Theme- your story is relevant
- Universal Emotions- feelings that everyone experiences regardless of their situation

Find out which students brought in images, items or drawings. Explain to students that they will be telling their story in two parts. Let know them that they can share their story anonymously, or use their name. Remind students that they will making history with other people's stories.

Have students choose the corresponding activity below based on if they brought in two photos, items, or drawings.

### \*VARIATION 1: WRITE A STORY FROM YOUR TWO PICTURES

Have the student place the two photos side by side, and write a few sentences about the meaning in these two moments. Ask students to think about what is important- it can be the story of what is seen, or not seen, in the photos.

### \*VARIATION 2: TAKE PHOTOS OF YOUR TWO ITEMS AND WRITE A STORY

Have the student photograph the two items they brought in, or take a "selfie" of themselves with the items of significance. Remind students of the [Shot Types Handout](#) to convey intentional emotion and focus.

Have the student print the two photos, or upload them onto a computer so the student can look at them side by side. Instruct the student to write a few sentences about the meaning in these two moments.

### \*VARIATION 3: WRITE A STORY FROM YOUR DRAWINGS

Have the students look at the two drawings they did, and write a few sentences about the meaning in these moments. Ask students to think about what is important- it can be the story of what is seen, or not seen, in the drawings.

### \*VARIATION 4: SOURCE IMAGES FROM THE INTERNET

Have the student go online and find two images that speak to their migration or immigration experience, or that of a family member or friend. Have the student write a few sentences about these moments- it can be the story of what is seen, or not seen, in the two images.

### \*VARIATION (for ELL Students)

Have students do the corresponding activities above in their native language. Following this, have the students translate their sentences into English, and read them aloud to the class. Have students share their stories.

### Discuss:

- Is there anything that surprised you about writing your own story, or that of a family member or friend?
- Is there anything that stood out to you in hearing other students share their stories?
- Are there any common threads we see in these stories?
- Are there other stories you would like to share? Explain to students that they have the option to upload as many stories as they would like on the platform.

(ADDITIONAL ACTIVITY: If you have time before doing this lesson, consider having students write the stories of other students based off their images, items or drawings. After seeing how another student interpreted their story, students can then write their stories in two parts as they would like to be uploaded on the platform)

### EXTENSION ACTIVITY

If students would like to share additional stories, or redo their story, have them do it at home and bring back for the next session where they will be uploading to the platform.

## MODULE 4, LESSON 2

# UPLOADING YOUR STORY

**Summary** Using immigrant-nation.com, you will tell your story in two parts.

### Get started

- Decide if you will be telling your own personal story, or the story of a relative (such as a parent, aunt or uncle, sibling, grandparent, ancestor, neighbor, or family friend).
- If your family history does not include a migration experience from another country, think about a time when you experienced a physical and emotional journey, and use that as a starting point to reflect on migration (for example, moving to a new town or school).

### Directions

**1. Go to** <https://www.immigrant-nation.com>. For the best experience of the site, use a high-speed internet connection (more than 512 Kbps) and an up-to-date version of your web favorite browser. The newest versions of Chrome, Firefox or Safari work well. If you can, avoid Internet Explorer.

**2. Get inspired!** Take a look at a few stories others have told. Here are some examples:

<https://immigrant-nation.com/story/journey-from-war-1439>

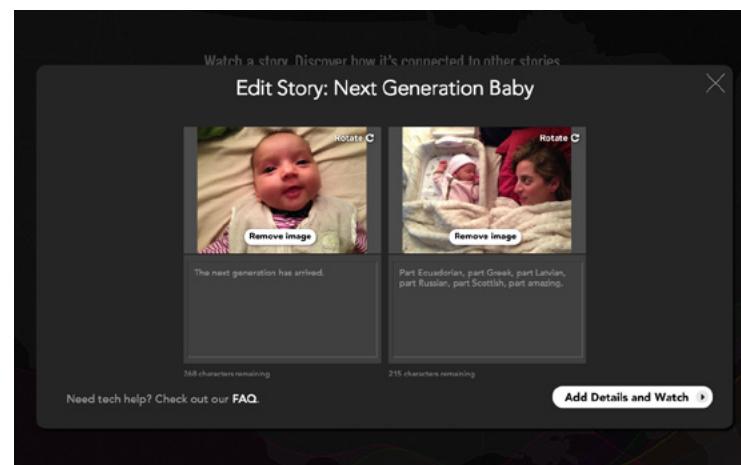
<https://immigrant-nation.com/story/my-migration-to-the-unit-ed-states-2051>

<https://immigrant-nation.com/story/tale-of-two-grandfathers-1453>

**3. Click “Add your story.”**

**4. Log in.** Create an account using an email address, or log in anonymously. If you choose to login anonymously, you can tell your story anonymously, but you can't go back and edit the story later. So if you want to be able to make changes your story, consider creating a login with an email address.

**5. Find images.** Choose and upload two photos that relate to your story. Or, you can draw, scan and upload two pictures for your story instead.



**6. Write two pieces of text—part 1 and part 2—to go with your images.** Keep it short. There is a 300-character limit for each piece of text. To make sure you don't lose anything you write, you might want to copy and save it into a separate document, just in case.

**7. Add details.** Give your story a title, a year (such as 1992), and add a country that is related to your story.

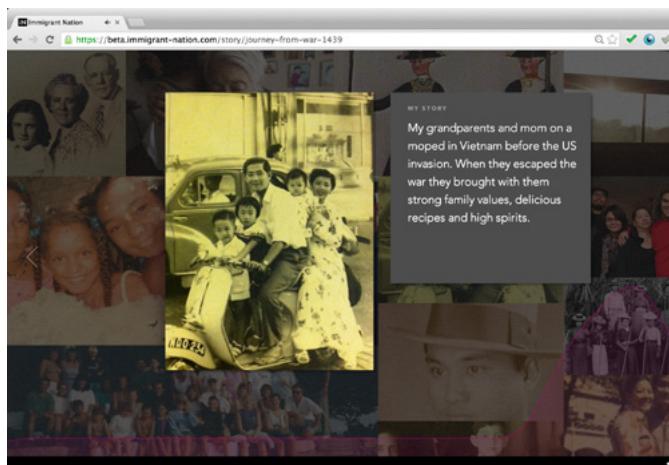
**8. Add tags that relate to your story** (for example, family, love, education, war, job, culture).

**9. If you are telling your story with a class, your teacher may decide to have everyone add a custom tag** (such as the name of your class or school).

**10. End your story with a question.**

What do you want people who see your story to think about? How would you like them feel?

**11. You're done!** Click “watch your story” to see the finished product.



## CLOSING ACTIVITY 1: HEAD, HEART, HAND

**TIME:** 15 minutes

**TOOLS:** 3 different color of Post-It notes, Pens, Newsprint

Draw a body from the waist up that has a heart, head and hand. Hand out three different colors of post-it's notes. Ask students to think about one thing they learned (place it on the HEAD), one thing they felt (place it on the HEART), and one thing they would like to do (place it on the HAND) after these sessions.

Folks can go up and read other people's statements when they are done.

### \*VARIATION GRAFFITI WALL

Instead of drawing a body, you can place three sheets of blank newsprint around the room, with each having one of the following statements:

What is something you LEARNED from these sessions?

What is something you FELT during these sessions

What is something you would like TO DO after these sessions?

Give students markers and have them go to each paper and write their responses. Students should read what others wrote, and can write additional comments in response (i.e. ditto!, agree, we should do more of this, etc)

## CLOSING ACTIVITY 2: HUMAN WEB

**TIME:** 20 minutes

**TOOLS:** Ball of yarn

Have students stand in a large circle facing each other. Explain that one person is going to start by holding the ball of yarn. This person will share one thing they appreciated or learned from this session. They will then hold onto end of the yarn, and throw the ball to another person.

This person will then share one thing they appreciated or learned from this session. When they are finished, they will also hold onto a piece of the yarn, and throw the ball. Keep doing this until everyone has shared, and the group has formed a large human web of connections.



