

2009–2010 Edition

APPRECIATING **AMERICA'S** HERITAGE

Immigration Resource
Guide for Educators

American
Immigration
Law Foundation

Immigration
Curriculum
Center



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You can also find more resources and expanded lesson plans by visiting AILF [online](#).

You will also find immigration-themed film reviews in the 2009 Teachers’ Resource Guide. A new addition, the film reviews are organized by year and then by type—documentary and mainstream box office films—each with a varying focus on immigration.

Finally, AILF has included additional information about other resources and programming, such as AILF’s Fifth Grade Creative Writing Contest, Teacher Grant Program and Educators’ Workshop. If you have any questions or specific needs, please feel free to contact us at teacher@aifl.org.

Introduction

The American Immigration Law Foundation (AILF) is pleased to present the 2009 “Appreciating America’s Heritage” Teachers’ Resource Guide. Each year, AILF publishes a new edition of this guide because it is important to promote respect, dignity and an appreciation for everyone in this country, regardless of where you were born. By ensuring our children learn that every person deserves respect and that celebrating multiculturalism is at the heart of our American values, the sooner the next generation can end the divisive rhetoric that has divided America for too long.

This latest edition provides a variety of resources that continue to keep the needs of classroom teachers, community educators and concerned citizens in mind by providing new and innovative lesson plans, book and film reviews as well as a brief history of U.S. immigration. Each lesson plan has been written and successfully field-tested in classrooms throughout the country. Keep in mind that these lessons have been selected to introduce students, especially those who may not be directly exposed to ethnically diverse populations, to the important topic of immigration.



HISTORY OF U.S. IMMIGRATION



Opportunity and Exclusion: A Brief History of Immigration to the United States

The United States and the colonial society that preceded it were created by successive waves of immigration from all corners of the globe. But public and political attitudes towards immigrants have always been ambivalent and contradictory, and sometimes hostile. The early immigrants to colonial America—from England, France, Germany, and other countries in northwestern Europe—came in search of economic opportunity and political freedom, yet often relied upon the labor of African slaves working land taken from Native Americans. The descendants of these first European immigrants sometimes viewed

the European immigrants who came to the United States in the late 1800s—from Italy, Russia, Poland, and elsewhere in southeastern Europe—as both “racially” and religiously suspect. And the descendants of these immigrants, in turn, have often taken a dim view of the growing numbers of Latin American, African, and Asian immigrants who began to arrive in the second half of the 20th century.

Not surprisingly, this collective ambivalence about immigrants is reflected in U.S. immigration policies as well. On the one hand, immigration to the United States was not numerically restricted or centrally regulated until a hundred years after the founding of the nation. On the other hand, when restrictions on immigration were eventually introduced, they were explicitly biased against particular nationalities.

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Among the first groups of immigrants to be excluded, in 1875, were criminals, prostitutes, and Chinese contract laborers. The immigration of workers from China was banned entirely in 1882, and immigration from other Asian Pacific countries in 1917. Although the first numerical immigration quotas, created in 1921, heavily favored immigrants from northwestern Europe, they weren't even applied to immigrants from Latin America until 1965, when discriminatory quotas based on race or national origin were eliminated. Quotas on immigration from individual countries in Latin America weren't imposed until 1976.

As the current debate over undocumented immigration continues to rage, it is important to keep in mind not only that everyone in the United States is ultimately descended from an immigrant, but that the rules governing immigration change constantly—and often arbitrarily. More importantly, U.S. immigration laws have frequently ignored the larger historical forces that drive immigration, and have often fought against the economic interests of the United States itself. For instance, for more than a century the U.S. economy has grown increasingly intertwined with the Mexican economy, and increasingly reliant upon workers from Mexico. Yet U.S. immigration laws of the past quarter-century have tended to impose more legal limits on immigration from Mexico. As this contradiction between immigration law and economic reality illustrates, the contours of the U.S. immigration system are often shaped more by public fears and anxieties than by sound public policy.

Unrestricted Immigration: 1492-1874



Technically, the first immigrants to what is now the United States (and Canada) arrived from Asia sometime between 12,000 and 30,000 years ago by crossing the Bering Strait from present-day Siberia into what would eventually become Alaska, or by landing along Alaska's northern pacific coast. From there they made their way east and south, eventually settling throughout North, Central, and South America. Several other migratory waves from Asia followed over the ensuing millennia, contributing to the growth of a Native American population that numbered anywhere from two million to 10 million by the time Christopher Columbus landed in the Bahamas in 1492—the event which set in motion the European colonization of the western hemisphere.

The first permanent European settlement in the future United States was established by Spain in 1565 in what is now Florida, followed in 1598 by Spanish settlements in territory that eventually became parts of Texas and New Mexico. Colonists from England established their first permanent settlement in 1607 in Jamestown (Virginia), which also was the destination of the first African slaves brought to the United States in 1619, followed by the Puritan-founded colony of Plymouth (Massachusetts) in 1620. The Dutch created New Amsterdam in present-day Manhattan in 1624,

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while the French founded a permanent settlement in Louisiana in 1699. The English colonies in particular were destinations for settlers from other European countries, especially Germany, leading Benjamin Franklin to publicly fret in 1751 that Pennsylvania was in danger of becoming a German-speaking colony. As the ranks of European colonists and African slaves grew by the millions, with the latter concentrated in the plantations of the south, the Native American population was decimated by newly introduced European diseases such as smallpox, influenza, and measles, as well as by warfare and enslavement.

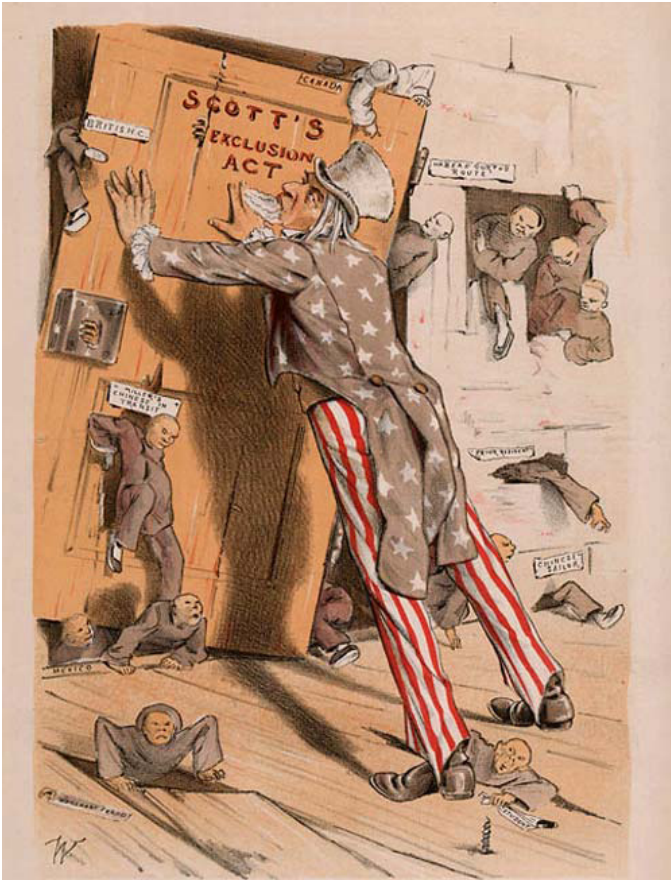
Throughout the colonial era, there was no centralized regulation of immigration to North America. Even after the end of the American Revolution in 1783, the federal government of the new United States left immigration matters up to individual states. Not until passage of the *Naturalization Act of 1790* did the U.S. government attempt to create uniformity among the states in the rules governing who could become a U.S. citizen. Under the *Naturalization Act*, “free white persons” of “good moral character” could become citizens after two years of residence in the country (Africans and persons of African descent didn’t acquire the right to citizenship until 1870). However, this law had no bearing on who could actually come to the United States. The first federal laws directly related to immigration were the *Alien and Sedition Acts of 1798*, which included provisions authorizing the president to deport any foreigner deemed dangerous to the United States. The first federal law devoted explicitly and exclusively to immigration was the *Steerage Act of 1819*, which established continual reporting of immigration to the United States by requiring that the passenger manifests of all arriving ships be turned over to the local Collector of Customs, copies be sent to the Secretary of State, and this information be reported to Congress.

At the same time the U.S. population was being fed by the arrival of European immigrants and African slaves (the “importation” of slaves wasn’t made illegal until 1807), the nation’s territory was expanding as well. The United States acquired Florida from Spain in 1819. The annexation of Texas in 1845 precipitated a war with Mexico that ended in 1848 when Mexico ceded roughly two-fifths of its territory to the United States; including not only Texas, but also present-day California, Nevada, and Utah, and parts of Arizona, New Mexico, Colorado, and Wyoming (augmented further by the *Gadsden Purchase of 1853*). As a result, families and communities that had for generations been part of Mexico suddenly found themselves in the United States, or divided by a newly defined U.S.-Mexico border.

This westward expansion, together with the discovery of gold in California in 1848, generated enormous demands for new workers and settlers, be they immigrants or native-born. Meanwhile, high levels of immigration from Europe to the United States were spurred by crop failures in Germany during the 1840s, the Great Potato Famine in Ireland (1845-1849), and the economic, social, and political turmoil engendered throughout Europe by industrialization. The U.S. government, eager to populate the newly acquired American West, actively encouraged immigration. The *Homestead Act of 1862*, for instance, offered free plots of land in the West to settlers, both immigrants and native-born, who agreed to live on and develop the land for at least five years. After the end of the Civil War in 1865, immigrants from southeastern Europe—Italy, Greece, Russia, Poland, Austria-Hungary, and the Balkans—and from China also began arriving in the United States in large numbers to take advantage of these new opportunities and to work in the railroad, steel, oil, and other industries. During the 1840s, 50s, and 60s, a total of around 6.6 million immigrants arrived in the United States.

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The First “Exclusion” Laws & Centralized Control of Immigration: 1875-1920



The first federal act to exclude particular classes of immigrants as “undesirable,” including immigrants from a particular country, was passed in 1875 and targeted criminals, prostitutes, and Chinese contract laborers, or “coolies” (who worked under near slave-like conditions of indentured servitude). *The Chinese Exclusion Act of 1882* went even further and suspended the immigration of all Chinese workers to the United States for 10 years, barred Chinese immigrants from becoming U.S. citizens, and provided for the deportation of Chinese immigrants unlawfully present in the country. The law was renewed for another 10 years in 1892, and again in 1902 with no ending date. A separate act in 1882 broadened the range of “inadmissible aliens” to include “lunatics” as well as those likely to become a “public charge” (that is, unable to support themselves economically).

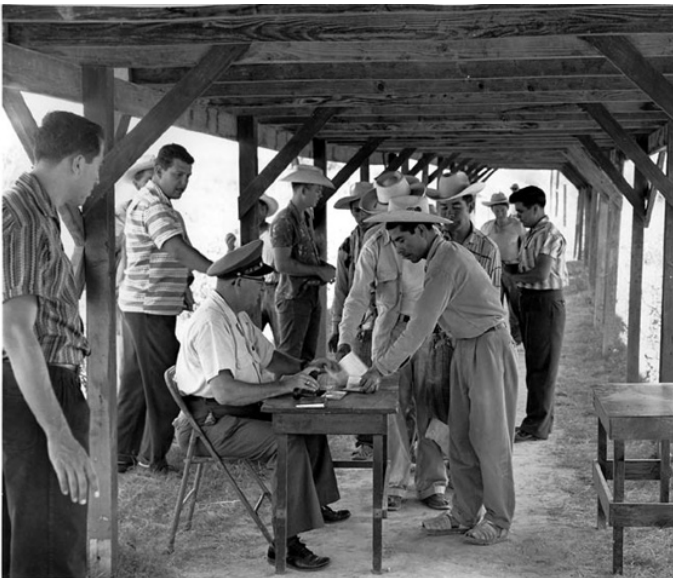
The first federal attempt to centralize control of immigration came in 1864 with passage of an act that called for a Commissioner of Immigration, serving under the Secretary of State, to be appointed by the President. However, the law was repealed four years later. But the *Immigration Act of 1891* met with greater success and was the first comprehensive national immigration law. The law created a Bureau of Immigration within the Treasury Department, allowed for the deportation of immigrants who enter the country unlawfully, and added polygamists and individuals suffering from certain contagious diseases to the ranks of inadmissible aliens. *The Naturalization Act of 1906* combined immigration and naturalization functions within a Bureau of Immigration and Naturalization in the Commerce Department, made knowledge of English a requirement for naturalization, and standardized procedures, forms, and fees for naturalization.

Over the decades that followed, U.S. immigration laws were marked by further centralization of federal control over immigration, a growing list of grounds for exclusion from the United States, and a hardening of overtly racist (and religious) bias against Asians and southeastern Europeans. Congress passed the *Anarchist Exclusion Act in 1903*, which barred anarchists or other political extremists from entering the United States. This was the first immigration law to exclude intending immigrants on the basis of political beliefs. *The Immigration Act of 1907* mandated the exclusion of “imbeciles,” “feeble-minded” persons, individuals afflicted by a physical or mental disability that might impede their ability to earn a living, those with tuberculosis, children not accompanied by their parents, and individuals who admit to having committed a crime of “moral turpitude.” The same year, the “Gentleman’s Agreement” with Japan effectively ends the immigration of Japanese laborers to the United States. *The Immigration Act of 1917* defined a “barred zone” of nations in the Asia-Pacific triangle from which immigration was prohibited.

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This proliferation of exclusionary immigration laws coincided with unprecedented levels of immigration to the United States. Between 1870 and 1930, more than 30 million immigrants arrived, including nearly 9 million who came during the first decade of the 20th century alone. According to the decennial census, the foreign-born share of the U.S. population reached historic highs of 14.8 percent in 1890 and 14.7 percent in 1910. By way of contrast, foreign-born persons comprised 12.5 percent of the population in 2006.

The National-Origins Quota System & End of Anti-Asian Exclusion: 1921-1964



The Quota Law of 1921 was the first immigration law to impose numerical limits on immigration; capping overall immigration to about 350,000 per year and restricting immigration from any particular country to three percent of the number of people of that ancestry who were living in the United States in 1910, which favored immigrants from northwestern Europe. However, immigrants from countries in the western hemisphere (Canada, Latin America, and the Caribbean) were exempt from numerical limits. The *National Origins Act of 1924* reduced the overall cap on immigration to about 165,000 per year and the country cap to two percent of the number of people

of that ancestry living in the United States as of 1890. A more complex “national origins quota system” went into effect in 1929 and governed immigration to the United States until 1952. Again, immigrants from western hemisphere nations were exempt, as were the wives and unmarried minor children of (male) U.S. citizens. In addition, the law created the “consular control system” whereby intending immigrants must obtain a visa from an American consular office in their home country. The law also established specific classes of admission for “non-immigrants” (temporary visitors). A separate act in 1924 created the U.S. Border Patrol.

Immigration laws during World War II and the first years of the Cold War were marked by contradictory tendencies: expanded political grounds for exclusion and surging anti-Japanese sentiments on the one hand, but the loosening of restrictions against other Asian immigrants and the rise of humanitarian refugee policies on the other hand. *The Alien Registration Act of 1940* required the registration and fingerprinting of all foreigners over 14 years of age, and made past membership in proscribed political organizations grounds for exclusion and deportation. However, it also authorized “suspension of deportation,” and “voluntary departure” in lieu of deportation, in “meritorious cases.” In 1942, the federal government responded to the Japanese bombing of Pearl Harbor by rounding up about 120,000 persons of Japanese descent living on the West Coast, about two-thirds of them U.S. citizens, and imprisoning them in “relocation” camps until 1945. Yet an act passed in 1943 allowed the immigration of Chinese workers to resume (at a quota of 105 per year) and made persons of Chinese descent eligible for naturalization, thereby effectively repealing the *Chinese Exclusion Act of 1882*. This was extended to Indians and Filipinos in 1946, repealing the *Barred Zone Act* as well. *The Displaced Persons Act of 1948* provided for the admission of up to 205,000 “displaced persons” (refugees), primarily from those parts of Europe annexed by the Soviet Union, such as the Baltics and Ukraine. Two years later, the *Internal*

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Security Act made past or present membership in the Communist party or any other totalitarian political party grounds for inadmissibility and deportation.