## S.H.A.M.P.

### Creative Storytelling Techniques

#### **S = SIZE**

size of your shot: CU, MS, LS, WS

#### **H = HEIGHT**

where you place your camera in relation to your subject: eye level, bird's eye view

#### **A = ANGLE**

high angle, low angle, canted

#### **M = MOVEMENT**

is your shot moving along with your character? standing still?

#### **P = PLACEMENT**

where are you placing your camera?

# HANDOUTS

# Times Is Gettin' Harder

By Lucious Curtis, blues musician

To listen to a 1940 recording: <http://historymatters.gmu.edu/d/5333/>

Times is gettin' harder,  
Money's gettin' scarce.  
Soon as I gather my cotton and corn,  
I'm bound to leave this place.  
White folks sittin' in the parlor,  
Eatin' that cake and cream,  
Nigger's way down to the kitchen,  
Squabblin' over turnip greens.  
Times is gettin' harder,  
Money's gettin' scarce.  
Soon as I gather my cotton and corn,  
I'm bound to leave this place.  
Me and my brother was out.  
Thought we'd have some fun.  
He stole three chickens.  
We began to run.  
Times is gettin' harder,  
Money's gettin' scarce.  
Soon as I gather my cotton and corn  
I'm bound to leave this place.

**Source:** Written by Lucious Curtis, 1940.  
From Mississippi River Blues Vol. 1,  
Matchbox label reissue.

## GRAPES OF WRATH

By John Steinbeck

### ABOUT THE BOOK

First published in 1939, Steinbeck's Pulitzer Prize-winning epic of the Great Depression chronicles the Dust Bowl migration of the 1930s and tells the story of one Oklahoma farm family, the Joads—driven from their homestead and forced to travel west to the promised land of California. Out of their trials and their repeated collisions against the hard realities of an America divided into Haves and Have-Nots evolves a drama that is intensely human yet majestic in its scale and moral vision, elemental yet plainspoken, tragic but ultimately stirring in its human dignity.

### EXCERPT

The Western States nervous under the beginning change. Texas and Oklahoma, Kansas and Arkansas, New Mexico, Arizona, California. A single family moved from the land. Pa borrowed money from the bank, and now the bank wants the land. The land company—that's the bank when it has land—wants tractors, not families on the land. Is a tractor bad? Is the power that turns the long furrows wrong? If this tractor were ours it would be good—not mine, but ours. If our tractor turned the long furrows of our land, it would be good. Not my land, but ours. We could love that tractor then as we have loved this land when it was ours. But the tractor does two things—it turns the land and turns us off the land. There is little difference between this tractor and a tank. The people are driven, intimidated, hurt by both. We must think about this.

One man, one family driven from the land; this rusty car creaking along the highway to the west. I lost my land, a single tractor took my land. I am alone and bewildered. And in the night one family camps in a ditch and another family pulls in and the tents come out. The two men squat on their hams and the women and children listen. Here is the node, you who hate change and fear revolution. Keep these two squatting men apart; make them hate, fear, suspect each other. Here is the an large of the thing you fear. This is the zygote. For here "I lost my land" is changed; a cell is split and from its splitting grows the thing you hate—"We lost our land." The danger is here, for two men are

not as lonely and perplexed as one. And from this first "we" there grows a still more dangerous thing: "I have a little food" plus "I have none." If from this problem the sum is "We have a little food," the thing is on its way, the movement has direction. Only a little multiplication now, and this land, this tractor are ours. The two men squatting in a ditch, the little fire, the side-meat stewing in a single pot, the silent, stone-eyed women; behind, the children listening with their souls to words their minds do not understand. The night draws down. The baby has a cold. Here, take this blanket. It's wool. It was my mother's blanket--take it for the baby. This is the thing to bomb. This is the beginning—from "I" to "we."

If you who own the things people must have could understand this, you might preserve yourself. If you could separate causes from results, if you could know Paine, Marx, Jefferson, Lenin, were results, not causes, you might survive. But that you cannot know. For the quality of owning freezes you forever into "I," and cuts you off forever from the "we."

The Western States are nervous under the begining change. Need is the stimulus to concept, concept to action. A half-million people moving over the country; a million more restive, ready to move; ten million more feeling the first nervousness.

And tractors turning the multiple furrows in the vacant land.

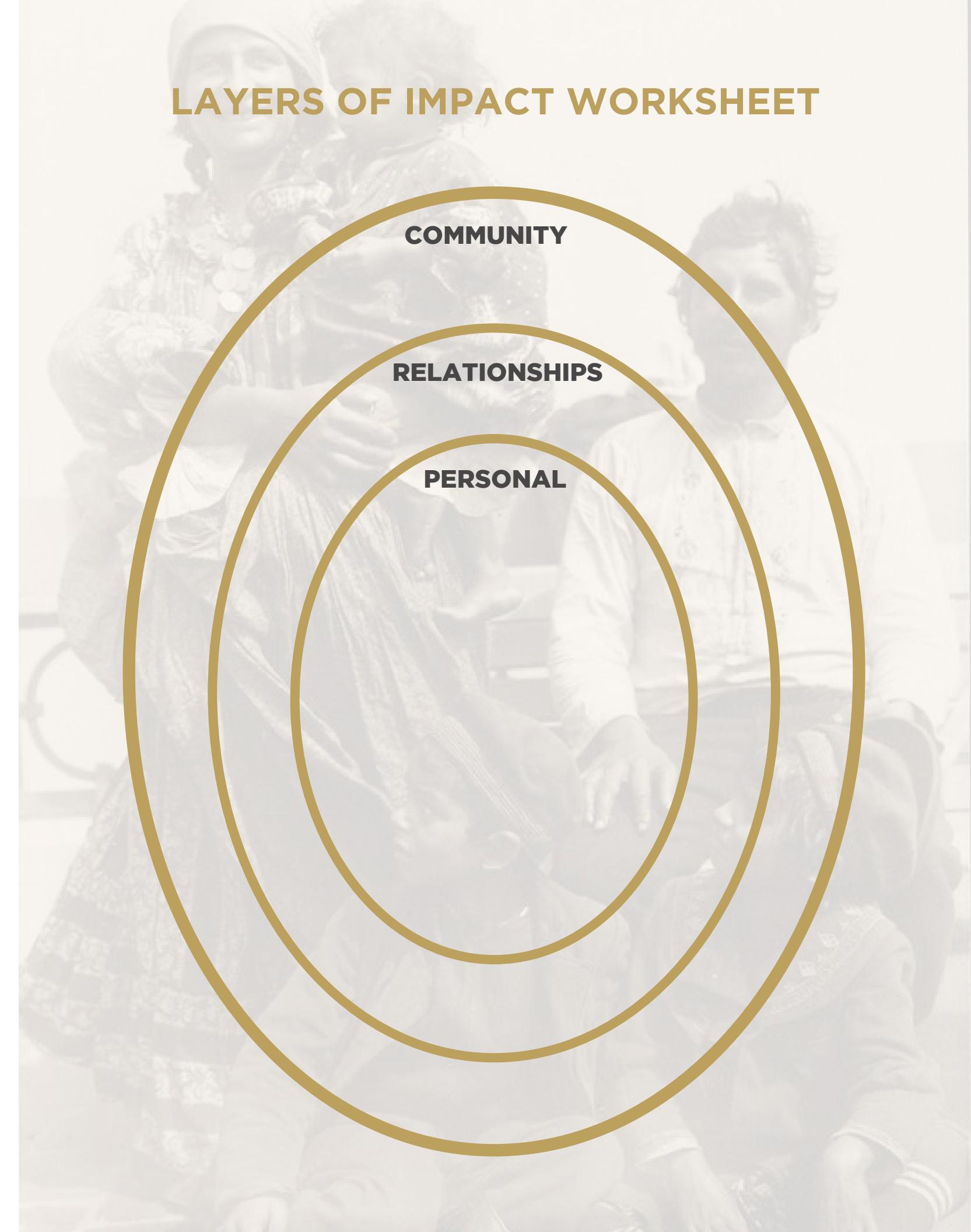
## LAYERS OF IMPACT WORKSHEET

### REFLECTIONS

1. Why are the Joads moving?

2. Where are they headed, and why?

3. What are some things they are discovering along their journey?



## OUR INTERCONNECTED STORIES WORKSHEET

	STORY TITLE	STORY TITLE	STORY TITLE	STORY TITLE
Country				
Year				
Who is telling this story?				
What is this story about?				
What images are being used?				
What words are being used?				
How does this story make you feel?				
Tags				

## Strangers from a Different Shore By Ronald Takaki

### Chapter 10: The Watershed of World War II

#### “Chinese Vs Japanese”

*(Excerpt)*

The next day, the United States and the Republic of China declared war on Japan, and the two countries became allies. Two weeks later, on December 22, TIME magazine explained to its readers how they could distinguish the Chinese “friend” from the Japanese “enemy”:

#### HOW TO TELL YOUR FRIENDS FROM THE JAPS

Virtually all Japanese are short. Japanese are likely to be stockier and broader-hipped than short Chinese. Japanese are seldom fat; they often dry up and grow lean as they age. Although both have the typical epicanthic fold of the upper eyelid, Japanese eyes are usually set closer together. The Chinese expression is likely to be more placid, kindly, open; the Japanese more positive, dogmatic, arrogant. Japanese are hesitant, nervous in conversation, laugh loudly at the wrong time. Japanese walk stiffly erect, hard heeled. Chinese, more relaxed, have an easy gait, sometimes shuffle.

*Two photographs – one of a Japanese and another a Chinese – were used as illustrations.*

## **Strangers from a Different Shore By Ronald Takaki**

### **Chapter 10: The Watershed of World War II**

#### **“Japanese Internment”**

##### **(Excerpt #1)**

On May 16, 1942, my mother, two sisters, niece, nephew and I left...by train, said Teru Watanabe. “Father joined us later. Brother left us earlier by bus. We took whatever we could carry. So much we left behind, but the most valuable thing I lost was my freedom.”

When they arrived, the evacuees were shocked to discover that they were to be housed at stockyards, fairgrounds, and race tracks. “The assembly center was filthy, smelly and dirty. There were roughly two thousand people packed in one large building. No beds were provided, so they gave us gunny sacks to fill with straw, that was our bed.” Stables served as housing. “Where a horse or cow had been kept, a Japanese American family was moved in.” “Suddenly you realized that human beings were being put behind fences just like on the farm where we had horses and pigs in corrals.”

##### **(Excerpt #2)**

After a brief stay in the assembly centers, the evacuees were herded into 171 special trains, five hundred in each train.

The trains took them to ten internment camps – Topaz in Utah, Poston and Gila River in Arizona, Amache in Colorado, Jerome and Rohwer in Arkansas, Minidoka in Idaho, Manzanar and Tule Lake in California, and Heart Mountain in Wyoming.

Most of the camps were located in remote desert areas. “We did not know where we were,” remembered an internee. “No houses were in sight, no trees or anything green – only scrubby sagebrush and an occasional low cactus, and mostly dry, baked earth.”

In the camps, the internees were assigned to barracks, each barrack about twenty by 120 feet, divided into four or six rooms. Usually a family was housed in one room, twenty by twenty feet. The room had “a pot bellied stove, a single electric light hanging from the ceiling, and Army cot for each person and a blanket for the bed.”

##### **(Excerpt #3)**

In the camps, families no longer sat down to eat together. The internees ate at long tables in large mess halls, and parents often sat at separate tables from their children, especially the teenagers. People were “crowded in a long line just like a snake,” waiting “for a meal in the dust and wind.” Young married couples worried about having children born in the camps. “When I was pregnant with my second child, that’s when I flipped,” said a Nisei woman. “I guess that’s when the reality really hit me. I thought to myself, gosh, what am I doing getting pregnant. I told my husband, ‘This is crazy. You realize there’s no future for us and what are we having kids for?’ ”

##### **Whose story are you telling?**

Are you telling a story of YOUR migration or immigration history? A story of a journey or transition you had (i.e. moving to a new house, going to a new school, etc.)? Are you telling the story of a FRIEND OR FAMILY MEMBER?

##### **Brief description of the journey you want to tell**

##### **What year did this journey take place?**

##### **What was something that you (your family member or your friend) wanted during this journey?**

##### **What was something that was challenging during this journey?**

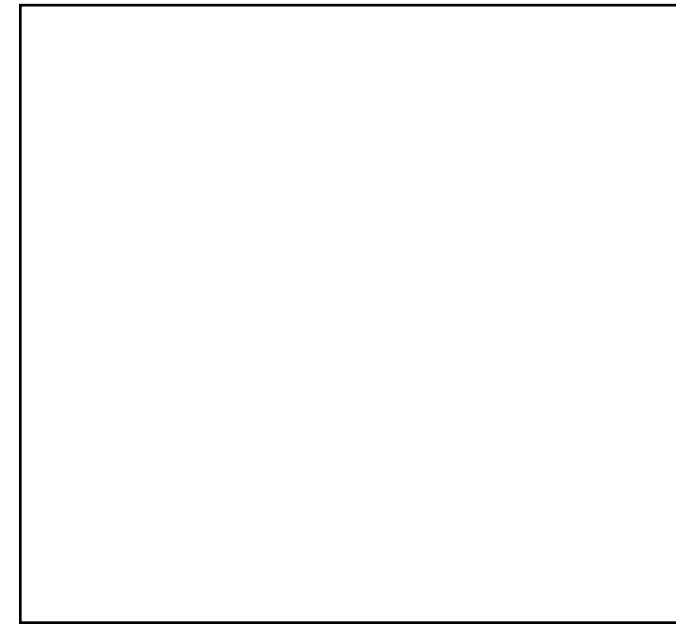
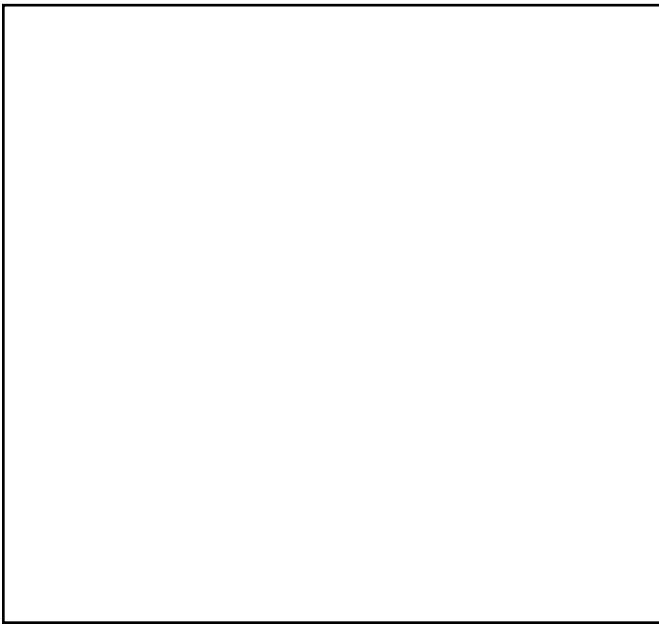
##### **Were there any push-pull factors influencing your journey?**

(i.e. any social, political or economic factors that inspired your journey towards the US, or away from your home country?)

##### **What was something that you (your family member or your friend) learned during this journey?**

## TELLING YOUR STORY IN TWO PARTS

Find two images or two items, or draw two pictures, that represent two moments of your chosen journey (i.e. departure/arrival, before/after, two memories, push/pull factors, conflict/resolution, your experiences and your parents, your parent's story and a grandparent's story, etc.)