World War II also precipitated severe farm labor shortages as native-born men joined or were drafted into the armed forces, or streamed into cities to work in factories mobilized for the war effort. In response to pressure from growers, the U.S. government in 1942 instituted the large-scale importation of temporary agricultural workers from Mexico, which became known as the *bracero* program and eventually brought a total of five million Mexican field workers into the country, under frequently horrendous working conditions, by the time it was shut down in 1964. Although immigration from Mexico was not subject to numerical restrictions at this time, the legal immigration process was cumbersome and costly (especially for poor, less-educated migrants), and undocumented immigration from Mexico rose at the same time the *bracero* program was in operation. As a result, the federal government in 1954 launched "Operation Wetback," rounding up and deporting about one million Mexican immigrants, as well as some legal immigrants and U.S. citizens of Mexican descent.

The Immigration and Nationality Act of 1952, also known as the *McCarran-Walter Act*, consolidated the multiple immigration laws of previous years into one comprehensive statute. Although the law formally eliminated race as a basis of exclusion from the United States, it retained the racist bias of the national-origins quota system. The annual quota for each country outside of the western hemisphere was set at one-sixth of one percent of the number of persons of that ancestry living in the United States as of 1920; meaning that most immigration slots were reserved for immigrants from the United Kingdom, Ireland, and Germany. However, most of these slots went unused. The law created a quota preference for skilled immigrants as well.

The End of National-Origins Quotas & Creation of Refugee Resettlement: 1965-1985



The Immigration Act of 1965, passed one year after the *Civil Rights Act*, abolished the discriminatory national-origins quota system by eliminating race, ancestry, or national origin as a basis for immigration to the United States. Numerical restrictions on immigration were maintained, however, and set at 170,000 per year for the Eastern Hemisphere—with a 20,000 per country limit—and, for the first time, 120,000 for the Western Hemisphere—without a per-country limit. The act created the seven-category "preference system" for relatives of U.S. citizens and legal permanent residents (LPRs) that is still in place, although immigrants from Western Hemisphere countries were exempt from the preference system, as were immediate relatives of U.S. citizens. The 20,000

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per country limit and the preference system were not applied to Western Hemisphere Countries until 1976. The separate numerical ceilings for the Eastern and Western Hemispheres were combined into a single world-wide cap of 290,000 in 1978.

Responding to the flood of refugees unleashed by the Vietnam War, the *Indochina Migration and Refugee Assistance Act of 1975* created a domestic resettlement program for Vietnamese and Cambodian Refugees. Laotians were made eligible for the program in 1976. *The Refugee Act of 1980* created a domestic resettlement program for all refugees, formally defined “refugee” in accordance with the 1967 *United Nations Protocol on Refugees*, and removed refugees from the immigration preference system. It also reduced the worldwide cap on immigration, not counting refugees, to 270,000.

The Rise of Immigration Control & Limiting of Immigrants’ Rights: 1986-2000



The Immigration Reform and Control Act of 1986 (IRCA) attempted, albeit unsuccessfully, to address rising levels of undocumented immigration with both carrot and stick. On the one hand, *IRCA* allowed most undocumented immigrants currently living in the United States to apply for legal status. On the other hand, the law created sanctions against employers who “knowingly” hired undocumented immigrants

and increased funding for border enforcement. However, other than creating the H-2A visa category for temporary, seasonal agricultural workers, *IRCA* did not raise limits on legal immigration to match the growing demand for immigrant labor in the United States.

The Immigration Act of 1990 raised the annual cap in immigration to 700,000 per year from FY 1992 through 1994, and 675,000 per year thereafter, with 480,000 allocated for family-sponsored immigrants, 140,000 for employment-based, and 55,000 for “diversity immigrants.” The law also revised the political and ideological grounds for exclusion and deportation and authorized the Attorney General to grant “temporary protected status” to undocumented immigrants from countries afflicted by natural disasters or armed conflicts. In addition, the law created the H-1B visa category for highly skilled temporary workers (capped at 65,000 per year) and the H-2B visa category for seasonal non-agricultural workers (capped at 66,000 per year).

Three laws passed in 1996 had a devastating impact on immigrants in general. *The Illegal Immigration Reform and Immigrant Responsibility Act* (IIRIRA) created new grounds for inadmissibility to and removal from the United States by expanding the definition of what constitutes an “aggravated felony” for immigration purposes; applied this new definition retroactively to include even non-violent offenses committed long before passage of the law; required the mandatory detention of non-U.S. citizens newly defined as “aggravated felons”; created an “expedited removal” process to speed the deportation of immigrants without a formal hearing; established three- and ten-year bars to re-entry for immigrants unlawfully present in the United States; and ramped up border enforcement. *The Personal Responsibility and Work Opportunity Reconciliation Act* (PRWORA) made most LPRs ineligible for means-tested public-benefit programs for five years after receiving their green cards, and ineligible for Medicare and Social

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Security for ten years after getting their green cards. Under *PRWORA*, undocumented immigrants are barred from any kind of public-benefit programs. *The Antiterrorism and Effective Death Penalty Act* (AEDPA) expedited procedures for the removal of suspected foreign terrorists from the United States, allowed the detention and deportation of non-U.S. citizens on the basis of “secret evidence” that neither they nor their attorneys can see, and instituted more stringent procedures for the granting of asylum.

The Linking of Immigration Control to National Security: 2001–Present



After the terrorist attacks of 9/11, the federal government instituted a number of law-enforcement measures that targeted people of particular nationalities in the name of national security. Most infamously, a “special registration” system (NSEERS) and a “voluntary interview” program were instituted

in 2002 that singled out foreign-born Muslims, Arabs, and South Asians. In addition to these sorts of administrative actions, several new laws have been passed as well that combine (some might say conflate) anti-terrorism concerns with renewed attempts to control undocumented immigration. *The Enhanced Border Security and Visa Entry Reform Act of 2002* implemented new procedures for the review of visa applicants and required that travel and entry documents be machine-readable, tamper-resistant, and include biometric identifiers. *The REAL ID Act of 2005* required states to demand proof of citizenship or legal immigration status before issuing a driver’s license, and to make driver’s licenses resistant to fraud or tampering. *The Secure Fence Act of 2006* called for the building of an additional 850 miles of fencing along the U.S.-Mexico border.

As the first decade of the 21st century draws to a close, the United States remains as collectively conflicted as ever when it comes to the issue of immigration. The U.S. government has spent tens of billions of dollars since the mid-1980s trying to stamp out undocumented immigration through law-enforcement measures, yet undocumented men, women, and children now number around 12 million—or roughly one-third of the 37.5 million foreign-born individuals living in the country. Legislative attempts to comprehensively reform the U.S. immigration system, by bringing it in line with the economic and social realities that continue to fuel undocumented immigration, failed in 2006 and 2007. As a result, many state and local governments are implementing or considering proposals to turn police officers into de facto immigration agents and to “crack down” on undocumented immigrants and those who provide them with jobs or housing. In short, the United States is still wrestling with its own historical identity as a nation of immigrants.

PRIMARY LESSON PLAN

Honoring Immigrants: Place Setting Project (1st–4th grade)

GOAL:

Students will explore the journey of an immigrant coming into the United States and honor their accomplishments.

OBJECTIVE:

- Students will identify the reasons immigrants come to the United States.
- Students will describe the journey of an immigrant to the United States and their adjustment process.
- Students will practice interviewing skills.
- Students will create a place setting representing the life and experiences of an immigrant.
- Students will apply research and write a narrative essay documenting the experiences of their immigrant.

MATERIAL:

Art supplies (paint, fabric markers, glue, paper, stickers, plastic gems, beads, etc.), Plates, Placemats, Napkins, Glasses, Napkin rings, Tableware, Report covers, Paper, Tape recorders, Recording tapes, Handouts

PROCEDURE:

Pre-Teaching Activities:

1. Prepare students for project by reading texts and doing activities that tell/show how and/or why immigrants have come to America.
2. Ellis Island Simulation—Students were put through a simulated process in which they had to take numerous tests to be approved

- or not approved to entrance into the U.S.
3. Journal Entry -Students wrote a journal entry on their experience of entering Ellis Island
4. What would I take to America? Students created their own suitcases and drew what they would take with them for their journey to America.
5. Classroom discussion about the contributions of immigrants to the United States after reading several stories about immigrant contributions of Levi Strauss, Alexander Graham Bell, and IM Pei.

Suggested Texts to Use for Pre-teaching:

Jesse Came Across the Sea by Amy Hest

The Memory Coat by Elvira Woodruff

The Name Jar by Yang Sook Choi

Immigrant Kids by Russell Freedman

How We Are Smart by W. Nikola Lisa

Coolies by Yin

Who Belongs Here? An American Story by Mary Bums Knight

Outline of Project:

1. Give students instructions for Place Setting project.
2. Model for students how to do an interview. Give students guide questions.
3. Give students outline of narrative essay and graphic organizer to organize information from interview.
4. Assign immigrants to students who do not know someone at home to interview.
5. Students will borrow tape recorders to take home or use at school to interview immigrants.
6. Students will record interview with their immigrant using a list of guide questions previously given to them.
7. Students will listen to their interview and organize information in a writing graphic organizer.

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8. Students will write first draft of essay, revised and edited copies, and final draft. Final draft will be put into a report cover to be displayed with place setting later.
9. When finished with essay, students will begin putting together place setting.
10. Students will draw design of place setting to be turned into the teacher for approval.
11. Students will choose items to use to create their place setting -glass, placemat, plate, napkin, etc. Students may bring pictures and items from home to decorate place setting.
12. Place settings will be displayed at our final dinner and in an empty classroom for the school to see.
13. Students will give their assigned immigrant an invitation to the Honoring Immigrants Banquet.
14. At the banquet, students will show off their place settings to their parents, immigrants, and school staff. Students will also be asked to read parts of their essays and poems about their immigrants.

**Later on, students will show other classes within the school their projects.*

Assessment:

Project is worth 120 points.

10 points—Interview

40 points—Essay

10 points—Place Setting Design Paper

20 points—Place Setting

10 points—Art Piece or Poem

10 points—Participation at Banquet or Presentation at School

Place Setting Project Instructions

You have to create a place setting that represents your immigrant and their experiences of coming to America. You will design the place setting. You can add decorations and colors to the items in your place setting. Feel free to put pictures and picture frames and other cultural items around your place setting.

Examples:

If your immigrant came to the United States by boat, then you might want to draw/paint boats on their plate.

If your immigrant found out that he/she loves hot dogs when he/she came here, you should put a picture of a hot dog in the middle of his/her plate.

If your immigrant loves drinking tea, you might want to put a tea cup on their place setting.

The teacher will give you a place setting planning sheet. When your place setting design is approved, she will give you an order form to order what you need.

What I need to do:

1. Choose or find an immigrant to interview
2. Interview my immigrant
3. Write an essay about my immigrant by following the teacher's guide
4. Draw and color my design for place setting
5. Get my design
6. Create and put together my place setting
7. If time, create a poem or art piece for my immigrant
8. Attend our Honoring Immigrants banquet at the end of April
9. Give a speech or read a poem about your immigrant

PRIMARY LESSON PLAN

Points:

Interview	10 points
Essay	40 points
Place Setting Design	10 points
Place Setting	40 points
Art Piece/Poem	10 points
Participation at Banquet	10 points

Total: 20 points for this project

Interview Questions:

Use these questions to guide you. Your interview should be like a conversation. If you have other questions as you get answers, feel free to ask them. You don't have to stick to the list. These are just suggested questions.

1. What is your name (first and last)?
2. What country did you immigrate from?
3. Who did you immigrate with?
4. When did you immigrate to the United States?
5. How did you get to the United States (transportation)?
6. Why did you immigrate?
7. What was it like in your previous country?
8. Did you decide to immigrate or did someone decide for you?
9. What did you think the U.S. would be like before you got here?
10. What did you bring with you when you came? (include things you brought over later) Why did you choose those things?
11. Did you stay with anyone when you came? If so, who?
12. How did you feel when you arrived in the U.S.?
13. What was difficult for you when you came?
14. Did you speak English when you came or did you have to learn?
15. How did you find a place to live?
16. How did you find a job?
17. Did you go to school here in the U.S.?
18. What job do you have now? Do you like it? Why?
19. Are you a U.S. citizen? When did you become a citizen? What did you have to do to become a citizen?
20. Do you regret immigrating to the U.S.?
21. What traditions did you bring with you to the United States?
22. Why is it important for you to keep your cultural traditions alive?
23. Do you feel that immigrants are treated well in America?
24. What are your feelings about immigration in our country today?
25. Do you have kids?
26. Are you teaching your kids about your culture?

PRIMARY LESSON PLAN

Interview Recording Instructions:

1. Before beginning the interview, make sure your *questions* are out and ready. Also, make sure your tape is labeled with your name on it on side A.
2. Put your tape in the tape recorder. Make sure that side A is facing you.
3. Do a *quick* test.
4. Press the record and play button at the same time.
5. Wait 1 minute then say TEST 1 TEST 2 TEST 3 TEST 4 TEST 5 TEST 6 TEST 7 TEST 8 TEST 9 TEST 10
6. Press stop and then rewind.
7. Press play. If you hear yourself saying TEST then you know your tape recorder is recording.
8. After you hear the test, stop the tape.
9. Then to record your interview, press the play and record button at the same time.
10. When your interview is finished, press stop.
11. To listen to your interview, just rewind the tape and listen.

Immigrant Essay—A Biography:

After interviewing your immigrant, you will write a 5 paragraph narrative essay about the life of your immigrant. You are basically writing a biography about them. The biographies will be put in a special report cover and will be displayed the day of the banquet. We will also copy them and put them all

together in one big book. Here is how you need to write the essay:

Introduction:

1. Super Starter
 - a. Use an interesting quote—something they said
 - b. Tell what you thought about him/her when you met for the first time
 - c. An exciting moment they have had
2. Introduce your immigrant.
3. Tell their name, age, when and where he/she was born.
4. Make a statement about what their life was like in their other country.
5. Make a statement about what their journey was like.
6. Make a statement about their life in America.

First Body Paragraph—Life in his/her First Country:

1. Tell about what his/her life was like in their previous country.
 - a. Don't forget to use feelings and emotions
 - b. Don't forget to use transitions and time and order words
 - c. Describe where he/she lived
 - i. What kind of area (suburban, rural, urban)?
 - ii. What kind of home (house, apartment, etc)?
 - iii. Where? (What city or town?)
 - d. What were the conditions like?
 - e. Who did he/she live with?
 - f. What job(s) did he/she have? Did he/she like his/her job?
 - g. What were some cultural things he/she did?
 - h. Last sentence should tell if they miss their previous country. Why or Why not?