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## THE CARETAKER PROFILES

**JOESY**



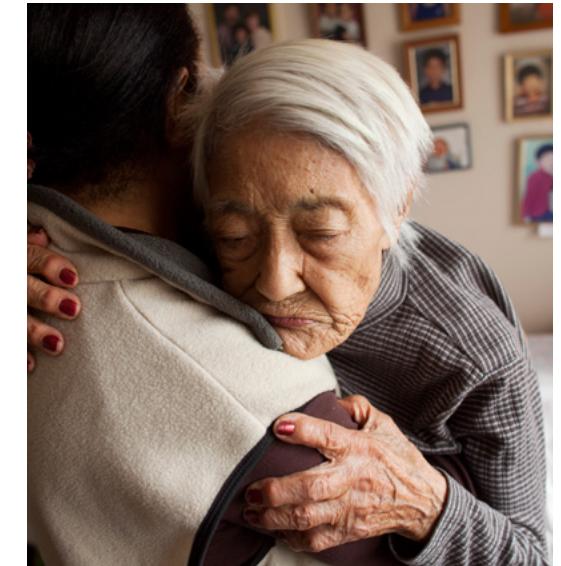
**Born:**

**Where I live now:**

**About me:**

**Interests:**

**HARU**



**Born:**

**Where I live now:**

**About me:**

**Interests:**

# THE MAYOR PROFILES

	<b>Paul Bridges</b>	<b>Mario Hernandez</b>	<b>Celeste Hernandez</b>
<b>What do I care about?</b>			
<b>What do I believe in?</b>			
<b>How do I change over the course of the film?</b>			
<b>What are my dreams?</b>			
<b>What are my challenges?</b>			

# BODY LIFE CHART WORKSHEET QUESTIONS

BODY	PAST EXPERIENCES	FUTURE VISION
Eyes	What you've seen in life that shaped who you are.	What you want to see in the future, visions you have for your community.
Ears	What you heard in life that influenced you (music, speech, quotes).	What do you want the next generation to hear that will positively influence them?
Head	People, teachers, ideas that have had a big impact on you.	How would you like to make an impact on people?
Heart	Important people, relationships, things that you love who make you who you are.	What type of love will you need to flourish in your future?
Hand	What have you created or built?	What do you want to create or build?
Muscles	What are your sources of inspiration, support, strength, and power?	How will you continue to grow and build on who you are?
Liver	Where our bodies store the toxic stuff. What are some unhealthy things you have struggled with in your life?	What challenges are in the way of you reaching your dreams?
Feet	Real and symbolic places your feet have taken you that shape who you are.	Places you're trying to get to in life.

## BODY LIFE CHART WORKSHEET ANSWERS

BODY	PAST EXPERIENCES	FUTURE VISION
Eyes		
Ears		
Head		
Heart		
Hand		
Muscles		
Liver		
Feet		

## SHOT TYPES



**ECU Extreme Closeup**  
The extreme close up is used to reveal very small details in the scene. It might be used to reveal horror in a subject (extreme close up of the subject's mouth as she/he screams). It might also be used in a mystery to show some details that the detective picks up on or to show some small clue.



**LS Long Shot**  
This shot is useful for someone that is walking or moving



**CU Close Up**  
The close up shot is used to reveal detail. If you are shooting just the head and shoulders of a subject this is a close up.



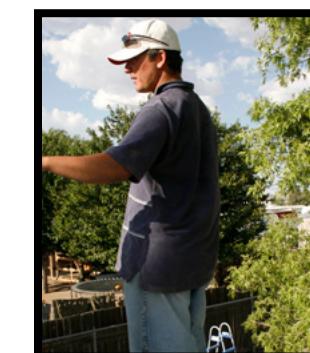
**2 Shot**  
Two-shots are composed when two people are in the scene and their interaction is important. A two-shot is a good way to introduce a conversation. From the introduction you might cut to an over the shoulder shot of one person talking or a close-up of the other person reacting to what is being said



**MS Medium Shot**  
The medium shot is from just below the waist to above the head. There is more headroom than in the bust shot. This shot is used if the person is animated with their hand movements, etc.



**OS Over Shoulder**  
The over the shoulder shot reveals one subject as seen from over the shoulder of another subject. It stimulates a view of the subject as seen from the second person's eyes. This shot is often used in conversations between two people where the director wants to focus on the person speaking. Usually these shots are head shots (close up of the speaker).



**MLS Medium Long Shot**  
Remember in this shot to not cut the person off at the knees. With this shot, you can still see expression on the person's face, while getting more information from what is going on around the person.

## MAP OF WE



## FURTHER READING FOR STUDENTS

**The Jungle**, Upton Sinclair  
A vivid portrait of life and death in a turn-of-the-century American meat-packing factory, this novel portrays the lives of immigrants in the United States in Chicago who are grappling with working class poverty, the absence of social programs, harsh and unpleasant living and working conditions, and a hopelessness among many workers.

**The House on Mango Street**, Sandra Cisneros  
The remarkable story of Esperanza Cordero, a young Latina girl growing up in Chicago, inventing for herself who and what she will become.

**Drown**, Junot Diaz  
A stunning collection of stories that explore the struggles, frustrations, anger and needs faced by poor immigrant Dominican boys, young men, and adult males, both in the Dominican Republic and in New Jersey.

**People's History of the United States**, Howard Zinn  
This non-fiction book seeks to present American history through the eyes of the common people rather than political and economic elites.

**Daring to Look: Dorothea Lange's Photographs and Reports from the Field**

*Daring to Look* presents never-before-published photos and captions from Dorothea Lange's fieldwork in California, the Pacific Northwest, and North Carolina during 1939. Lange's images of squatter camps, benighted farmers, and stark landscapes are stunning, and her captions—which range from simple explanations of settings to historical notes and biographical sketches—add unexpected depth, bringing her subjects and their struggles unforgettable to life, often in their own words.

**In Motion: The African-American Migration Experience**

[www.inmotionaame.org/  
homr.cfm;jsessionid=f830295711389027226559?bhcp=1](http://www.inmotionaame.org/homr.cfm;jsessionid=f830295711389027226559?bhcp=1)

*In Motion: The African-American Migration Experience* presents a new interpretation of African-American history, one that focuses on the self-motivated activities of peoples of African descent to remake themselves and their worlds. This project includes Caribbean, Haitian, and contemporary African immigrations into the unfolding of the African-American migration experience.

**The Great Migration: An American Story**

Paintings by Jacob Lawrence  
Around the time of WWI, large numbers of African Americans began leaving their homes in the rural South in search of employment in the industrial cities of the North. This stirring picture book brings together the sixty panels of Lawrence's epic narrative Migration series, which he created in 1940-1941. They tell of the journey of African-Americans who left their homes in the South around World War I and traveled in search of better lives in the northern industrial cities.

**Papers: Stories Told By Undocumented Youth**

[www.papersthemovie.com/the\\_book/index.html](http://www.papersthemovie.com/the_book/index.html)

This collection includes 30 stories by undocumented youth who range in age from 10-32. They were born in countries throughout the world and raised in the United States.

**NotOneMoreDeportation.com Artwork**

[www.notonemoredeportation.com/  
art/](http://www.notonemoredeportation.com/art/)

*NotOneMoreDeportation.com* is a project of National Day Laborer Organizing Network meant to foster collaboration between individuals, organizations, artists, and allies to expose, confront, and overcome unjust immigration laws.

## FURTHER READING FOR EDUCATORS

**The Future of Us All: Race and Neighborhood Politics in New York City**, Roger Sanjek

*The Future of Us All* focuses on the combined impact of racial change, immigrant settlement, governmental decentralization, and assaults on local quality of life which stemmed from New York City's 1975 fiscal crisis and the policies of its last three mayors. The book examines the ways in which residents—in everyday interactions, block and tenant associations, houses of worship, small business coalitions, civic rituals, incidents of ethnic and racial hostility, and political struggles against over-development, for more schools, and for youth programs—have forged and tested alliances across lines of race, ethnicity, and language.