PRIMARY LESSON PLAN

Second Body Paragraph —Arrival in America:

1. Describe his/her journey to the United States
 - a. Don't forget to use feelings and emotions
 - b. Don't forget to use Transitions and Time and Order Words
 - c. Why did he/she decide to leave?
 - d. When did he/she leave?
 - e. What form of transportation did he/she use to get here?
 - f. What was the journey/trip like? Hard?
 - g. Did he/she come alone?
 - h. Who did he/she come with?
 - i. Was he/she afraid to leave? Why? Or why not?
 - j. Did he/she stay with anyone when they arrived?
 - k. Where did he/she live upon arrival?
 - l. Was it difficult to adjust?
 - m. Does he/she speak English? If not, how did they communicate?
 - n. What did he/she bring with them? Was there anything special he/she brought that is very special? Why is it special?

Conclusion:

1. Tell what you think about the experiences of your immigrant
2. Tell what you have learned about immigrants or immigration after doing the interview
3. Tell what you think of your immigrant.
 - a. What do you like about him/her?
 - b. What do you admire about him/her?
 - c. Are you proud of him/her? Why?
 - d. Is there a characteristic trait to describe her/her? Why did you choose that characteristic?

Third Body Paragraph— Life in the United States:

1. Tell about his/her life now
 - a. What job does he/she have?
 - b. Did he/she go to school? Is he/she going to school now?
 - c. What does he/she like about America?
 - d. Does he/she regret moving to America? Why or Why not?
 - e. What has he/she learned since moving to America?
 - f. Does he/she think Americans treat immigrants well?

PRIMARY LESSON PLAN

Introduction Information

Body Paragraph—Before Immigration

PRIMARY LESSON PLAN

Introduction Information

Body Paragraph—Before Immigration

PRIMARY LESSON PLAN

Body Paragraph—Journey to America

Body Paragraph—Life in the United States

PRIMARY LESSON PLAN

Conclusion—My Thoughts about My Immigrant and his/her Experience

MIDDLE SCHOOL LESSON PLAN

Digital Natives=Digital Storytelling (5th–8th grades)

GOAL:

The goal of this project is to involve students in an activity in which they can identify their own ancestry and understand the important role immigrants to this country have had in developing our nation. By using the latest technologies and literacy-based activities, students will increase their understanding of the background and experiences of their family's heritage. They will become more cognizant of what issues caused people to leave their former lives behind, the problems involved in adapting to a new world, the cultural richness they brought to this country, and how these characteristics have endured time to enrich our lives.

OBJECTIVE:

Students will develop their critical thinking, research, and technology skills.

Specifically, students will:

- Locate on a world map the countries from which their ancestors immigrated and other European countries from which other immigrants traveled.
- Understand that all immigrants did not come through Ellis Island and be able to locate other countries from which immigrants have come and the circumstances that brought them here
- Research the important contributions immigrants have made to this country
- Use research skills to investigate their own personally family history
- Create a podcast or photo story highlighting the immigration experience of their family or a family of similar cultural background

MATERIALS:

Computers with Internet Access, Selected print resources from the school library media center, [iLife](#) for the Classroom (if Macs are not available, PC users can do a similar project using [Photo Story 3](#) (free download), Scanner, [Kidspiration](#) (software), Resources from the local Historical Society, "Park in a Pack" realia kit from National Park Service at Ellis Island (212) 363-3200.

PROCEDURE: (Two Week Project approx.)

1. Students will be introduced to the unit through classroom discussion and lecture. A model podcast created by the library media specialist and the classroom teacher will be featured to model what a podcast is and how the students will be working to create their own podcast as the final project of this learning experience.
2. Students will explore the topic by visiting interactive website such as [The History Channel's Ellis Island Gateway](#) and [Scholastic's Interactive Tour of Ellis Island](#). They will also do activities included in the "Park in a Pack" from Ellis Island. Students will be prompted to discuss where their families and ancestors are from.
3. Each student should be able to identify on a classroom map these countries. With a Post-It Note or push pin students can label these countries allowing the class as a whole to see the ancestry make-up of the class. They may even add a school photo to the schematic to personalize it further. The class discussion can evolve to increase their understanding of other areas of the world that have brought many immigrants to the U.S. to create our great melting pot culture.

MIDDLE SCHOOL LESSON PLAN

4. Students will investigate their own ancestry by interviewing their families, gathering family photos and documents, and online ancestry sites.
5. Students will be instructed by the Library Media Specialist or the classroom teacher on an appropriate research model such as the [Big 6](#). The model will provide the foundation for researching and gathering the information needed for their podcast.
6. As students have gathered the information about their ancestry they will be introduced to the technology resources they will use to create a family tree using the software *Kidspiration*. If this software program is not available students could use traditional paper and pencil methods to create their family tree.
7. The culminating activity will be the creation of a podcast showcasing their family heritage. By using the software program iLife with the component Garage Band , students will be able to create a multimedia production. Students will create slides using family photos, immigration pictures from sources at [The Library of Congress American Memory](#), the family tree they created, original artwork, etc. to tell the story of their family's immigration experience.
8. Using the iLife program they will record their story to fit the montage of visual information. These podcasts can be posted to immigrationnation.org and share with classmates and the school community as a whole.

EXTENSION ACTIVITIES:

Interviews with recent immigrants, Interviews with family members, Field Trip to the local historical society.

HIGH SCHOOL LESSON PLAN

The Privilege Walk: Learning about the DREAM Act (9th–12th grade)

GOAL:

Students will learn about the *Development, Relief, and Education for Alien Minors* (DREAM) Act, a bipartisan legislation that failed in the House in 2007. *The DREAM Act* addressed the situation faced by young people who were brought to the U.S. years ago as undocumented immigrant children but who have since grown up here, stayed in school, and kept out of trouble.

OBJECTIVES:

Students will research the *DREAM Act* through articles, listening exercises, discussion and an objective activity and discussion that illustrates the differences between citizens and undocumented immigrant children.

MATERIALS:

Notecards, [DREAM Act: Basic Information](#), [DREAM Act: Student Biographies](#), [DREAM Act: FAQ](#), [Telephonic Press Conference](#) on the DREAM Act with Sen. Richard Durbin (D-Ill.) and Education Experts, [Wasted Talent and Broken Dreams: The Lost Potential of Undocumented Students](#)

PROCEDURE:

Setup:

1. Randomly distribute index cards to students which say either “citizen,” “resident” or “undocumented”.
2. Review with students what each immigration status means. (very brief explanation of the difference between the three)

3. All students will stand facing forward in a horizontal line. They will be asked to take steps forward or backward according to a series of ‘benefits’ and ‘limitations’ of their immigration status.

Facilitator reads off the following statements:

- Citizens and residents are authorized to work in the United States, so citizens take one step forward.
- Undocumented immigrants, because of their status, are more likely to be paid low wages, work long hours, and have unsafe working conditions so undocumented immigrants, take one step back.
- All students, regardless of immigration status can attend college in this state, so everyone take two steps forward.
- But undocumented immigrants are not eligible for any financial aid and many scholarships, so undocumented immigrants please take one step back.
- Residents and undocumented immigrants can be deported, so residents and undocumented immigrants please take two steps back.
- Even if citizens are born in the U.S. to undocumented or resident parents, their parents can still be deported, separating the family. Citizens take one step back.
- Citizens have the right to vote, while residents and undocumented immigrants do not. Citizens please take two steps forward.

Debrief:

Look around and see who is standing where.

1. How did you feel during the exercise?
2. What is the significance of stepping forward and stepping back?
3. Who was in the front, and who was in the back?

HIGH SCHOOL LESSON PLAN

4. What are some of the barriers faced by residents or undocumented immigrants?
5. How do these barriers affect citizens?

DISCUSSION:

Q: Should children be punished for their parents' actions?

Read the following scenario with your advisory:

One day when you were nine years old, you were running late for school. In an attempt to get you to school as early as possible, your parents did not fully stop at a stop sign, although they made sure no other cars were coming.

They were seen by a police officer who gave them a ticket and reported the incident. The police officer included your name as one of the people in the car who committed the traffic violation.

Everything continues as normal, you even forget about the incident. At the age of 16 you try to get your driving permit. After getting all of your papers organized, studying the driver's ed. Book and patiently waiting online at the DMV, the clerk screams the following at you:

"You'll never get a driver's license; you were in the car that skipped a stop sign! Even if you needed a license to work as an ambulance operator, or a school bus driver, you will never drive in your life!"

The clerk also tells you that if you are caught driving, even if it is to school or work, you will have to pay 2 to 3 times the regular amount of the fines. And that your identification has a code which forces you to pay 2 or 4 times the regular fare that everyone else has to pay for public transportation. You depend on public transportation to get home after practice, or after your math club meetings. You also need it when you go to church and to your job on the weekends.

You rank in the top 10 in your graduating class, have a GPA higher than 3.5. Given your outstanding scholastic record and involvement in your community, a community organization awards you a new car to use when you go to college. You accept it, but you quickly realize that you cannot drive it. Your car will have to be parked in your driveway.

Additionally, you will not be able to go to college because you need the car to go back and forth. There is no other way of getting to and from your college. All of this simply because you were in the car when your parents skipped a stop sign trying to get you to school on time.

Break your advisory up into four groups. Have each group discuss one of the questions below:

1. How is this fair or unfair?
2. What message is this situation sending to the child?
3. What repercussions do laws like these have on society?
4. What's a better approach for society to address this situation?

Mini-Lesson:

What does it mean for a student to be undocumented?

If you are not a U.S. citizen or legal permanent resident and do not currently possess a green card, visa, or other legal documentation, you are considered an undocumented immigrant. To be a permanent resident is the same thing as being a green card holder.

HIGH SCHOOL LESSON PLAN

Why does being undocumented affect a students' college options?

An undocumented student can apply, and go to college, if accepted. However, they cannot apply for federal financial aid using the FAFSA. Given the cost of tuition, room and board, most people are unable to attend college without financial aid.

How is this scenario an analogy for a child's experience as an undocumented person in the United States?

Draw a blank graphic organizer on the board, similar to the one below. Have students fill in the graphic organizer with answers that exhibit the relationship between the scenario and illegal immigration for children. Suggested answers have been provided for your reference.

What are some people in the government of the United States doing to rectify this situation?

In order to address the plight of the undocumented student in the United States, a bill was introduced

in 2001 that would provide a legal means for undocumented students to become documented on their own merit.

What is the DREAM Act?

The Development, Relief, and Education for Alien Minors Act and a solution to the undocumented student's problem. *The DREAM Act* is a bipartisan legislation that addresses the situation faced by young people who were brought to the U.S. years ago as undocumented immigrant children but who have since grown up here, stayed in school, and kept out of trouble.

Why is the DREAM Act needed?

Without the *DREAM Act*, undocumented students are often unable to pursue a college education because they do not qualify for financial aid. The current immigration system does not provide a means for them to legalize their immigration status based on their own merit.

Scenario	Illegal Immigration as Children
Child is in car, but has no input to the situation. The child did not consent to the action and has no power to affect the situation.	Child comes with parent to the United States illegally has no say in the matter.
Child is not able to drive legally.	Child has no means in the current immigration system to legalize themselves. They must depend on their parents, and if their parents never become legal they will have difficulty ever becoming legal themselves.
Parents commit crime in an attempt to get their child to school on time.	Parents bring their child to the United States in the hopes of finding a better life for them.
Child will not be able to go to college because they cannot get there without a driver's license.	Children that immigrate to the United States illegally usually cannot go to college because they are not eligible for financial aid.

BOOK REVIEWS

PRIMARY

Davy Brown Discovers His Roots

By Alexander, Keely and Velani Mynhardt Witthoft.
Illustrated by Manuela Pentangelo. 2009. 40 pages.
Grades 3-5

Join Davy and his friends as they discover that even the most seemingly typical people have exciting immigration histories. Then, using the resources in this book, embark on your own voyage of discovery. What fascinating immigration stories will you unearth? How many flags adorn your family tree? The answers may surprise and delight you!

Pop's Bridge

By Bunting, Eve. Illustrated by C. F. Payne. Harcourt Inc., 2006. 32 pages.
Grades 1-4

A young boy named Robert tells this colorfully illustrated fictional story of watching his father and a thousand co-workers erect the Golden Gate Bridge over the San Francisco Bay during the 1930s. He refers to the project as "Pop's Bridge" believing his father's role as an ironworker is more significant than those of the other workers. Robert and his friend Charlie Shu, whose dad is a painter on the bridge, watch the bridge's progress through binoculars from Fort Point. They also spend their time creating putting together a jigsaw puzzle of the Golden Gate. An accident happens on the bridge leaving Robert with a new appreciation for all of the construction workers, including Charlie's dad.

Author Eve Bunting emigrated from Ireland in 1959 and crossed the Golden Gate Bridge on her first day in America. While this story makes no reference to immigration, it does imply how people of varying ethnic backgrounds have worked together here this

country to make great things happen, including building the impossible bridge. The generous illustrations vividly depict the Golden Gate while occasionally making caricatures of the characters. A good read for primary students.

Ziba Came on a Boat

By Lofthouse, Liz. Kane/Miller Book Pub, 2007. 32 pages.
Grades K-3

"Ziba came on a boat. A soggy old fishing boat that creaked and moaned as it rose and fell, rose and fell, across an endless sea..."

As you turn the pages, the setting changes from the boat to villages in a hilly area. Ziba's memories flash back and she recalls her life in the village with other family members and friends before escaping war-torn Afghanistan. Ziba shivers as she huddles close to her mother. The language is descriptive as the author describes the tastes and aromas of spices and goat's milk yoghurt. Ziba Came on a Boat is the story of a little girl whose family lost almost everything and her brave journey to make a new life far from home. The author was inspired after hearing stories from the Hazara community- refugees from Afghanistan who now live in Perth, Australia. This lyrical story will work well in both primary and middle school classrooms. For teachers who enjoy reading aloud, the rhythm and repetition of words is both poetic and appealing.

Lady Liberty: A Biography

By Rapport, Doreen. Illustrated by Matt Tavares. Candlewick Press, 2008. 40 pages.
Grades 3-6

Begun as Edouard De Laboulaye's romantic vision to celebrate one hundred years of independence, designed and constructed by Auguste Bartholdi, given in friendship by the people of France, and erected as a result of countless small contributions of ordinary Americans, the Statue of Liberty has been a

BOOK REVIEWS

symbol of hope and freedom to millions around the globe. Doreen Rapport and Matt Tavares have crafted a biography of this icon told through the visions of those who conceived of and created her, as well as the reflections of those for whom she represents the ideals of liberty and opportunity. In describing how the statue came to be, the book presents first person accounts by the various people involved, expressing their feelings, impressions, and commitment to the concept and creation of the Statue of Liberty. Readers will learn how De Laboulaye's vision inspired Bartholdi's design and in turn Gustave Eiffel's amazing feat of engineering. They will come to understand the backbreaking labor of the construction workers as described by Charles P. Stone, their supervisor, as well as the role played by Joseph Pulitzer, an immigrant himself, who realized the power of the symbol and through his newspaper, campaigned for contributions to build the pedestal. Young readers may be inspired to take action after reading the section about Florence De Foreest, a young girl from Metuchen, New Jersey, who sent Pulitzer her two pet roosters to sell to help pay for the pedestal. Included also are sections about Emma Lazarus' poem, written for an auction to help raise funds, and the reflections of Jose Marti, a journalist and Cuban immigrant, as he watched the celebrations when the statue was unveiled and dedicated. *Lady Liberty – A Biography* includes a list of statue dimensions and an historical time line and provides a unique perspective from which young readers can view this national symbol.

How I Learned Geography

By Shulevitz, Uri. Farrar, Straus and Giroux, 2008. 32 pages.
Grades K–3rd

This is an autobiographical story where Shulevitz describes his early childhood in Turkestan. When war forces his family to leave their home and seek safety in a distant land, they have no food or books and live in a single room with a dirt floor. His father decides to spend what little money they have on a

map of the world instead of on food. Young Uri and his mother are initially furious; they have nothing to eat. But when the father hangs the map on the wall, "Our cheerless room was flooded with color." Exotic place names inspire visions of mountains, cities, temples and deserts. Uri's fantasies allow him to spend "enchanted hours far, far from hunger and misery" and forgive his father. Whimsical pen-and-ink and watercolor illustrations show the places in his imagination coming to life as he flies over continents, picturing what they would be like. This beautiful book is ideal to spark any discussion about the power of imagination.

Brothers

By Soentpiet, Yin and Chris. Philomel Books, 2006. 32 pages.
Grades 2–5

Brothers is a gentle story of a Chinese immigrant boy, Ming, who arrives in San Francisco in the mid 19th century to live with his two brothers and help them run their small store in Chinatown. Ming's desire for friendship pulls him across the boundary of his neighborhood where he befriends an Irish immigrant, Patrick O'Farrell, whose family came to America to escape starvation. The boys teach each other about their respective cultures and languages as well as devise a plan to save Ming's brothers' failing business.

This upbeat tale is narrated in the present tense by Ming and is accompanied by artist Chris Soentpiet's beautifully detailed paintings depicting Ming's new world as a happy, bustling community. Written at a primary level, this book introduces to young readers some basic historical facts about immigrants from China and Ireland who came to America 150 years ago while telling a story of friendship and acceptance. The Soentpiets, a husband and wife author/illustrator team, have also published the picture book *Coolies*, also about Chinese immigrants.

BOOK REVIEWS

Small Beauties: The Journey of Darcy Heart O'Hara

By Woodruff, Elvira. Illustrated by Adam Rex. Knopf Books for Young Readers, 2006. 40 pages.
Grades K–3

Darcy Heart O'Hara was a noticer. Living with her family in the townland of Pobble O'Keefe, Ireland in 1845, Darcy noticed the things that her busy, hardworking family missed. She saw the dew-covered spider web across her bucket's rim and she often stopped gathering eggs to watch the cloud castles pass. Though she lacked pockets, Darcy would secret away "small beauties" such as pebbles, flowers, and butterfly wings in the hem of her dress. As the potato crops failed and the others in her family saw only the devastating effects of the poverty and loss that followed, Darcy continued to collect the small beauties of her landscape. After the landlord burns the family's cottage and they are forced to accept the Crown's passage to America, it is Darcy's collection, pulled from the hem of her dress that brings the family the solace of memory of Ireland.

Inspired by a story about Henry Ford retrieving his family's hearthstone from Ireland and installing in his home in America, Elvira Woodruff's fictional immigration story is one to which many of us can relate. Rich illustrations by Adam Rex that evoke the time period of the Great Famine, help make *Small Beauties* an excellent introduction to issues of immigration, memory, and family for very young readers.

MIDDLE

The Colors of Freedom: Immigrant Stories

By Bode, Janet. Franklin Watts, 1999. 144 pages.
Grade 4–8

Author Janet Bode collected stories, poems and essays from students and teachers around the country. Her cultural awareness project includes photographs and recipes in an effort to create a collage of immigration experiences. The accounts date back to the Mayflower as a Texas teacher discovers the last will and testament of an ancestor who bequeathed 5 pounds of sugar to his son. There are stories of descendants of slaves, Mexicans, Asians and Native Americans revealing cultural traditions and essays on what it means to be an American. The last chapter includes results from an immigration survey, sample questions from the citizenship test and a handful of lesson plan ideas. Bode's book reads like an American family album where names are changed but the experiences of immigrants frequently depict feelings of sacrifice, fear and ultimately hope.

Ask Me No Questions

By Budhos, Marina. Atheneum, 2006. 159 pages.
Grades 6–8

This young adult's novel shows how the changes in immigration policies, post 9-11, have affected families. The story traces a family who were living on expired visas in New York City, hoping they could someday realize their dream of becoming legal citizens of the United States. The main character is a middle school student, who only knows the United States and feels distant from her homeland of Bangladesh. She strives to please her parents and be a good student. But after 9/11, her world falls apart—she is seen as a "terrorist" because her family is Muslim. When the family tries to leave for Canada and apply for asylum the father is arrested and detained and the family has

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to make many choices while striving for the “American Dream”. Marina Budhos, a critically acclaimed author, does an amazing job at crafting this story so it captures a young reader’s attention while explaining contemporary issues—such as the Patriot Act and controversial concepts—such as detention.

Call Me Maria: A Novel in Letters, Poems and Prose

By Cofer, Judith Ortiz. Orchard, 2004. 144 pages.
Grades 5–7

Fifteen-year old Maria lives in the New York City barrio with her father in order to get an American education, while her mother remains at home in Puerto Rico. As Maria learns what it means to be Puerto Rican in America, she is caught between two worlds: Puerto Rico, where she was born, and her new home, New York. Through a beautiful combination of prose, letters and, poems, Maria finds her inner voice and is able to express herself beautifully. Although not much of a formal plot exists, Maria does struggle with the conflict over island versus gritty urban life, growing friendships and eventually becoming trilingual, speaking English, Spanish and “Spanglish”. Although sometimes lacking in focus, this would be a beautiful read aloud for any class examining the emotions of recent teenage immigrants, insight into life in the barrio as well as a comparison to life in Puerto Rico.

Memories of Survival

By Krinitz, Esther Nisenthal and Bernice Steinhardt.
Hyperion Books for Children, 2005. 64 pages.
Grades 4–8

In 1939, when she was twelve years old, Esther Nisenthal saw Nazi soldiers arrive in her tiny village in central Poland. From that moment Esther’s life took a dramatic turn and the events of the next six years would become the stories she would tell her family over her lifetime. At the age of 50 Esther began to retell her memories in a series of hand embroidered panels. With remarkable detail and hand-stitched text,

each panel tells a portion of Esther’s journey through the Holocaust. The story begins with the family’s rural life before the war, describes the depravations and terror of the Nazi occupation, and follows Esther as she and her sister, Mania are separated from the rest of the family and forced into hiding in the forest and passing as Catholic farm girls in order to escape deportation to the death camps. In 1944 the village where they are living is liberated by the Russian army, freeing Esther and Mania. Their joy at liberation is short lived when they discover that the rest of their family perished at Maidanek. The final panel shows Esther, her husband, Max, and their infant daughter arriving in America. As they gaze at The Statue of Liberty Max’s cousin, Clara greets them aboard ship saying, “...this will be your America.” Esther exquisitely detailed embroideries make her remarkable story of survival unforgettably moving and provide an unusual way to tell middle grade students the story of the Holocaust.

The Wall: Growing Up Behind the Iron Curtain

By Sis, Peter. Farrar, Straus and Giroux, 2007. 56 pages.
Grades 7–Adult

This is a story about Peter Sis and his creativity as well as the history of Prague from 1948 to when the Berlin wall fell in 1989. The setting for the most part is Czechoslovakia during the Cold War. Although technically a picture book, it reads more like a graphic novel in that it contains excerpts from Sis’s childhood diary, black and white drawings and full page color illustrations. The illustrations tell the story of what life was like under Soviet control, while the narration tells the authors story of growing up in his environment. Sis uses the medium of illustrations to add another layer to the text. For example, pages with text about the constraints of the government include sharp, tight pencil drawings with occasional red symbols. Pages without text about the author’s dreams of art and music are done in bright wild watercolors. This book is recommended for middle and secondary school students.

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HIGH

Brother, I'm Dying

By Danticat, Edwidge. Vintage, 2007. 288 pages
Grades 8–adult

Uncle Joseph, a pastor in Port-au-Prince, Haiti, became a “second father” to Edwidge Danticat and her younger brother, Bob, when they were placed in his care after their parents immigrated to America in search of a better life. As the youngsters become part of their uncle’s extended family and church community, they develop a deep attachment to him and his wife, their Tante Denise. After eight years, when they are finally reunited with their parents and two younger brothers in New York City, they experience a flood of mixed emotions as they try to reestablish the family. Interwoven into this story of separation and reunion is the terrifying story of the dangerous political situation in Haiti which in 2004 forces Uncle Joseph, then 81 years old, to seek safety with his brother’s family in the United States. The horrifying events that occurred when he arrived in Miami and asked for asylum were reported in the news around the world. Although he had a valid passport and visa, Uncle Joseph was detained by US Customs and then transferred to the Krome detention center by the Department of Homeland Security. While at Krome he became ill and due to lack of proper medical attention and he died several days later. Soon after her uncle’s death Edwidge’s father succumbs to a fatal illness just after her child, named for her father, is born.

Beautifully written and constructed, this memoir has much to say to readers of any age about coming of age, home, and family, as well as offering the opportunity for classroom discussion and exploration of current American immigration policy. After the publication of *Brother I’m Dying*, the New York Times Review of Books cited Edwidge Danticat as one of the best young American writers of 2007.

Funny in Farsi: A Memoir of Growing Up Iranian in America

By Dumas, Firoozeh. Random House: New York, 2004. 21 pages.
Grades 8–12

The author of this memoir immigrated with her family in 1972 from Iran, when the US appeared a promised land of “smiling employees, clean bathrooms and clear signage.” The Iranian Revolution of 1979 changed many things for Firoozeh’s family. Nonetheless, Dumas’ memoir touches only in passing—and with a humorous flair—on the new discrimination and hard economic realities her family confronted in the wake of the Iranian hostage crisis. Dumas’ emphasis is rather on her colorful family and its hilariously awkward encounters with American culture. The main character of this memoir is Dumas’ father: an unflappable patriot of his country of choice, who feasts on free samples at the Price Club, trains for an ill-fated appearance on *Bowling for Dollars*, and ends up meeting Albert Einstein. This book is highly readable for young adults and showcases the role of humor in the process of accommodation between immigrants and their country of destination.

Laughing Without an Accent

By Dumas, Firoozeh. Villard Books, 2008. 223 pages.
Grades 10–Adult.

In this charming and heartfelt memoir, Iranian (pronounced “E-ranian,” as Dumas might point out) author Firoozeh Dumas captures the spirit of her immigration experience moving from Iran to Southern California. *Laughing Without an Accent* is filled with funny anecdotes, pop culture references and awkward “lost in translation” cultural exchanges, but don’t let these light and playful vignettes fool you. Dumas effortlessly seams together threads from her youth—her desire for a pet monkey, overdosing on French Fries, and her discovery of the public library system, dating at college—with the common

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immigrant experience of what it's like to "float between worlds but never fully land." As Dumas recounts that "like many immigrants before us, we found not only what we wanted but a few things we didn't even know we were looking for: Girl Scouts, freedom of speech, affordable community colleges, guacamole, public libraries, clean bathrooms, the pursuit of happiness and Loehman's. Of course we also found things we didn't like: marshmallows, the Hilton sisters and all their friends, pants that ride too low. . ." Students are sure to resonate (Feel It!) with Dumas' common American experience through hopeful Iranian eyes.

Targeted: Homeland Security and the Business of Immigration

By Fernandes, Deepa. Seven Stories Press, 2007. 303 pages.
Grades 11–Adult.

In *Targeted*, radio journalist Deepa Fernandes eloquently deconstructs the corrupt political machinery that churns broken immigration policies into an already faulty immigration system. With insightful research and a strong narrative voice, Fernandes takes us on an illuminating journey through our immigration system while tackling vital immigration issues and misleading rhetoric that, whether we like it or not, shape immigration policy, public opinion and immigrant's lives. From unjust and contradictory refugee and asylum laws to expedited removal proceedings, deportation roundups and overcrowded detention centers, Fernandes deftly captures the human immigrant experience and cuts to the quick of restrictionists' motivation—large government contracts, fear and the business of Homeland Security. *Targeted* is a great addition to any high school classroom interested in setting aside traditional textbook revisionist history and exploring current immigration policies, laws and the people whose lives are at stake.

We Are All Suspects Now

By Nguyen, Tram. Beacon Press, 2005. 187 pages.
HS–Adult

We Are All Suspects Now: Untold Stories from Immigrant Communities After 9/11 examines the impact of post 9/11 policies and how they changed the lives of immigrants in the U.S. after the event. It gathers the personal stories of communities affected by post-9/11 tension and threats to civil liberties, examining immigration, asylum and criminal policies and how these have affected thousands of immigrants past and present. The author uses investigative research to tell the stories of real people and how the domestic war on terror has violated their human rights. Adult readers and high school students who read this book will appreciate the authors candor and willingness to unravel real stories that affect real people.

Dying to Live: A Story of U.S. Immigration in an Age of Global Apartheid

By Nivens, Joseph. Photos by Mizue Aizeki. Open Media/City Lights Books, 2008. 255 pages.
Grades 9–12

On August 13th 1998 the Border Patrol found 23 year old Julio César Gallegos' body in California's Imperial Valley, still clutching a photograph of his 2-year-old son who awaited him in Los Angeles. In a powerful book fusing elements of photojournalism, history and social criticism, Nivens and Aizeki trace Julio's story through the politically charged geographies of the Imperial Valley, Zacatecas and Los Angeles. Nivens demonstrates the violent impact of an increasingly militarized border on numerous locations in Mexico and the US, and on the web of human lives that stretch between them. As a diligent investigation of changes in US immigration policy since this country's founding, this book could offer much to American history or government classes. Aizeki's artful photographs lend specificity and emotional charge to Nivens' demand for immigration policies which better reflect our society's commitment to human rights.

FILM REVIEWS

IMMIGRATION MOVIE LIST

Many of these feature-length films can be found on www.imdb.com or www.amazon.com. Movies are arranged by year and then alphabetically by title. A special thanks to [Sheela Murthy](#) for compiling many of these films.

While some movies deal directly with immigration as a theme, others are slightly more nuanced yet still touch on the topic. If you know of an immigration-themed movie that is not on this list, please let us know.

Frozen River (2008)

Takes place in the days before Christmas near a little-known border crossing on the Mohawk reservation between New York State and Quebec. Here, the lure of fast money from smuggling presents a daily challenge to single moms who would otherwise be earning minimum wage. Two women - one white, one Mohawk, both single mothers faced with desperate circumstances - are drawn into the world of border smuggling across the frozen water of the St. Lawrence River.

The Visitor (2008)

Walter Vale (Richard Jenkins) is a lonely economics professor in Connecticut. His life is changed forever - and for the better - when he finds a couple of undocumented immigrants who happen to be living in his New York apartment. Directed by Tom McCarthy (*The Station Agent*, 2003).

The Kite Runner (2007)

Based on the acclaimed novel by Khaled Hosseini, this film is about the power of a childhood friendship to endure beyond a separation caused by war and by death. Directed by Marc Forster (*Stranger Than Fiction* 2006 and *Monster's Ball* 2001).

A Slim Peace (2007)

U.K. director Yael Luttwak follows 14 women in the West Bank - Israelis, Palestinians, Bedouin Arabs, and American settlers - who have the shared goal of losing weight. This universal struggle is no less important and no less personal in a land of perpetual conflict. Their common goal shows them that they have far more in common than they would have believed. Premiered at the 2007 Tribeca Film Festival.

Under the Same Moon (2007)

Heartwarming story about a mother who leaves Mexico to make a home for herself and her son (Adrian Alonso). When the boy's grandmother dies, leaving him alone, he sets off on his own to find his mother (Kate del Castillo). Directed by Patricia Riggen. Fox Searchlight purchased this film at the Sundance Film Festival. Recognizing that this theme is more than just the plot for a movie, the film's website has provided links to organizations that help to reunite separated immigrant families.

Divided We Fall: Americans in the Aftermath (2006)

This is a new film that is having showings throughout the country. While not precisely about detention, it is about the discrimination and hate crimes directed at South Asians in the aftermath of 9/11, citizens and immigrants alike.