**Italian Folk: Vernacular Culture in Italian-American Lives**, Edited by Joseph Sciorra

This collection of essays explores local knowledge and aesthetic practices, often marked as folklore, as sources for creativity and meaning in Italian-American lives. Contributors discuss historic and contemporary cultural expressions and religious practices from various parts of the United States and Canada to examine how they operate at local, national, and transnational levels.

**Strangers From A Different Shore**, Ronald Takaki

In an extraordinary blend of narrative history, personal recollection, & oral testimony, Ron Takaki presents a sweeping history of Asian Americans. He writes of the Chinese who laid tracks for the transcontinental railroad, of plantation laborers in the cane fields of Hawaii, of "picture brides" marrying strangers in

the hope of becoming part of the American dream. He tells stories of Japanese Americans behind the barbed wire of U.S. internment camps during World War II, Hmong refugees tragically unable to adjust to Wisconsin's alien climate & culture, & Asian American students stigmatized by the stereotype of the "model minority." This is a powerful & moving work that will resonate for all Americans, who together make up a nation of immigrants from other shores.

**Targeted: Homeland Security and the Business of Immigration**,

Deepa Fernandes

In Targeted, journalist Deepa Fernandes seamlessly weaves together history, political analysis, and first-person narratives of those caught in the grips of the increasingly Kafkaesque U.S. Homeland Security system. She argues that since 9/11, the Bush administration has been carrying out a series of systematic changes to decades-old immigration policy that constitute a roll back of immigrant rights and a boon for businesses who are helping to enforce the crackdown on immigrants, creating a growing "Immigration Industrial Complex."





## FURTHER WATCHING

### I Learn America

<http://ilearnamerica.com>

The children of immigration, here to stay, are the new Americans. This short film from Jean-Michel Dissard & Gitte Peng shares five vibrant young people, their stories and struggles, and their willingness to open their lives and share them with us, we “learn America.”

### Sin País

<http://sinpaisfilm.com/>

With intimate access and striking imagery, this short film from director Theo Rigby attempts to get beyond the partisan politics and mainstream media's 'talking point' approach to immigration issues by exploring one family's complex and emotional journey involving deportation.

### Last Train Home

The debut film from Chinese-Canadian director Lixin Fan, Last

Train Home draws us into the fractured lives of a single migrant family caught up in the movement between city and countryside, both driven and damaged by economic realities beyond their control.

### The Graduates/ Los Graduados

Two-part, bilingual documentary by Bernardo Ruiz explores pressing issues in education today through the eyes of six Latino and Latina adolescents from across the United States, offering first-hand perspectives on the barriers they have to overcome in order to make their dreams come true.

### The Harvest/ La Cosecha

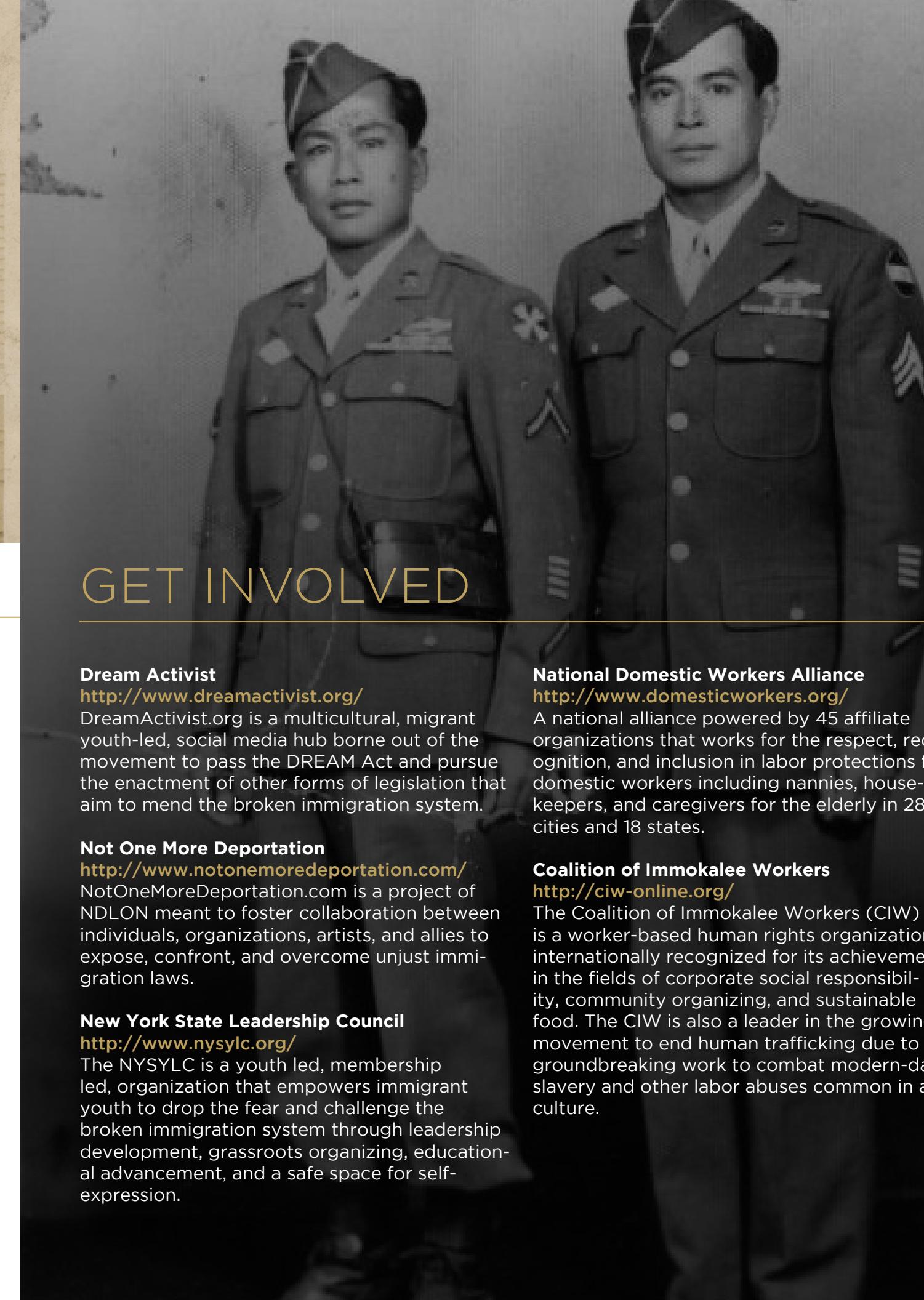
This award-winning documentary from U. Roberto Romano provides an intimate glimpse into the lives of these children who struggle to dream while working 12 - 14 hours a day, 7 days a week to feed America.

### Sleep Dealer

A science-fiction feature from director Alex Rivera, Sleep Dealer is set on the U.S. / Mexico border that tells the story of Memo Cruz (Luis Fernando Peña), a young man from Mexico who dreams of coming to the United States. However, in this brave new borderland, crossing is impossible, and Memo 'migrates' in a new way — over the net.

### Harvest of Empire

A feature-length documentary that examines the direct connection between the long history of U.S. intervention in Latin America and the immigration crisis we face today.



## GET INVOLVED

### Dream Activist

<http://www.dreamactivist.org/>

DreamActivist.org is a multicultural, migrant youth-led, social media hub borne out of the movement to pass the DREAM Act and pursue the enactment of other forms of legislation that aim to mend the broken immigration system.

### Not One More Deportation

<http://www.notonemoredeportation.com/>

NotOneMoreDeportation.com is a project of NDLN meant to foster collaboration between individuals, organizations, artists, and allies to expose, confront, and overcome unjust immigration laws.

### New York State Leadership Council

<http://www.nyslc.org/>

The NYSYLC is a youth led, membership led, organization that empowers immigrant youth to drop the fear and challenge the broken immigration system through leadership development, grassroots organizing, educational advancement, and a safe space for self-expression.

### National Domestic Workers Alliance

<http://www.domesticworkers.org/>

A national alliance powered by 45 affiliate organizations that works for the respect, recognition, and inclusion in labor protections for domestic workers including nannies, housekeepers, and caregivers for the elderly in 28 cities and 18 states.