God Grew Tired of Us (2006)

Won the jury prize and audience award for U.S. documentaries at Sundance 2006. The film follows three Sudanese boys, refugees from Sudan's bloody civil war, as they try to adjust to life in the U.S. Coming from unspeakable conditions, young witnesses of unspeakable horrors, their honesty and goodness is unquestionable. And so the question raised is, "What conditions create a civilized society?" Directed by Christopher Quinn.

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In Between Days (2006)

Competitor in the independent drama category at Sundance 2006, this is a coming-of-age film about a Korean-American teenager, though it is more than that and not easily categorized, exploring many facets of humanity, relationships, and communication. Starring Jiseon Kim as Aimie, and directed by So Yong Kim, the dynamic between director and actress expresses much more than dialog alone would accomplish.

The Namesake (2006)

The film adaptation of Jhumpa Lahiri's acclaimed novel by the same name. Directed by Mira Nair (*Monsoon Wedding* 2000), Kal Penn (*Harold and Kumar Go to White Castle* 2004) stars as Gogol in this tale of a first generation son of traditional, Indian immigrant parents. As he tries to make a place for himself, not always able to straddle two worlds gracefully, he is surprised by what he learns about his family and himself.

Sweet Land (2006)

Based on Will Weaver's short story, "A Grave Made of Wheat," *Sweet Land* is a flashback to 1920s Minnesota, when Lars Torvik's grandparents met on their wedding day that wasn't. It is a story of love and trial and strength of will and prejudice. It is the story of how the American heartland was settled by immigrants. Olaf and Inge represent the grandparents and great-grandparents of many Americans. Written and directed by Ali Salim, himself the son of first-generation immigrants.

Crossing Arizona (2005)

A documentary presented at the 2006 Sundance Film Festival, this film explores escalating tensions over illegal immigration at their epicenter - the Arizona / Sonora border. Human rights, national security, class, and culture are explored through the personal experiences of the locals on both sides of the border in this balanced look at the issues. Directed by Joseph Mathew.

De Nadie (2005)

Presented in the World Documentary category at Sundance 2006, this film comes from Mexico and follows the path traced by many leaving South and Central America bound for freedoms and opportunities too basic to be rightfully exclusive. A filmmaking neophyte, Tin Dirdamal approaches the medium with the sensitivity and skill of a veteran, drawing us into the oft-told story of immigrant hardships, presenting it in a way that makes it more real and personal than we possibly could have understood before.

Eve and the Fire Horse (2005)

The search for salvation evokes a kaleidoscopic blend of Buddhas and crucifixes, when the mother (Vivian Wu) of two Chinese girls (Hollie Lo and Phoebe Kut) brings bad luck on the household. Told from the child's point of view, this delightful gem comes from writer / director Julia Kwan (*Three Sisters on Moon Lake* 2001).

Everything is Illuminated (2005)

Liev Schreiber writes and directs this quirky film adaptation of the novel by Jonathan Safran Foer, in which a young Ukrainian man, Alex (Eugene Hutz) and his grandfather (Boris Leskin) forge an unlikely alliance with Jonathan Safran Foer (Yes, our hero has the same name as the novel's author.). Jonathan (Elijah Wood) is a young American Jew on a pilgrimage to the small village from which his grandfather escaped, in search of the woman whom the family believes saved their patriarch from the Nazis. Jonathan is not the only one who finds something on this journey, however.

Game 6 (2005)

This is a quietly brilliant little film about a Broadway playwright, Nicky Rogan (Michael Keaton), whose opening night coincides during *Game 6* of the 1986 World Series between the New York Mets and the Boston Red Sox. Robert Downey, Jr. is the loathsome critic who is about to plunge Nicky's career into the

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toilet. The immigrant connection comes in with each taxi ride, and is a wonderful element of the film. This is a story about connections. Connecting over the theatre. Connection over taxis. And, largely, connecting over baseball.

The Keeper: The Legend of Omar Khayyam (2005)

Starring Vanessa Redgrave (Julia 1978), a young boy, Kamran, learns that the 11th century Persian poet was his ancestor. It becomes his responsibility to keep the oral history of his family alive. This is the first film of Iranian-American director Kayvan Mashayekh—a newcomer to the filmmaking industry, having left his career as a lawyer in Houston. Mashayekh was researching locations abroad on September 11, 2001, making the financing and creation of this film all the more difficult.

Missing in America (2005)

Within minutes your heart is captured by Lenny (Miss Weizenbaum's character), a darling young half Vietnamese girl whose American father is dying of lung cancer. The story deals with the multitude of issues that war veterans have to struggle with, and does so within a heartwarming and sometimes comedic—but always realistic—context. It is a story of healing, but with a plot has some surprising twists.

Night of Henna (2005)

A film by Hassin Zee that takes place in San Francisco, this independent production is about Hava (Pooja Kumar), who has returned to the United States after a traditional upbringing in Pakistan. At the very time when her eyes are opened to the possibilities of life, those possibilities are threatened by her impending, arranged marriage. Zee is a true Renaissance man, preferring to write, direct, and produce films rather than make a career that uses his doctoral degree in medicine.

Quinceañera (2005)

A jury prize and audience award winner in the U.S. drama competition at the 2006 Sundance Film Festival. Wash Westmoreland and Richard Glatzer wrote and directed this look into the life of an unconventional family and their Los Angeles neighborhood, threatened by urban development, generally passed with windows up and doors locked.

Real Women Have Curves (2005)

Ana, a first generation Mexican-American teenager feels torn between the cultural heritage of her traditional, old-world parents and her own American Dream of college.

Romántico (2005)

This is a tale of two Mariachi musicians who come to San Francisco, trying to make a better life for themselves and scrape out a living. Eventually, Carmelo Sanchez has to return to Mexico to care for his ailing mother. Directed by Mark Becker.

Saving Face (2005)

Written and directed by Alice Wu, this is the story of a lesbian, Chinese-American doctor in Manhattan and her pregnant, unmarried mother. It is a film that faces taboos and the clash between first and 2nd generation immigrants with a loving look at this mother-daughter relationship. (Michelle Krusiec, Joan Chen, and Lynn Chen)

Sueño (2005)

This was the directorial debut of Renee Chabria, who also wrote the screenplay. A young man (John Leguizamo) with musical aspirations leaves Mexico to realize his dreams of success in America. There he meets Mirabella (Elizabeth Peña) and Nina (Ana Claudia Talancón), and finds himself in a love triangle.

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The Three Burials of Melquiades Estrada (2005)

Tommy Lee Jones (*Men in Black* 1997) stars in and directs this unusual movie about promises, both kept and broken, and redemption. The truest expression of love in the film is between Texas cowboy, Pete (Jones), and his best friend, Melquiades (Julio Cesar Cedillo), who has illegally crossed the border for work. Barry Pepper gives a startling performance as the heartless CBP officer.

La Tragedia de Macario (2005)

Writer, director, editor Pablo Véliz brought this immigrant story to Sundance 2006 for its world premiere. In the title role, Rogelio Ramos is drawn to the U.S. to find a better life for his wife in this Spanish language film. Joined by his best friend, the two set out on the dangerous journey undertaken by so many each year. Véliz's insight is the desperation that drives them and the spirituality that sustains them as they risk their lives.

Bride and Prejudice (2004)

A Bollywood twist on Jane Austin's classic novel *Pride and Prejudice*, the conflict between Darcy (Martin Henderson) and Lalitha (Aishwarya Rai) is cross-cultural as she makes a choice between the man she wants and the man her mother wants for her.

Chasing Freedom (2004)

Chasing Freedom tells the story of a young Afghan woman (played by Layla Alizada) who is persecuted by the Taliban for running a school for young girls and the pro bono attorney (played by Juliette Lewis) who reluctantly takes on her asylum case after the woman is detained when she arrives at a U.S. airport in search of refuge. The film was inspired by a real asylum case handled by a team of dedicated pro bono attorneys for the Human Rights First at Debevoise and Plimpton. It is a sobering depiction of the nearly insurmountable obstacles that asylum seekers face when they arrive in the U.S.

A Day Without a Mexican (2004)

One third of the population of California are Latinos, Hispanics, Mexicans. How would it change life for the state's other residents if this portion of the populous was suddenly not there? Director Sergio Arau calls his film a "mockumentary." Yareli Arizmendi, married to Arau, co-wrote and stars in the film. She says it is their hope that lawmakers and moviegoers will recognize the valuable contributions made everyday by Latinos.

The Gatekeeper (2004)

Mexican-American John Carlos Frey wrote, directed, and starred in this film about a U.S. Customs and Border Patrol agent who turns vigilante and goes undercover to pursue those he sees as "undesirables" crossing the U.S. border from Mexico. Things go very wrong when he is caught in the midst of a Central American drug ring, surrounded by those he has hated. But Frey's character begins to see the people as individuals with families and the desire for a sense of 'home.' The most valuable lesson is, perhaps, that humanity knows no borders.

Maria Full of Grace (Maria Ilena eres de Gracia) (2004)

This film is billed as not being based on a true story, yet it is something that happens everyday. Maria Alvarez (Catalina Sandino Moreno) lives a modest life in a rural area outside Bogotá, Colombia. At 17, her work and her life seem futureless, but Maria's nature is strong and assertive. She meets Franklin (Jhon Alex Toro) at a party. He is stylish and charismatic and tempts Maria with talk of work involving adventure and travel to America. So Maria becomes a mule in the dangerous drug underworld. Joshua Marston (*Bus to Queens* 1999) directed this film that won awards at Sundance and Berlin.

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Spanglish (2004)

Mexican mother, Flor (Paz Vega), enters the U.S. with her young daughter seeking a better life. When she accepts a position as a domestic with an American family it becomes very difficult to maintain her privacy and distance. A story about assimilation, this film provides lessons on tolerance for the misguided but good intentions of immigrants as well as the Americans who employ and/or befriend them. Adam Sandler, Tea Leoni, and Cloris Leachman (*The Last Picture Show* 1971).

The Terminal (2004)

This Steven Spielberg (*Saving Private Ryan* 1998, *Schindler's List* 1994) film is about an eastern European man, played by Tom Hanks (*Forrest Gump* 1995, *Philadelphia* 1994) on his way to New York when his homeland is overthrown in a coup. He arrives at Kennedy Airport as a man without a country, without a valid passport. Kumar Pallana (*The Royal Tenenbaums* 2001) plays Gupta. From Madras, Gupta becomes an unlikely hero in the story.

In America (2003)

Nominated for three Academy Awards, this is the story of a modern-day Irish family who crosses the Canadian border, headed for New York in a struggle to shake off their nightmares in search of their American dreams. While it may not be wealth and success that they find, there is a neighbor who gives them friendship and helps them to finally attain peace. Writer / director Jim Sheridan (*In the Name of the Father* 1993, and *My Left Foot* 1989) needed to look no further than his own childhood for inspiration for this film.

Code 46 (2003)

Another Michael Winterbottom film, for the science fiction aficionados, with Tim Robbins and Samantha Morton, about a test-tube society in which the nation state no longer exists and where world cultures have merged, but where border checks still control the movement of people and where strict laws regulate personal relationships.

Dirty Pretty Things (2003)

Oscar-nominated for its screenplay by Steven Knight, this is a thriller is about a gruesome underworld in London preying on the fear and desperation of immigrants. Directed by Steven Frears (*My Beautiful Launderette* 1985), the story centers around a Nigerian immigrant, Okwe (Chiwetel Ejiofor), who drives a cab by day and works in a hotel by night and the young Turkish woman (Audrey Tautou) he befriends. Okwe discovers the ghoulish black market, putting their lives in danger.

Flavors (2003)

Written and Directed by software professionals Krishna D.K. and Raj Nidimoru, who have a talent for dialog, *Flavors* is not a big budget film by the standards of Hollywood or Bollywood. It was noticed by *Variety*, however, and that is saying something! The two also made *Shaadi.com* in 2001, in which each makes an appearance in front of the camera.

Green Card Fever (2003)

From new director Bala Rajasekharuni, this is the story of a young immigrant, played by Vikram Dasu, from India who overstays his U.S. visa. Forced to decide who he can trust, he becomes emboldened when he learns that in America, if you want something, you sue somebody for it!

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House of Sand and Fog (2003)

Nominated for three Academy Awards, this directorial debut for Vadim Perelman is a gripping drama in which Sir Ben Kingsley (*Gandhi* 1982) plays a proud Iranian colonel living a lie, when he finds an opportunity to improve things for his family by purchasing a home being sold at auction. But Jennifer Connelly (*A Beautiful Mind* 2001) is losing her home - the last shred of hope in her life - through a bureaucratic error, and she will not go down without a fight. It is a story of the American Dream spinning out of control. Shohreh Aghdashloo received a nomination for Best Support Actress as the colonel's wife.

Lana's Rain (2003)

Directed by Michael Ojeda, Ukrainian born actress Oksana Orlenko makes her American film debut in the title role which won her a Best Actress award in the Milan International Film Festival. Clinging to the only family she has left, Lana accompanies her brother, Darko (Nickolai Stoilov) to the U.S., leaving Croatia following the Balkan Wars. Darko has survived through criminal activity in Eastern Europe and this is all he knows. But Lana wants simple things and a new life in America.

Lost Boys of Sudan (2003)

This award-winning documentary by Megan Mylan and John Shenk follows two of the many children who were among an estimated twenty thousand forced from their homes and families by the 1987 civil war in southern Sudan. Most were only six or seven years old when their journey began. Of those who survived to reach the refugee camp in Kenya, almost 4,000 were resettled in the U.S. to further their educations. This is the story of two of those boys.

What's Cooking? (2003)

Four ethnically diverse households celebrate Thanksgiving in Los Angeles. The Nguyen offspring are at odds with some of the traditional values of their immigrant elders. There are similar confrontations at the Thanksgiving celebrations of the Mexican-American, Jewish American and African-American families. The general idea is that despite all their differences, families are basically the same.

Bend it Like Beckham (2002)

This delight, directed by Gurinder Chadha (*A Nice Arrangement* 1994), is the story of Jesminder Bhamra (Parminder Nagra), daughter of strict Indian Sikh immigrants living in the U.K. Jess is a very gifted football, or soccer, player. Unfortunately, her parents are less than thrilled by this!

My Big Fat Greek Wedding (2002)

An independent film directed by Joel Zwick, written by Nia Vardalos, who also starred in the film with John Corbett and Michael Constantine (*The Hustler* 1961). Toula is the dutiful daughter, 30 years old and working in the family-owned Greek diner. She meets and falls in love with Ian Miller—not the nice Greek boy her family had in mind for her! How far are Toula and Ian willing to go to make a marriage her family can live with?

Gangs of New York (2002)

Martin Scorsese's (*The Last Temptation of Christ* 1988, *Goodfellas* 1990) epic film starring Leonardo DiCaprio (*Titanic* 1997), Cameron Diaz (*There's Something About Mary* 1998), and Daniel Day Lewis (*My Left Foot* 1989), depicting the ruthlessness and the division in a 19th century New York between those who were here and the Irish trying to make room for themselves. It is a story of deep-seeded revenge.

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The Guru (2002)

Ramu (Jimi Mistry) is a dance instructor in the U.K. who decides he is going to America to pursue the American dream. A fan of American movies since childhood, Ramu's goal is to become a film star. Through his own naiveté and a series of coincidences, he fills in for an old guru at a party attended by the rich and famous and becomes famous as a sex guru. Directed by Daisy von Scherler Mayer with Marisa Tomei (*My Cousin Vinny* 1992) and Heather Graham (*Boogie Nights* 1997).