### Coalition of Immokalee Workers

<http://ciw-online.org/>

The Coalition of Immokalee Workers (CIW) is a worker-based human rights organization internationally recognized for its achievements in the fields of corporate social responsibility, community organizing, and sustainable food. The CIW is also a leader in the growing movement to end human trafficking due to its groundbreaking work to combat modern-day slavery and other labor abuses common in agriculture.

# EDUCATOR NOTES

## IRELAND

**1600s to 1700s** Approximately 50,000 to 100,000 Irish, over 75 percent of them Catholic, came to United States in the 1600s, while 100,000 more Irish Catholics arrived in the 1700s. Indentured servitude was an especially common way of affording migration, and in the 1740s the Irish made up nine out of ten indentured servants in some colonial regions.

### 1790 Naturalization Act

This law limited naturalization to immigrants who were “free white persons” of “good character”. It excluded American Indians, indentured servants, slaves, free blacks, and Asians.

**1820** Irish immigration had greatly increased beginning in the 1820s due to the need for labor in canal building, lumbering, and civil construction works in the Northeast. The Erie Canal project was one such example where Irishmen were many of the laborers.

**1820s to 1860s** Peak immigration due to the Great Irish Famine (or The Great Hunger, Irish: An Gorta Mór) of 1845–1852. The Famine altered the family structures of Ireland because fewer people could afford to marry and raise children, causing many to adopt a single lifestyle. Consequently, many Irish citizens were less bound to family obligations and could more easily migrate to the United States in the following decade.

Most Irish immigrants to the United States during this period favored large cities because they could create their own communities for support and protection in a new environment. Another reason for this trend was that many Irish immigrants could not afford to move inland and had to settle close to the ports at which they arrived. Cities with large numbers of Irish immigrants included Boston, Philadelphia, and New York, as well as Pittsburgh, Baltimore, Detroit, Chicago, St. Louis, St. Paul, San Francisco, and Los Angeles. In 1910, there were more people in New York City of Irish heritage than Dublin's whole population.

Irish Catholics were popular targets for stereotyping in the 19th century. According to historian

George Potter, the media often stereotyped the Irish in America as being boss-controlled, violent (both among themselves and with those of other ethnic groups), voting illegally, prone to alcoholism and dependent on street gangs that were often violent or criminal. Irish women were sometimes stereotyped as “reckless breeders” because some American Protestants feared high Catholic birth rates would eventually result in a Protestant minority.

## CHINA

**1850s** Chinese immigrants in the 19th century worked as laborers, particularly on the transcontinental railroad, such as the Central Pacific Railroad, as well as laborers in the mining industry. Chinese were also fleeing the Taiping Rebellion, a massive civil war in southern China from 1850 to 1864, against the ruling Manchu-led Qing Dynasty.

While industrial employers were eager to get this new and cheap labor, the ordinary white public was stirred to anger by the presence of this “yellow peril.” Chinese were faced with the racism of settled European population, which since the 1870s culminated in massacres and forced relocations of Chinese migrants into what became known as Chinatowns. Chinese immigrants had to pay special taxes (all foreign miners had to pay a tax of \$20 a month), were not allowed to marry white European partners, and could not acquire U.S. citizenship.

After large scale railroad and mining projects were completed, many Chinese workers relocated and looked for employment elsewhere, such as in farming, manufacturing firms, garment industries, and paper mills. Widespread anti-Chinese discrimination and violence from whites, including riots and murders, drove many into self-employment.

### 1882 to 1943 Chinese Exclusion Act

Denies citizenship for Chinese immigrants and suspends their entry to the US. The Chinese Exclusion Act was the only U.S. law ever to prevent immigration and naturalization on the basis of race. During the late 1880s, Italians and Irish also

faced discrimination. The Chinese Exclusion Act was lifted in 1943 after the US entered WWII and became allies with the China, in opposition to Japan. In the 1890s, there were increased burnings of Chinatowns across the country.

### 1965 Immigration and Nationality Act

Large-scale Chinese immigration did not occur until 1965 when the Immigration and Nationality Act of 1965 abolished the national origins quota system that was American immigration policy since the 1920s. The law as it stood then excluded Latin Americans, Asians and Africans and preferred northern and western Europeans over southern and eastern ones. At the height of the civil rights movement of the 1960s the law was seen as an embarrassment by, among others, President John F. Kennedy, who called the then-quota-system “nearly intolerable.” After Kennedy’s assassination, President Lyndon Johnson signed the bill at the foot of the Statue of Liberty as a symbolic gesture. The new law set a preference system that focused on immigrants’ skills and family relationships with citizens or U.S. residents.

## MEXICO

**16th Century** Texas, New Mexico, Arizona, Nevada, Utah, California, Colorado, and Wyoming were part of the Mexican Republic before the founding of the U.S.

**1820s** Immigrants from the U.S. and Europe settled in Texas (Tejas), then part of Mexico.

**1845** US annexes Texas (Tejas), beginning the Mexican-American War

### 1846-48 Mexican American War

War between Mexico and US. US annexes all or parts of Texas, New Mexico, Arizona, California, Colorado, Nevada and Utah. Mexicans in these areas lose their citizenship.

**1880 to 1930** Mexicans were lynched at a rate of 27.4 per 100,000, this statistic is second only to that of the African American community during that period, which suffered an average of 37.1 per 100,000 population

### 1890 to 1895 The New South Laws

#### (Jim Crow Laws)

Beginning with Mississippi, Confederate states enact amendments denying black the right to vote. In Texas, these laws are used to deny Latino the right to vote.

### 1926 and 1930 Cristiada War in Mexico

Claimed 70,000 lives, led to the internal migration of 200,000 people, as well as the external emigration (mostly to the U.S.) of over 450,000 people. Large-scale emigration from central Mexico to the United States began, with many arriving as agricultural laborers to work in the region’s year-round agricultural economy, most notably in tomatoes, carrots, lettuce, grapes, strawberries and citrus fruit. Mexicans met the increasing demand for cheap labor on the West Coast after draconian restrictions were imposed on Asian immigration.

### 1929 US Border Patrol Created

### 1942 to 1964 Bracero Program

Millions of contract workers from Mexico, Jamaica, British Honduras and Barbados brought to US to meet labor shortages created by WWII.

### World War II

### 1954 Operation Wetback

Massive deportation campaign expelling more than 1.1 million Mexicans

### 1965 Immigration and Nationality Act

Abolished the national origins quota system that was American immigration policy since the 1920s. The law as it stood then excluded Latin Americans, Asians and Africans and preferred northern and western Europeans over southern and eastern ones. The new law set a preference system that focused on immigrants’ skills and family relationships with citizens or U.S. residents.

**1980s to 1990s** The Latin American debt crisis of the 1980s led to high rates of unemployment in Mexico and destroyed the savings of a large portion of the middle-class, as did the 1994 Mexican Peso Crisis.

# EDUCATOR NOTES (cont')

## WEST VIRGINIA

PREPARED BY G.W.J. & C.H. COLTON & CO. 172 WILLIAM ST NEW YORK.

## ITALY

### 1861 Italian Unification

Italian unification in 1861 caused economic conditions to considerably worsen for many in southern Italy and Sicily. Heavy taxes and other economic measures imposed on the South made the situation virtually impossible for many tenant farmers, and small business and landowners. Multitudes chose to emigrate rather than try to eke out a meager living.

**1880s to 1920s** The greatest surge of immigration, which occurred in the period between 1880 and 1920, alone brought more than 4 million Italians to America. About 80% of the Italian immigrants came from Southern Italy, especially from Sicily, Campania, Abruzzo and Calabria. This was a largely agricultural and overpopulated region, where much of the populace had been impoverished by centuries of foreign misrule, and the economic measures imposed on the South after Italian unification in 1861. After unification, the Italian government initially encouraged emigration to relieve economic pressures in the South. After the American Civil War, which resulted in over a half million killed or wounded, immigrant workers were recruited from Italy and elsewhere to fill the labor shortage caused by the war.