In This World (2002)

Enayat and Jamal are Afghan refugees who live in a camp in Peshawar and try to escape to Great Britain by the help of people smugglers. Their dangerous journey leads them along the "silk road" through Pakistan, Iran and Turkey towards London. A film by Michael Winterbottom, a British pseudo-documentary.

Real Women Have Curves (2002)

Ana (America Ferrera) has graduated from her east Los Angeles high school and won a full scholarship to Columbia University. Rather than support her own dreams, however, Ana's Mexican-American parents believe it is time for her to work and help to support the family. Spending the summer working in a sewing factory with other Chicanas, Ana learns a respect for these women and what is essential for her to make her own way in the world.

Spellbound (2002)

This documentary was an unexpected success. It is about the 1999 National Spelling Bee championship competition in Washington D.C. Dry subject? Not in the masterful hands of director Jeffrey Blitz. The film celebrates the diversity of America through the children competing and their families who support them. Of the eight finalists, three are from immigrant families. The competitors are old enough to have

rich and individual personalities, yet still young enough that they are not afraid to show themselves as who they really are.

ABCD (2001)

Starring the acclaimed actress (and author of numerous books on Indian cooking), Madhur Jaffrey (*Shakespeare Wallah* 1965), as a widow trying to reconcile the decision made decades earlier to move to the United States. It is a story experienced by the children of immigrants the world over. They know no country so well as the one in which they have grown up, but don't feel connected to it or to the country from which their parents came. They are adrift between cultures.

The Immigrant Garden (2001)

The story behind this film reads like a screenplay, itself. It is a pet, independent project of retired Hollywood film producer, C. Tad Devlin (*When a Man Loves a Woman* 1994), who left Hollywood for life in the small community of Chehalis, WA. This is the story of a correspondence and friendship between two gardeners—young Cecily in rural Washington and the 80-year-old Mrs. Beauchamp in England. The story is rich in character because its characters are rich, discovering themselves and understanding others.

Bread and Roses (2000)

The struggle for fair and just working conditions in the United States has existed as long as there has been one group who would take advantage of the desperation and fear of another. This film from director Ken Loach (*The Wind that Shakes the Barley* 2006) is the story of two sisters who work as janitors. As undocumented workers from Mexico, they endure hardship and abuses. When a young man (Adrien Brody) comes around attempting to unionize workers, the issue divides them - while dividing Maya and Rosa, as well.

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Dancer in the Dark (2000)

Selma has emigrated with her son from Central Europe to America. The year is 1964. Selma works day and night to save her son from the same disease she suffers from, a disease that inevitably will make her blind. But Selma has the energy to live because of her secret! She loves musicals. When life feels tough she can pretend that she is in the wonderful world of musicals...just for a short moment.

Do££ar Dream\$ (2000)

This chord rings familiar with many, as director Sekhar Kammula, tells the tale of a group of friends, answering the big question - whether or not to go to the U.S. to make a lot of money. One in the group drops her studies to actively pursue their responses.

Monsoon Wedding (2000)

We include this Mira Nair (*Salaam Bombay!* 1988) film in our list of movies about immigrants because of a character not most central to the story. Family members gather from all over for the wedding of Adita (Vasundhara Das) and Hemant (Parveen Dabaas). But painful memories of a family secret surface for cousin Ria (Shefali Shetty) with the arrival of a revered uncle (Rajat Kapoor) who now lives in the U.S. Also starring Roshan Seth (*Mississippi Masala* 1991, *My Beautiful Launderette* 1985).

Now Chinatown (2000)

Lee's family sent her from China to Los Angeles three years ago to be a waitress in a Chinatown restaurant and send money home to support her ailing grandmother. She lives with her bitter aunt, and endures terrible treatment at work, but feels trapped. Steve, a well-traveled engineer, enters her shabby restaurant by accident one day and is smitten by her. He works to bring her out of her misery and isolation in the short time before he has to leave for a job in China.

Tortilla Soup (2000)

It is a story that has been told and will continue to be retold with every new generation and every culture that immigrates to the U.S. Hector Elizondo (*Pretty Woman* 1990) shines as the Mexican-American patriarch in this successful adaptation of *Eat Drink Man Woman* 1994, which told a part of the story from the Chinese perspective. It is the tale of a father, his daughters, and the men in their lives. As with every culture, especially when transplanted to another country, food plays a very important part in cultural identity and connections. Directed by Maria Ripoll.

Catfish in Black Bean Sauce (1999)

Directed by Chi Moui Lo, who also starred in the film, this is the story of Vietnamese siblings, Dwayne (Lo) and Mai (Lauren Tom), who were adopted by an African-American couple (Paul Winfield and Mary Alice) in the U.S. Dwayne is engaged and has adjusted well to his American life. Mai, however, was older when she left Vietnam. She has memories of her birth mother and is driven to search for her.

East is East (1999)

George and Ella Khan (played by Om Puri and Linda Bassett) have seven children and lead a modest but happy life as owners of a fish-and-chip shop in Salford, UK. Trouble begins when George, a Pakistani-born Muslim, begins arranging marriages for his sons. The children want to be British, their British mother wants to meld the two cultures into a cohesive home for her family. It is not an unfamiliar tale. Directed by Damien O'Donnell (*Inside I'm Dancing - aka Rory O'Shea Was Here* 2004).

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La Ciudad (The City) (1999)

This award-winning documentary by writer / filmmaker David Riker played to sold-out crowds in the New York art houses when it opened. It is a series of four shorts Riker began making in 1992 about Mexican workers who come to Manhattan - filled with the American dream but also afraid of the City. Filmed in black and white, the photography has been compared to socially conscious artists such as Dorothea Lange and Walker Evans. The film style itself has been compared to that of Vittorio De Sica's *The Bicycle Thief* 1948.

Hyderabad Blues (1998)

Directorial debut from 28-year-old chemical engineer Nagesh Kukunoor, this film shows that the confusion of ABCDs exists, not only in their fitting into American culture, but also when they return to India after growing up in the U.S. Produced largely with amateurs on a modest budget, *Hyderabad Blues* is a romantic comedy that thoroughly entertains and also presents some thought-provoking questions.

The Journey (1997)

Acclaimed painter-turned-writer / director, Harish Saluja tells the story of an Indian gentleman who comes to visit his son's (Antony Zaki) family in Pittsburg for, what becomes, an extended stay. Played by Roshan Seth (*Monsoon Wedding* 2000), the elderly visitor has difficulty understanding his American daughter-in-law (Carrie Preston). But he tries to fit into their lives, helping out when he can or simply stepping aside when that seems the better thing to do. This is a movie about cultural clashes and coming to feel comfortable in two very different worlds.

La Promesse (1997)

Roger, a teenage boy, works for his father's construction business, a company that employs illegal immigrants from all over the world. When Hamidu, an immigrant from Burkina Faso, is critically injured in a workplace accident he asks Roger to promise to look after his wife and baby.

Lone Star (1996)

Writer / Director John Sayles (*The Secret of Roan Inish* 1994, *Brother from Another Planet* 1984) masterfully blends one part Western, one part murder mystery, and one part love story to create this tale of life in a small Texas border town, topped off with Mexicans crossing the river under cover of night. When the remains of the former sheriff are discovered, the current sheriff, Sam, played by Chris Cooper (*Adaptation* 2002), must solve the murder of his own father. What he discovers leads to a web of lies and corruption that touches everyone - including Sam's high school sweetheart, Pilar, played by Elizabeth Pena (*Tortilla Soup* 2000). Pena won an Independent Spirit Award for her role.

French Kiss (1995)

Providing a different point of view, Meg Ryan is Kate, an American emigrant. Kate is becoming a Canadian citizen because she is marrying Charlie (Timothy Hutton), a Canadian. But Charlie goes to Paris for a medical convention, where he meets Juliet (Susan Anbeh). He breaks his engagement to Kate, who flies to Paris to win Charlie back. But on the way, she meets French boorish bad boy, Luc (Kevin Klein). After losing her passport when she was not supposed to leave Canada while her citizenship was pending, Kate finds herself "without country" and she and Luc strike a bargain to get what each of them wants most. Lawrence Kasden directs.

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My Family (1995)

Directed and co-written by Gregory Nava (writer of *El Norte* 1984, *Frida* 2002), this film chronicles three generations of a Mexican American family. Beginning with the journey Jose Sanchez (Jacob Vargas) makes on foot to Los Angeles, the plot follows the family through their adjustment to life in America.

The Perez Family (1995)

Marisa Tomei (*My Cousin Vinny* 1992) is Dottie Perez, a young Cuban woman with dreams of America that include Rock & Roll and cowboys. Alfred Molina (*Frida* 2002) wants to be reunited with his wife (Angelica Houston), who is in America. But when they reach America as Cuban refugees, they are listed as married to one another, greatly complicating things for both of them. Directed by Mira Nair (*Monsoon Wedding* 2002).

Someone Else's America (1995)

A Spanish immigrant bartender and an illegal Montenegrin guitarist attempt to find themselves in their newly adopted home of Brooklyn. This tale takes place in a bar. The Spanish Alonso and his blind mother run this place. Bay, who is Alonso's friend lives here too. This story tells something about Alonso and Bay and the "American Dream."

Combination Platter (1993)

Presented at Cannes in 1993 for Tony Chen's direction, this is his first American film, which is partly in English and partly in Cantonese and Mandarin with subtitles. The setting is a Chinese restaurant in Flushing, New York. Some employees are American-born Chinese (ABCs), some are from China, some are American. The story centers around Robert (Jeff Lau) who will do anything for his green card. Friends encourage him to marry a citizen, but he is not comfortable with non-Asian women.

Heaven and Earth (1993)

The final chapter of director Oliver Stone's (*Born on the Fourth of July* 1989, *Platoon* 1986) trilogy on the Vietnam War, *Heaven and Earth* is about a soldier (Tommy Lee Jones) and the Vietnamese wife (Hiep Thi Le) he brings home. Though they have left Vietnam, the effects are far from behind them.

Household Saints (1993)

Through two short films, director Nancy Savoca (*The 24 Hour Woman* 2000) tells us the story of three generations of women in a post-World War II Little Italy, New York. Catherine Falconetti (Tracy Ullman) is forced into a loveless marriage to (Vincent D'Onofrio) Joseph Santangelo, complete with Mrs. Santangelo - the old-world mother-in-law. When the matriarch dies, Catherine ushers her family into a 20th century America, complete with bright colors and Tupperware. Their daughter Teresa (Lili Taylor), however, is not following her parents willingly. Steeped in the tradition of Catholicism, Teresa's goal is sainthood.

The Joy Luck Club (1993)

Wayne Wang (*Smoke* 1995) directed this adaptation of Amy Tan's bestselling novel. It is the story of four Chinese women who immigrated to the U.S. and their first-generation daughters. When one of the women dies, her daughter, June (Ming-Na) plays Mahjong with the older women and begins to really learn what her mother endured in China and of her sisters who were left behind.

Lonely in America (1993)

The dreams and aspirations about America and life of Arun, a young Indian in his 20s, change as he struggles to fit into a new and alien culture. His strained relationship with his rigidly traditional uncle, Max, further complicates his dilemma.

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Masala (1993)

The first film by director Srinivas Krishna, this black comedy is told with eccentric characters. The story follows a young Indian man, played by Krishna, himself, who immigrates to Toronto after his family is killed in a plane crash. The film is rich in story, characters, and color.

The Wedding Banquet (1993)

This comedy by Ang Lee (*Sense and Sensibility* 1995) is the story of a successful Taiwanese man (Winston Chao) in New York whose parents insist it is time he marry. Rather than confess to them that he is gay, he plans a fake marriage to a young artist (May Chin). She is interested only in the green card, but his parents want an elaborate banquet!

Far and Away (1992)

Ron Howard (*A Beautiful Mind* 2001, *Splash* 1984) directed Tom Cruise and Nicole Kidman in this film that manages to tell the story of both poor and wealthy immigrants from Ireland. While there was a distinct class separation when the two were in their homeland, upon reaching New York they were both despised as Irish. This is the story of their quest for the American dream.

The Mambo Kings (1992)

Two musician brothers (Armand Assante and Antonio Banderas) decide to leave Cuba in the 1950s to break into the hot, Latin music scene in New York. Desi Arnaz, Jr. plays his father in this film, who is but one real life example of the fact behind this work of fiction. In his first English-language role, Banderas did not yet speak any English, but learned his lines phonetically.

Mississippi Masala (1992)

Denzel Washington (*Training Day* 2001, *The Hurricane* 1999) and Sarita Choudhury (*Kama Sutra: A Tale of Love* 1996) star in this story of cross-cultural romance in the Deep South. She is the daughter of an Indian immigrant family who came to the U.S. by way of Uganda. He is the African American she runs into - literally. Directed by Mira Nair (*Monsoon Wedding* 2001).

Pushing Hands (Tui Shou) (1992)

Master Chu, a retired Chinese Tai-Chi master, moves to Westchester, New York to live with his son Alex, his American daughter-in-law Martha, and their son Jeremy. However, Martha's second novel is suffering from severe writers' block brought on by Chu's presence in the house. Alex must struggle to keep his family together as he battles an inner conflict between cultural tradition and his modern American lifestyle.

Avalon (1990)

In this film, writer / director Barry Levinson (*Rain Man* 1988), chronicles a Jewish family that immigrates to the United States from Poland in pursuit of the American dream. Starring Leo Fuchs, Joan Plowright (*Enchanted April* 1992), Aidan Quinn, Elizabeth Perkins, and a 9-year-old Elijah Wood (*Lord of the Rings* 2003). How does America change them?

Green Card (1990)

Directed by Peter Weir (*The Year of Living Dangerously* 1982, *Dead Poets Society* 1989), this romantic comedy is about George (Gerard Depardieu) and Bronte (Andie MacDowell). He is from Paris and wants a green card. She is an American who needs a husband to qualify for the green house apartment of her dreams. When the INS gets involved, this is anything but a match made in heaven - or is it?

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The Paper Wedding (1990)

Made before, but released after *Green Card*, this is the story of a university professor (Genevieve Bujold) who marries a Chilean dissident (Manuel Aranguiz) as a favor to her sister who is an immigration lawyer. Directed by Michel Brault (*Mon Amie Max* 1994), everything seems simple and straight forward, until the immigration investigation begins. Now they must live together. With English subtitles.

Eat a Bowl of Tea (1989)

Wayne Wong (*Joy Luck Club* 1993) directed this film about a young ChineseAmerican soldier (Russell Wong) who returns from WWII and is bullied by his father (Victor Wong) into an arranged marriage with a Chinese girl (Cora Miao). Wong's film is about a search for ethnic identity.

Coming to America (1988)

Eddie Murphy (*Shrek* 2001) and Arsenio Hall star in this hilarious film by director John Landis (*Blues Brothers* 2000). On his 21st birthday, the Prince of Zamunda is to marry a woman he has never met. Breaking with tradition, he chooses to come to America, in search of the love of his life.

Stand and Deliver (1988)

This is the inspiring true story about an immigrant teacher working in his Hispanic community in L.A. To the credit of Jaime Escalante (Edward James Olmos) and his creative teaching, students in one of the country's toughest neighborhoods turn from gang life to become top algebra and calculus students. Escalante believed in them when no one else cared. Olmos (*Selena* 1997) was nominated for an Academy Award for his role, as was Lou Diamond Phillips (*La Bamba* 1987) for his supporting role as one of the students. Directed by Ramon Menendez.

Born in East L.A. (1987)

Comedian Cheech Marin directed, wrote, and stars in this comedy about Rudy, who is caught in an INS

sweep of illegal workers at a factory. Without any ID, Rudy is unable to convince authorities that he is American, and ends up deported to Mexico with no knowledge of Spanish and no idea how to get back home.

Living on Tokyo Time (1987)

Ken (Ken Nakagawa) is shy and into rock & roll. Kyoko (Minako Ohashi) is beautiful and determined. Introduced by a mutual friend, Ken marries Kyoko, whose green card is expiring, so that she can remain in the U.S. And then the unexpected happens when he falls in love with her. Directed by Steven Okazaki (*Black Tar Heroin: The Dark End of the Street* 2000). Nominated for the 1987 Grand Jury Prize at Sundance Film Festival.

An American Tale (1986)

This animated musical directed by Don Bluth is the story of the Mouskowitz family—a family of Jewish mice living in Russia at the time of the revolution. They have dreams of America, the land with no cats where all the streets are paved with cheese. When the youngest becomes separated from his family, he learns life lessons of tolerance, survival, and the strength of the familial bond. With the voices of Dom DeLuise, Madeline Kahn, and Christopher Plummer.

Girl Who Spelled Freedom (1986)

In the mid 1970's, a young girl's family must endure a nightmarish life in her native country of Cambodia under the domination of the brutal Khmer Rouge regime. But things change for the better when an American family agrees to sponsor their immigration to the United States of America. They soon prove to have some difficulty adjusting to their new home as with language barriers and survival habits that are not necessary anymore, but are hard to break. While they are learning, one of the daughters struggles harder than the others and is personally driven to become a champion contender in spelling bees.

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Dim Sum: A Little Bit of Heart (1985)

Chinese immigrant, Mrs. Tam (Kim Chew), is told by a fortune-teller that this is the year she will die. She longs to return to China to pay her respects to her ancestors. She is also longing for her daughter, Geraldine (Laureen Chew), to marry. A sweet portrayal of this Chinese-American family in San Francisco. Another film from director Wayne Wang (*Joy Luck Club* 1993).

Brother from Another Planet (1984)

John Sayles movie portrays a mute African-appearing space alien with amazing powers who lands in New York City. Everyone (including immigration agents) project onto him what they think he is. The film starts at Ellis Island and is a bit “off” the mainstream of immigration films but raises some interesting questions about identity and race and the special effects are cool.

Moscow on the Hudson (1984)

Touring the U.S. with a band during the cold war, a Soviet saxophone player, played by Robin Williams (*Good Will Hunting* 1988, *Good Morning, Vietnam* 1987), defects to the U.S. while in Bloomingdale’s. But adjusting to American life is more difficult than he imagines. Directed by Paul Mazursky (*Harry and Tonto* 1974).

Stranger Than Paradise (1984)

Director Jim Jarmusch (*Coffee and Cigarettes* 2004) influenced the direction of American independent filmmakers with his unusual style in this film. Eva (Eszter Balint) is moving to the U.S. from Eastern Europe and informs her cousin, Willie (John Lurie), that she will be staying with him for ten days before going on to their aunt in Ohio. Willie, a small-time gambler, tells his friend, Eddie (Richard Edson), that she will cramp their style, but Eddie likes Eva. Willie introduces her to American TV and TV dinners and Eva proves to be surprisingly street savvy, herself.

El Norte (1983)

The Guatemalan army discovers Mayan Indian peasants who have begun to organize, hoping to rise above their label of “brazos fuertes” or “strong arms” (manual laborers). The army massacres their families and destroys their village to give the new recruits no choice but to follow and obey. However, two teenage siblings survive and are determined to escape to the U.S. or El Norte. They make their way to L.A.—uneducated, illegal immigrants, alone.

Sophie’s Choice (1982)

Meryl Streep (*Kramer vs. Kramer* 1979, *Angels in America* 2003) is breathtaking in her Oscar-winning role as Sophie, a Polish Catholic survivor of Auschwitz who makes her way to the U.S. after the war. Also with Kevin Klein (*A Fish Called Wanda* 1988) and Peter MacNicol. Directed by Alan J. Pakula (*The Sterile Cuckoo* 1969, *Klute* 1971), the son of a Polish immigrant.

The Godfather, Part II (1974)

All of the films in this Francis Ford Coppola (Academy Award, Best Director, 1975) trilogy surround the Corleone family. The ties between the family in New York and the family in Sicily are depicted in a way in this film, especially, that is likely felt on some level by all immigrant families in the U.S. Robert di Niro (Academy Award for this supporting character, 1975) portrays the young Vito and learned Italian in order to be as authentic as possible in the role.

Utvandrarna (The Emigrants) (1971)

From Swedish director Jan Troell, comes a film that has been touted as one of the greatest Swedish films of our time - certainly one of the best depictions of the immigrant experience. Starring film history’s legends, Max von Sydow (*Pelle the Conqueror* 1987) and Liv Ullman (*Lost Horizon* 1973). Ullman was nominated for an Oscar and won the Golden Globe for this role.

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Popi (1969)

Alan Arkin (*Little Miss Sunshine* 2007) and Rita Moreno (*West Side Story* 1962) star in this comedy about a Puerto Rican widower, living in Harlem, who puts his children aboard a raft off of Florida's coast. Scheming for a better life for his family, Popi believes the cute "asylum-seekers from Cuba" will win hearts in America. Directed by Arthur Hiller (*Love Story* 1971).

The Party (1968)

Peter Sellers (*Dr. Strangelove* 1964, *Being There* 1980) shines in this Blake Edwards (*Honorary Award* 2004) comedy, which has become a classic full of unconventional humor. Sellers portrays an Indian actor who is mistakenly invited to a party intended for Hollywood executives. The clash of cultures and Sellers's comedic talents are sure to give you more than a belly laugh or two!

America, America (1963)

Written and directed by Elia Kazan (*On the Waterfront* 1954), this story begins around 1900 with a poor Greek in Turkey. A second-class citizen there, selling ice in the marketplace and enduring humiliation on a daily basis, he is determined to escape to America by way of Constantinople. Starring Stavros Topouzoglou and Vartan Damadian.

West Side Story (1961)

Robert Wise and Jerome Robbins directed this Oscar-winning musical. It's a modern-day Romeo and Juliet story, or it was 40+ years ago when it was made. Rather than feuding families, however, the plot centers around two New York street gangs. Maria (Natalie Wood) is a Puerto Rican immigrant whose brother belongs to the Sharks, and Tony (Richard Beymer) is the American boy she loves, who is a former member of the Jets. Once a Jet, always a Jet?

My Girl Tisa (1948)

Overlooked because of the political climate when it was released, this film portrays the New York lower East Side society of the period. Boarding houses, looking for work, the constant fear of deportation, the anxiety over the citizenship test. German-born actress Lilli Palmer stars as Tisa and Sam Wanamaker (nominated for an Emmy for his 1978 role in *Holocaust*) is the attorney who helps her. Directed by Elliott Nugent.

I Remember Mama (1948)

Barbara Bel Geddes portrays an aspiring writer and daughter of Norwegian immigrant parents, played by Irene Dunn and Edgar Bergen. A warm tale of a close-knit family and children who believe their Mama can do anything. Nominated for five Academy Awards, including Best Black & White Cinematography, Best Actress (Miss Dunn) and three Best Supporting Actress nominations, including for Miss Bel Geddes.

Music in My Heart (1940)

This old musical stars Rita Hayworth (*Gilda*, 1946) as the American beauty living in an immigrant neighborhood of New York with her kid sister, when she collides (literally) with Tony Martin, a penniless actor who is being deported. Full of plot twists and characters with complicated relationships, this film even has a lovesick monkey!

The Immigrant (1917)

This is a classic for film students. Charlie Chaplin (*Limelight* 1952, *The Great Dictator* 1940) stars in this silent picture about his little tramp, traveling steerage to immigrate to the U.S. with the throngs who came at the beginning of the 1900s. He shows us what this felt like with the humor and poignancy only Chaplin possessed.

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IMMIGRATION DOCUMENTARIES

Following this list is another list of immigration-themed documentaries, which can be found on www.mediarights.org. Again, while some movies deal directly with immigration as a theme, others are slightly more nuanced yet still touch on the topic. If you know of an immigration-themed movie that is not on this list, please let us know by emailing teacher@aif.org.

Enemy Alien (2009)

A Japanese American filmmaker finds echoes of his own family's World War II internment in post-9/11 arrests of Muslim immigrants and joins the struggle to free Farouk Abdel-Muhti, a Palestinian activist. Farouk organizes resistance among his fellow detainees, incurring abusive retaliation from his captors, as Homeland Security officials investigate the documentary itself, arresting Farouk's son.

Children in No-Man's Land (2008)

Children in No Man's Land is a documentary that uncovers the current plight of the 100,000 unaccompanied minors entering the United States every year. This film gives this timely political debate about the U.S.-Mexico border a human face by exploring the story of Maria de Jesus (13) and her cousin Rene (12) as they attempt to cross the US/Mexico border alone to reunite with their mothers in the Midwest. Focusing on minors crossing through the Sonora Desert area in Nogales, Arizona, this film explores every detail of these children's journey as well as the journeys of other children we meet on the way. We uncover in an intimate and personal way where they are coming from, what their journeys have been like and how they've gone about it, through to the arrival at their destination — their new home, The United States of America.

Beyond Belief (2007)

This documentary premiered at the 2007 Tribeca Film Festival is the story of two amazing women who lost their husbands in 9/11. Greif is turned to action as they are compelled to travel to Kabul to help women the who are widowed there.

Forging a Nation (2007)

Director David Blaustein retraced the steps of his Jewish ancestors accompanied by his mother and a host of extended family. Having fled Europe in the 1920s, hoping for a bright future in Argentina, the journey of the film becomes an exploration of the many people and the many factors that joined to build Argentina. Presented for the first time in North America at the 2007 Tribeca Film Festival.

A Jihad for Love (2007)

From the frontlines of independent filmmaking comes an unprecedented, provocative yet ultimately life affirming work. *In The Name Of Allah* is the world's first documentary to explore the complex intersections of Islam with homosexuality. Traveling through a worldwide spectrum of Islamic societies the film documents the stories and struggles of Lesbian, Gay, Bisexual and transgender Muslims and ends the deafening silence that surrounds their lives. Extremely relevant in a post 9-11 world this remarkable film is about coming back to faith and about shattering assumptions of religious fundamentalism.

Made in L.A. (2007)

Made in L.A. intimately documents the struggle and personal transformation of three Latina garment factory workers. As their lives unfold and change over three years, *Made in L.A.* artfully reveals the challenges facing immigrant workers and explores the ever-changing impact of globalization on the immigrant workforce.

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Detained (2006)

A film about Olof who was detained by the INS after a holiday in Sweden. He was put in a federal detention center in Louisiana for two years—a prison he had no reason to be in. Through his experience, learn about these dysfunctional immigration laws which are a danger to every legal resident in America. A film by Michele Barber and Laura deNey.

Interviews with Detainees (2006)

As part of an ongoing project to express the plight of undocumented migrants in the United States, I spent a day with CAIR Coalition at a regional jail in Virginia, interviewing immigration detainees and recording their stories. This seven-minute short is a product of that day. Since its creation in March 2006, this short has been screened on many occasions, including on the nationally syndicated television show Democracy Now, for many senatorial staffs on the Hill, at the Washington Regional Media Day of Dialogue, at Busboys and Poets, and at several advocacy group fundraisers.

Golden Venture (2006)

Documentary by filmmaker Peter Cohn that traces the lives of passengers of a freighter, smuggling 286 immigrants, that ran aground near New York in 1993. Hoping their expensive journey (at least \$30,000 each) from China's Fujian Province would buy them entry into the U.S. and the anonymity necessary to merge unnoticed, the crash of the Golden Venture was the beginning of their experience in American bureaucracy, as the whims of the INS and the U.S. Department of Justice played out in the courts.

Seoul Train (2006)

With its riveting footage of a secretive "underground railroad," *Seoul Train* is the gripping documentary exposé into the life and death of North Koreans as they try to escape their homeland and China.

Haiti: Redemption Songs (2005)

This film explores the tumultuous past, the uncertain present and the precarious future of Haitian political song. It is the story of the samba or "roots" singer whose music has spoken the language of freedom for years in Haiti. Weaving intimate interviews, lush photography stirring music, mythology, historical footage, and an unconventional narration style based on Haitian folklore, this experimental documentary is truly a unique film experience.

Mojados: Through the Night (2005)

Director Tommy Davis tags along with four migrants from a small village in Mexico as they leave their families and embark on a 120 mile trek across the deserts of Texas, attempting to evade the U.S. Border Patrol. They must overcome dehydration, hypothermia and come face to face with death.

Out of Status (2005)

Before 9/11, there was an implicit understanding between the INS and immigrant communities that people who had applications pending to legalize their status could reside in the country until an application was approved. After 9/11, and for South Asians and Arabs, the rule changed. The Muslim community, today, is alone among the vast immigrant population to face such targeted enforcement. *Out of Status* follows four families whose lives were permanently altered, when a member was secretly detained or deported.

Return to Afghanistan (2005)

Return to Afghanistan begins as a story about Baktash Zaher, and winds up as a story about its filmmaker, Vida Zaher, a woman who finds herself on the front lines of the confrontation between West and East. As America wrestles with its desire to bring democracy to Afghanistan and the rest of the Muslim world, international audiences will find this up-to-the-minute account absolutely

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fascinating. Vida Zaher's story is a gripping study of the Eastern forces of "destiny" in a struggle with one now Western woman's determination to be "her own person".

Rights on the Line: Vigilantes at the Border (2005)

Rights on the Line: Vigilantes at the Border exposes the ugly anti-immigrant politics that lurk behind the Minuteman Project - and shows the continuum between official border militarization and vigilante action. This video was shot by human rights activists and residents of border communities. It tells the story of border tensions from the point of view of those affected and reveals the underlying motivations of the vigilantes through interviews and disturbing footage of their nighttime patrols. Co-produced by the AFSC, ACLU, and WITNESS.

Hope Will Win Over Fear: The World Social Forums (2004)

This film explores the various meanings of the World Social Forum as an event and process as well as its historical importance coming out of 500 years of colonialism, developmentalism and neoliberalism. This film interprets the Forum through an organic fusion of Popular Brazilian Music (MPB), interviews and Forum footage, mixing an almost music video-like quality with interviews and analysis by Forum participants and social theorists.

Mother's Crossing (2004)

The film tells the moving story of an Iranian woman and her two daughters on the run for their violent husband and father. A people smuggler takes them on a dangerous journey through the marshlands that separate Turkey from Greece.

The New Americans Series (PBS) (2004)

An award-winning documentary series that enjoyed enormous success on PBS, *The New*

Americans follows four years in the lives of a group of contemporary immigrants as they journey to start new lives in America.

Bailagua Fronteriza (2003)

The Tijuana River winds back and forth across the U.S.-Mexico border, and so do more people than any other border on earth. *Bailagua Fronteriza* means, with poetic license, "Dance of the Border Waters." Filmmakers interviewed leaders, attended summits, visited sites, and done our best to understand this region's environmental and social issues.

Come Along With Me - Nuyog Kako (2003)

The story will examine the physical, cultural, and emotional journey of Michael Eugenio, a nine-year-old Asian American boy, as he and his family travel for the very first time from California to The Philippines to visit his birthplace, the children's shelter from which he was adopted and to locate his birth parents. The film will provide an intimate look at the rediscovering of one's cultural heritage and identity through the eyes of a nine-year-old boy.

Farmingville (2003)

In the current frigid national climate facing economic migrants, Carlos Sandoval and Catherine Tambini enter the traumatized world of Farmingville, a previously unassuming Long Island suburb that witnessed the beating and attempted murder of two Mexican day laborers.