Often with no knowledge of the English language and with little education, many of the immigrants were compelled to accept the poorest paying and most undesirable jobs, and were frequently exploited by the middlemen who acted as intermediaries between them and the prospective employers. Many sought housing in the older sections of the large northeastern cities in which they settled, which became known as "Little Italies," often in overcrowded substandard tenements. About a third of the immigrants, so-called "birds of passage", intended to stay in the United States for only a limited time, followed by a return to Italy with enough in savings to re-establish themselves there. While many did return to Italy, others chose to stay, or were prevented from returning by the outbreak of World War I.

Most Italians began their new lives as manual laborers in Eastern cities, mining camps and in agriculture. Italian Americans gradually moved from

the lower rungs of the economic scale in the first generation (1890s-1920s) to a level comparable to the national average by 1970.

The destinations of many of the Italian immigrants were not only the large cities of the East Coast, but also more remote regions of the country, such as Florida and California. They were drawn there by opportunities in agriculture, mining, railroad construction, lumbering and other activities underway at the time. Many of the immigrants had contracted to work in these areas of the country as a condition for payment of their passage. In many cases, especially in the South, the immigrants were subject to economic exploitation, hostility and sometimes even violence.

### 1921 Emergency Quota Act

Set numerical limits on immigration from Europe and the use of a quota system for establishing those limits. The average annual inflow of immigrants prior to 1921 was 175,983 from Northern and Western Europe, and 685,531 from other countries, principally Southern and Eastern Europe. In 1921, there was a drastic reduction in immigration levels from other countries, principally Southern and Eastern Europe.

### 1924 Immigration Act of 1924

Effectively put an abrupt end to the large flow of Italian immigrants into the country. By 1920, the Little Italies had stabilized and grown considerably more prosperous as workers were able to obtain higher-paying jobs, often as skilled workers.

## ADDITIONAL KEY US HISTORY

### 1600s to 1865 Slavery of Africans

Millions of Africans forcibly removed from the continent, enslaved and transported to North America, primarily to work on plantations in the South

### 1776 to 1860 Nation-building and Manifest Destiny

By 1800, the number of Native Americans had been reduced to about 600,000 due to policies of forced displacement and war.

### 1830 Indian Removal Act

Forces 70,000 Native Americans to relocate in

order to free land for settlement of incoming immigrants

### 1831 to 1861 Underground Railroad

Free African Americans and white sympathizers shelter and guide almost 100,000 slaves to North

### 1850 Fugitive Slave Act

Penalizes anyone who helps a slave escape to freedom

### 1860s to 1910 Civil War

### 1863 Emancipation Proclamation

Legally frees slaves

### 1865 13th Amendment outlaws slavery

### 1870 15th Amendment

Establishes the right of African American males to vote. Excludes all women.

### 1914 to 1918 World War I

### 1910s to 1940s The Great Migration

Migration of African Americans from the South to the North to escape lynchings, Jim Crow laws, and economic hardship

### 1920 20th Amendment

Women gain the right to vote

### 1941 to 1945 World War II

### 1942 to 1945 Japanese Internment

US forcibly moves 120,000 Japanese Americans to detention camps for 3 years

### 1950 to 1953 Korean War

### 1955 to 1968 Civil Rights Movement

### 1961 Freedom Rides

Challenge segregation on buses

### 1956 to 1975 Vietnam War

### 1975 Indochina Migration and Refugee Assistance Act/Refugee Act

Many refugees from Southeast Asia come in the aftermath of US military and economic intervention in the region

### 1986 Immigration Reform & Control Act (IRCA)

Established employer sanctions, making it illegal for employers to knowingly hire any undocumented worker

### 1990 Immigration Act of 1990

Increases number of immigrants allowed into US, and Congress removes homosexuality as a reason to disqualify foreigners from immigrating, or visiting the US

### 2001 US Military Intervention in Afghanistan and Iraq

Events of September 11 attack, Congress passes PATRIOT Act which gives federal government broad power to detain suspected terrorist for unlimited periods of time without access to legal representation

### 2003 Department of Homeland Security takes over responsibility for all immigration enforcement and security



# ALIGNMENT TO STANDARDS

Common Core State Standards for English Language Arts & Literacy  
in History/Social Studies, Science, and Technical Subjects

## WRITING STANDARDS 9-10, 11-12

1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
2. Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.
3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.
4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well each version builds on the previous version.
6. Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically.
7. Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.
8. Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the usefulness of each source in answering the research question; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and following a standard format for citation

## SPEAKING AND LISTENING 9-10, 11-12

1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.
2. Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, identifying any fallacious reasoning or exaggerated or distorted evidence.
3. Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.
4. Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.
5. Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.

## WRITING STANDARDS FOR LITERACY IN HISTORY/SOCIAL STUDIES, SCIENCE, AND TECHNICAL SUBJECTS 9-10, 11-12

1. Cite specific textual evidence to support analysis of primary and secondary sources, attending to such features as the date and origin of the information.
2. Determine the central ideas or information of a primary or secondary source; provide an accurate summary of how key events or ideas develop over the course of the text.
3. Analyze in detail a series of events described in a text; determine whether earlier events caused later ones or simply preceded them.

## NATIONAL CURRICULUM STANDARDS FOR SOCIAL STUDIES

### 1. CULTURE

Through the study of culture and cultural diversity, learners understand how human beings create, learn, share, and adapt to culture, and appreciate the role of culture in shaping their lives and society, as well as the lives and societies of others. In schools, this theme typically appears in units and courses dealing with geography, history, sociology, and anthropology, as well as multicultural topics across the curriculum.

### 2. PEOPLE, PLACES, AND ENVIRONMENTS

This theme helps learners to develop their spatial views and perspectives of the world, to understand where people, places, and resources are located and why they are there, and to explore the relationship between human beings and the environment. In schools, this theme typically appears in courses dealing with geography and area studies, but it is also important for the study of the geographical dimension of other social studies subjects.

### 3. INDIVIDUAL DEVELOPMENT AND IDENTITY

Personal identity is shaped by family, peers, culture, and institutional influences. Through this theme, students examine the factors that influence an individual's personal identity, development, and actions.

### 4. INDIVIDUALS , GROUPS, AND INSTITUTIONS

Institutions such as families and civic, educational, governmental, and religious organizations, exert a major influence on people's lives. This theme allows students to understand how institutions are formed, maintained, and changed, and to examine their influence.

### 5. POWER, AUTHORITY, AND GOVERNANCE

One essential component of education for citizenship is an understanding of the historical development and contemporary forms of power, authority, and governance. Through this theme, learners become familiar with the purposes and functions of government, the scope and limits of authority, and the differences between democratic and non-democratic political systems.

### 6. CIVIC IDEALS AND PRACTICES

An understanding of civic ideals and practices is critical to full participation in society and is an essential component of education for citizenship. This theme enables students to learn about the rights and responsibilities of citizens of a democracy, and to appreciate the importance of active citizenship.