Living with Torture (2003)

Living with Torture is a 26 minute human rights documentary film about two African survivors of torture who came to the U.S. as asylum seekers and used their newfound freedom to continue their tireless work as democracy activists. The film explores the contradictions they faced as the country in which they sought refuge debates the merits of using torture in its own war against terrorism.

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Mariel Generation (2003)

Mariel Generation explores the current lives of Cuban Americans who took part in the Mariel Boatlift. How Mariel Cubans have fit into existing Cuban American society and the effects of race on the resettlement of Mariel Cubans.

Mistaken Identity (2003)

Mistaken Identity goes beyond the wrath of 9/11. Moments after the Attack on America, Sikh Americans became victims of racial profiling, verbal abuse, physical attacks and killings nationwide, simply because they wore turbans and beards.

Out of Fear (2003)

Out of Fear is a 21-minute experimental documentary that conveys the personal experiences of five people who have travelled to Australia seeking asylum. Structured as a poetic essay, the film weaves together the stories of their journeys from Sri Lanka, Afghanistan and Iraq, of seeking refuge, of living in detention and of their life after release.

Balseros (2002)

In the summer of 1994, a crew of television reporters with unprecedented access filmed and interviewed seven Cubans with their relatives before they set out as economic refugees on homemade rafts headed for US shores. The crew followed the survivors who were rescued at sea and transported to Guantanamo, a United States military base and, at that time, site of a temporary refugee camp. Seven years later, this same crew reconnects with their subjects to discover the outcome of their new lives in different regions across the United States.

Echando Raices- Taking Root (2002)

In 3, 20-minute segments of *Echando Raices- Taking Root*, immigrants from many diverse countries tell their stories of the struggle to come to and

make it in the United States. The film focuses on immigrants and the communities in which they live in California, Texas, and Iowa. Stories and reflections from immigrants and refugees are woven together with scenes of community life and a vibrant musical score. Also included are perspectives from scholars, union and community activists, local officials, displaced workers, and more.

Border Crossings (2001)

Border Crossings / Cruzando Fronteras touches on the crucial issues that surround the increased militarization of the U.S. / Mexico border. The United States Border Patrol, now part of the new formed Department of Homeland Security, has a history of abusing its power. Examples of this abuse range from sexual assault to unnecessary use of deadly force.

Death on a Friendly Border (2001)

Since the mid-1990s when the United States began militarizing its southern border, an average of one person a day has died crossing into our country. *Death on a Friendly Border* puts a human face on this international tragedy. We hear the story of one woman's journey from her impoverished village in Mexico into the US desert with her 18 month old baby. And we hear the stories of the migrants, the Border Patrol agents and the activists for whom the militarization of the border has become the governing reality of their lives.

From the Levant to Middle America (2001)

From the Levant to Middle America retraces Arab-American women's immigration from the Levant and recounts their assimilation into American society and their notable achievements. Almost a century ago, Arab women emigrated from the Ottoman territories known as the Levant, today's Syria, Lebanon and Palestine to the shores of the United States.

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Immigrants Organizing: Changing the Workplace, Changing the Union (2001)

A majority of the 1300 Minneapolis hotel workers who went on strike in 2000 were immigrants who spoke 17 different languages. Immigrant issues were among the union's core demands and it fought to improve the newcomers' working conditions and overcome prejudice against them. At the same time, the union struggled to change itself as it sought to integrate and unify members from many countries.

Leaving Tuzla, Bosnia (2001)

In wartime Tuzla, Bosnia, neighbors choose to unite rather than see their city divide along ethnic lines. Now, in the aftermath, the city is beginning to split apart as young people must leave in order to have a future.

In My Own Skin: The Complexity of Living as an Arab in America (2001)

In My Own Skin, is a meditation on the complexities of the Arab American experience through candid interviews with five young Arab women living in New York in October 2001.

Nuestra Comunidad - Latinos in North Carolina (2001)

This documentary examines issues facing Latinos as a growing population group in the emerging "New South" and looks specifically at North Carolina's transformation in the 21st century. How are Latino immigrants' notions of home, family and community impacting a state steeped in Southern notions of culture and identity?

Out of the Shadows (2001)

In October of 1999, just a week after 22 "undocumented" workers at a hotel in Minneapolis won a union election, their employer called the INS and they were taken away in shackles. This

is the story of how their union, their church and community fought back, and won an historic ruling against deportation.

Well-Founded Fear (2001)

Political asylum in the United States - who deserves it? Who gets it? Who decides? Enter the closed corridors of the INS (U.S. Immigration and Naturalization Service) for an extraordinary close-up look at what has been called "the Ellis Island of the 21st Century". This is the original uncut Sundance festival version of the influential and classic documentary.

The Border (2000)

PBS magazine series examining contemporary life along the U.S.-Mexico border, with segments on film production, litigation over who owns the land, the crisis of water, migration into south Texas from the north, the challenges of indigenous peoples and artists grappling with defining the border.

El Apartheid Del Caribe: Caso#12.271 Ante La Corte Interamericana de Derechos Humanos (2000)

A roughly edited compilation of testimonies for the inter-American Court about the treatment of individuals of Haitian descent in the Dominican Republic, many of whom were deported to Haiti. Subtitled in Spanish.

The Ellis Island Experience (2000)

Trace the steps taken by over 16 million immigrants. *The Ellis Island Experience* draws on over 2 hours of video footage, narratives from the *Ellis Island Oral History Project* and hundreds of rare historical documents and artifacts to tell the story of the famous gateway to America. Interactive, first-person vignettes show what it was like to enter the nation through its storied halls.

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Life (series): The Boxer (2000)

A young male looks to escape Mexican poverty by becoming a boxer in the United States.

Viacrucis (2000)

Video documentary, exploring the spiritual journey of the Mexican Immigrants in NY, their fall and rise on the way to freedom and full human dignity—the question of being illegal and the struggle for amnesty. The narrative structured as a parallel with the viacrucis or journey of Jesus to Calvary, to his death and resurrection.

We Put Here There: The Contributors (2000)

This video chronicles the struggle of ordinary citizens, both in France and the U.S., to finance the Statue of Liberty. From inception to completion, a span of fourteen years, it was the generosity of thousands of volunteers on both sides of the Atlantic which realized the dream. No government was involved. It was a people to people gift, largely funded by small donations from millions of people. Utilizing nineteenth-century photos and engravings, and a narration featuring the words of the statue's sculptor, August Bartholdi, this video reveals how the world-famous symbol of liberty took her stand in New York Bay.

Alien (An ESL Story): Kids at Kerrisdale Series (1998)

Feelings many children have when they move from ESL classes into regular classes. Shows the pressures they are under and helps with the feelings of isolation they may experience.

In the Mix-Teen Immigrants: Five American Stories (1998)

Five teens speak honestly about why they emigrated to the U.S., their native countries and cultures, their impressions of America, the challenges of language, school and family...and their plans for a future.

Ni Aqui Ni Alli (Neither Here, Nor There) (1998)

Ni Aqui, Ni Alli (Neither Here, Nor There) is a look at immigration from the point of view of immigrants. Latino street vendors and musicians working in San Francisco Mission District draw on personal experience to reflect on the difficulties of trying to “make it” in the United States when their hearts are still back home. As immigrants between two countries, they are in limbo—neither here nor there.

Shepherd's Pie and Sushi (1998)

Part Japanese-Canadian history, part autobiography and family chronicle, *Shepherd's Pie and Sushi* looks at complex questions of personal and cultural identity with a light touch. Using archival material, dramatic re-enactment, powerful scenes from The War Between Us and moving interviews with members of the Ouchi family, the film relates the early history of Japanese-Canadians and looks at Mieko's and her family's struggles with their own identities.

In Search of Africa (1997)

In 1996, the filmmaker and writer Manthia Diawara, now living in New York, returns to Guinea, thirty-two years after he and his family were expelled from the newly liberated country. Despite the years that have gone by, Diawara expects to be welcomed as an insider, and is shocked to discover that he is not.

Locust Point (1997)

Baltimore's Locust Point was second only to Ellis Island as this country's largest port of immigration in the early 1900s. Using archival and reenactment footage, woven together with the words, fragmented memories, and anecdotes of immigrants themselves, *Locust Point* recreates a glimpse of the American immigrant experience in a bustling industrial city.

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Immigration to the U.S. (1996)

Irene Bedard, the recognized voice of Disney's Pocahontas, narrates this journey through American history created especially for children. This program examines the groups who came to the United States, the story of a child who immigrates to America, the history of the Statue of Liberty and Ellis Island, the story of Chinese immigration and the many faces of immigration today. A Teacher's Guide is included and available online.

Immigration & Cultural Change (1996)

"Old" and "new" immigration policies and attitudes are explored, along with the world of the immigrants themselves who formed a new working class.

Taxi-Vala/Auto-Biography (1996)

This documentary focuses on the lives and dreams of South Asian immigrant taxi drivers in New York City. Combining video and taxi-driver interviews and the personal narrative of the second-generation bi-racial, Indian-American videomaker, *Taxi-Vala* looks at the complexities of migration, displacement, economic empowerment and the pursuit of the elusive "American dream" within New York's growing South Asian communities.

Bittersweet (1995)

Focuses on Asian-Indian immigrants in the U.S. who discuss the complex social and personal issues involved in dealing with their dual cultural influences.

Out of Ireland: The Story of Irish Emigration to America (1995)

Narrated by Kelly McGillis, this PBS special traces the history of several Irish immigrants who fled the 19th-century famine and settled in America.

Voices Heard Sisters Unseen (1995)

Voices Heard Sisters Unseen is a powerful and inspirational videotape showing how survivors of domestic violence are working to change the way the system treats battered women in search of justice and safety. Interviews, poetry, dance and music combine to present a feminist analysis about how courts, police and social services 're-victimize' battered women who are deaf, disabled, lesbians, prostitutes, HIV-positive and without official immigrant status. *Voices Heard Sisters Unseen* is an important call for multi-issue activism and an integrated response to services for battered women.

Leather Soul: Working for a Life in a Factory Town (1991)

The rhythmic grind of machinery, the breath of smokestacks, the cacophony of immigrant language all came to define a unique landscape that was the American factory town. Narrated by Studs Terkel, *Leather Soul* brings viewers back to a time when America's work ethic was forged, and into the present where technological progress has torn apart the fabric of communities.

H-2 Worker (1990)

"H-2 Worker" is an award-winning documentary on the 10,000 Jamaican men who were brought to Florida each year for six months under a temporary "H-2" visa to harvest sugar for American corporations.

Troubled Harvest (1990)

This award-winning documentary examines the lives of women migrant workers from Mexico and Central America as they work in grape, strawberry and cherry harvests in California and the Pacific Northwest. Interviews with women farm workers reveal the dangerous effects of pesticides on their health and that of their children, the problems they encounter as working mothers of young children, and the destructive consequences of U.S. immigration policies on the unity of their families. Featuring an interview with Dolores Huerta, co-founder of the United Farm Workers Union.

DOCUMENTARY REVIEWS

Sewing Woman (1983)

Sewing Woman is based on a series of oral histories and the life story of the filmmaker's mother, Zem Ping Dong, an immigrant who has worked in San Francisco garment factories for over 30 years. With a candid first-person monologue spoken by veteran actress Lisa Lu, Sewing Woman reveals an inner strength which guides a journey through oppressive Chinese customs, U.S. immigration policies, family separation, and the conflicts of assimilation in America. *Sewing Woman's* story is interwoven with rare footage shot in rural villages of China and in factories of San Francisco Chinatown, treasured home movies, and intimate family photographs.

The Trail North (1983)

Narrated by Martin Sheen and filmed on location in Baja, California, this half-hour documentary provides a personal view of the history of Mexican immigration to the United States. Based on the work of anthropologist Dr. Robert Alvarez, the film follows Alvarez and his 10-year-old son, Luis, as they recreate the journey which their family's ancestors made in coming north from Mexico a number of generations ago.

Bittersweet Survival (1982)

This documentary examines the re-settlement of South-east Asian refugees in the U.S. in the aftermath of the Vietnam War. The film begins with a montage of riveting footage depicting the devastating effects of the war. It then unveils the mixed reception given Vietnamese refugees in the United States, from battles with local fishermen in Monterey, California to conflicts in Philadelphia where their arrival in the city's poorest neighborhoods kindled resentment in the Black community. The film also explores their struggle to cope with life in the U.S. and maintain their identity.

AILF RESOURCES

CLASSROOM GRANT PROGRAM

The American Immigration Law Foundation bi-annually awards grants to classrooms around the nation. K-12 educators will be funded up to \$500 to create and implement immigration related projects. The Foundation funds dozens of activities that are supportive of AILF's mission and promote the benefits of immigrants to our nation.

The grants program is open to educators on public or private, primary, middle and high school levels as well to community leaders and extension educators. AILF encourages dynamic classroom-based lessons and projects that can be easily replicated in other classrooms or schools. Grants are non-renewable. The due dates for the 2009-2010 school year submission are June 5, 2009 and October 30, 2009.

Recipients of the 2009-2010 school year grants will be selected by AILF's Curriculum Advisory Board and funds will be disbursed in August 2009 and January 2009 respectively. Recipients will be selected and announced by AILF's Curriculum Advisory Board. A summary lesson plan and sample materials must be submitted to AILF before the agreed upon due date and will then become the property of AILF for use on the Foundation website and in print materials.

For more information about this opportunity, please visit <http://www.aifl.org/teach/grants.shtml>

EDUCATOR WORKSHOPS

AILF offers a day-long workshop to area educators, administrators and community activists involved in developing and presenting curricula to children in cities around the nation. The program covers immigration law and policy and reviews how the subject of immigration can be taught through many of the major educational disciplines. Participants obtain the necessary tools essential to engaging students in thoughtful dialogue when immigration issues arise in and out of the classroom. Each

symposium features an immigration attorney, who discusses the historical and contemporary aspects of U.S. immigration, and a book author, who discusses their immigration related texts.

Symposia have been held in Washington, D.C., New York, Chicago, Miami, Los Angeles and San Francisco. AILF looks forward to expanding workshops to other areas throughout the country. For updates on this program and to see if it's coming to your area, please visit <http://www.aifl.org/teach/teachingsymposia.shtml>.

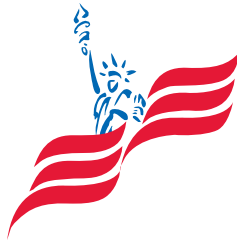
FIFTH GRADE CREATIVE WRITING CONTEST

The American Immigration Law Foundation is proud to sponsor the *Celebrate America: Creative Writing Contest* in an ongoing effort to educate the public about the benefits of immigration to our society. Aimed at fifth grade students, this contest encourages our youth, families and surrounding communities to evaluate and appreciate the effects of immigration in their own lives. This, in turn, allows them to see that America is truly a nation of immigrants. Students first compete in a contest arranged by local chapters of the American Immigration Lawyers Association (AILA). The winning entry from each Chapter Contest is then submitted to the National competition where entries are reviewed by a distinguished panel of judges, including U.S. Senators, national journalists and federal judges. Winning entries will be printed in *The Congressional Record* and the national winner will read aloud their winning piece at the AILF Annual Benefit and receive an all-expenses paid trip for four to the Annual Benefit destination. For more information about the contest or to find your local contest coordinator, please visit <http://www.aifl.org/awards/essaycontest>.



About the Foundation...

The American Immigration Law Foundation is an IRS designated 501(c)(3) non profit, educational, charitable organization dedicated to increasing public understanding of the value of immigration to American society and to advancing fundamental fairness and due process under the law for immigrants.



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