## ALIGNMENT TO ELL STANDARDS

National Common Core State Standards for English Language Arts & Literacy Adopted from Council of Chief State School Officers [2012]

**NOTE:** To learn to perform analytical tasks and language functions over time, ELLs need teacher support

and access to a rich everyday language environment grounded in learning activities that reflect the practices listed below (recognizing that ELLs will vary in the degree to which they can independently demonstrate the stated practices). At the same time, ELLs bring linguistic and cultural repertoires as well as other assets to learning a second language. Access cannot be achieved without considering both the needs and strengths ELLs bring to the classroom. Nor can these tasks and functions be reduced to “laundry lists” to be taught and learned in isolation; rather, they must be taken up in combination with one another as students engage in demanding levels of learning. [Footnote: Framework for English Language Proficiency Development Standards corresponding to the Common Core State Standards and the Next Generation Science Standards, 2012]

#### Key CCSS ELA “Practices”

1. Support analyses of a range of grade level complex texts with evidence
2. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience
3. Construct valid arguments from evidence and critique the reasoning of others
4. Build and present knowledge through research by integrating, comparing, and synthesizing ideas from texts
5. Build upon the ideas of others and articulate their own when working collaboratively
6. Use English structures to communicate context specific messages

#### DISCIPLINARY CORE IDEAS FROM THE CCSS

##### Reading

- Read complex literature closely and support analyses with evidence
- Read complex informational texts closely and support analyses with evidence
- Use context to determine the meaning of words and phrases
- Engage in the comparison and synthesis of ideas within and/or across texts

##### Writing

- Write analytically (e.g., write to inform/explain and to make an argument) in response to sources
- Write narratives to develop craft of writing
- Develop and strengthen writing through revision and editing
- Gather, synthesize, and report on research
- Write routinely over various timeframes

##### Speaking and Listening

- Participate in purposeful collaborative conversations with partners as well as in small and large groups
- Comprehend information presented orally or visually
- Share information in a variety of formats (including those that employ the use of technology)
- Adapt speech to a variety of contexts and tasks

#### Language

- Use the English language to achieve rhetorical and aesthetic effects and recognize and use language strategically
- Determine word meanings and word nuances

#### Key CCSS ELA Practice 1: Support analyses of a range of grade level complex texts with evidence

##### Tasks that are primarily introduced at the secondary level (in addition to elementary)

- Assess how point of view or purpose shapes content and style of text
- Analyze how specific word choices shape meaning or tone
- Analyze how ideas or events are transformed from one text to another
- Approach text(s) using multiple approaches to glean a well-rounded view of the text

##### Productive Language Functions that are primarily introduced at the secondary school level

- Explaining how parts of text relate to one another
- Probing the views of others regarding the close reading of texts
- Systematically organizing and synthesizing textual evidence both orally and in writing
- Describing discernible points of comparison (e.g., point of view or focus, style, amount and quality of evidence, differences in emphasis, and significant omissions and/or inclusions of ideas)

#### Key CCSS ELA Practice 2: Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience

##### Productive Language Functions that are primarily introduced at the secondary school level

- Communicate orally and in writing ideas, concepts, and information related to producing clear and coherent writing, including
- Establishing a point of view to engage and orient the reader, when appropriate
  - Including sufficient details, facts, reasons, etc., to develop a topic or narrative
  - Linking ideas to create adequate cohesion
  - Strategically using language, vocabulary, and style appropriate to the purpose and audience
  - Revising and editing own and others’ writing to clarify the message

#### Key CCSS ELA Practice 3: Construct valid arguments from evidence and critique the reasoning of others

##### Tasks that are primarily introduced at the secondary level (in addition to elementary)

- Establish clear relationships among claim(s), counterclaims, reasoning, and evidence in one’s own writing
- Support claim(s) with logical reasoning and relevant evidence, using accurate, credible sources

- Comprehend and use stated assumptions, definitions, and previously established results to support claims
- Justify conclusions, communicate them to others, and respond to counterclaims
- Analyze arguments by breaking them into claims and corresponding evidence
- Assess the reasoning of an argument and identify errors in logic or reasoning
- Recognize when the evidence introduced is relevant and sufficient to support the claims or it is irrelevant or contradicts the claim

#### **Receptive Language Functions that are primarily introduced at the secondary school level**

- Comprehend the logic and meaning of arguments being made (orally or in writing) as well as the evidence produced in support of them
- Comprehend oral and written classroom discourse about argumentation
- Comprehend oral and written classroom discourse about the critiques of the arguments of others

#### **Productive Language Functions that are primarily introduced at the secondary school level**

Communicate orally and in writing ideas, concepts, and information related to constructing arguments and critiquing reasoning, including:

- Providing explanation of an argument through the logical presentation of its steps
- Providing explanations about whether the evidence is relevant and sufficient to support the claims or whether it is insufficient, irrelevant, or contradicts the claim
- Making arguments that anticipate the audience's knowledge level and concerns
- Justifying conclusions with logical reasoning and relevant evidence and responding to counterclaims
- Presenting key evidence using accurate, credible sources
- Using and explaining own and others' counterclaims
- Responding to questions by countering or amplifying prior explanation or by accepting as needing further thought
- Questioning, critiquing, or supporting explanations or arguments offered by others

**Key CCSS ELA Practice 4:** Build and present knowledge through research by integrating, comparing, and synthesizing ideas from texts

Tasks that are primarily introduced at the secondary level (in addition to elementary)

- Narrow or broaden the inquiry when appropriate
- Verify the accuracy of sources
- Rely on sources that have been vetted for accuracy and credibility
- Analyze and compare evidence, selecting the strongest to answer the research question
- Assemble evidence into logical sequences to support claims or argument
- Interpret evidence to provide deeper insight into research question

- Generate additional research questions to further inquiry

#### **Receptive Language Functions that are primarily introduced at the secondary school level (in addition to elementary)**

- Comprehend oral and written classroom discourse about the task of integrating, comparing, and synthesizing ideas
- Comprehend oral and written classroom discourse about critiques of one's research as well as the research of others

#### **Productive Language Functions that are primarily introduced at the secondary school level (in addition to elementary)**

Communicate orally and in writing ideas, concepts, and information related to building and presenting knowledge, including

- Presenting a synthesis of ideas in two or more texts to show a coherent understanding on similar topics or events
- Explaining implications of research
- Explaining own research process
- Asking questions and hypothesizing about others' research

**Key CCSS ELA Practice 5:** Build upon the ideas of others and articulate their own clearly when working collaboratively

Tasks that are primarily introduced at the secondary level (in addition to elementary)

- Identify the contributions of others and leverage them for greater insight into the problem or issue
- Synthesize comments, arguments, claims, and evidence
- Determine what additional information or research is required to deepen the investigation or complete the task
- Identify the disciplinary expectations and take them into account when planning communications

#### **Receptive Language Functions that are primarily introduced at the secondary school level (in addition to elementary)**

Comprehend oral and written classroom discourse about

- purpose of a speaker as well as discussions about the presentation
- meaning of organizing one's ideas in a coherent and logical fashion
- appealing to one's audience, addressing the task or purpose, and the disciplinary context

#### **Productive Language Functions that are primarily introduced at the secondary school level (in addition to elementary)**

Communicate orally and in writing ideas, concepts, and information related to collaboration, including

- Asking and responding to questions about own and others' participation and contribution to the group
- Asking questions about the logical structure of the claims and findings of peers or others
- Describing, defending, or challenging a speaker's point of view
- Explaining a line of argument through reliance on organized notes taken from oral and multimodal presentations
- Describing and justifying claims according to discipline-appropriate organizational structure
- Amplifying or revising one's explanation in response to oral or written feedback from peers or teachers

**Key CCSS ELA Practice 6:** Use English structures to communicate context specific messages

**Tasks that are primarily introduced at the secondary level (in addition to elementary)**

- Problem-solve to realize effective communications using accepted grammatical forms in English that are developmentally-appropriate
- Recognize and observe differences between the conventions of home, playground, classroom, and discipline-specific registers of English in written and spoken form
- Identify and move toward using strategies to improve expression in discipline-appropriate registers

**Receptive Language Functions that are primarily introduced at the secondary school level (in addition to elementary)**

- Comprehend oral and written language that uses different school-based and discipline-specific registers of English in order to identify key features of registers and difference among them

**Productive Language Functions that are primarily introduced at the secondary school level (in addition to elementary)**

Communicate orally and in writing ideas, concepts, and information related to communicating and comprehending through English linguistic structure, including

- Using accepted grammatical forms that are developmentally-appropriate
- Adapting speech to a variety of contexts and tasks, demonstrating command of multiple school-based and discipline-specific registers in English when indicated or appropriate
- Describing how a linguistic structure (e.g., an appositive) is used for particular rhetorical effect
- Describing how certain word choice impacts meaning
- Sharing thoughts and ideas about a wide range of word-related resources

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