Espejos y Ventanas / Mirrors and Windows
Oral Histories of Mexican Farmworkers
and Their Families

Teacher’s Guide

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Mark Lyons, Editor, *Espejos y Ventanas / Mirrors and Windows*

Steve Parks, Associate Professor of Writing, Syracuse University

[www.espejosyventanas.org](http://www.espejosyventanas.org)
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**Introduction**

*Teaching Espejos y Ventanas / Mirrors and Windows*

With the exception of terrorism, there is perhaps no other cultural issue as present in the national debate as Mexican immigration into the United States. Indeed, some of our policy makers consider stopping Mexican immigration as part of the war on terror. Missing from this national conversation are the voices of actual immigrants – voices which express the complicated but very human reasons for their journey across the border into the United States. *Espejos y Ventanas / Mirrors and Windows* is an attempt to bring these voices into the public and create a dialogue concerning these very complicated and emotional issues; and this Guide is an attempt to help teachers integrate these voices into their classroom.

Education reforms over the past decade have placed increased demands upon the public school classroom. In addition to teaching basic literacy, teachers are now expected to create assignments that engage students with important cultural issues – creating classrooms that develop a student’s sense of civic responsibility. It is not just public school teachers who have been asked to take on this responsibility. The task is equally complicated for the community-based educator. Here the students often represent the very immigrant and working-poor populations most implicated in the forces of globalization. Their very presence in a community poses a challenge to how a community has imagined itself. This educator must both provide basic literacy instruction and pragmatic tools to negotiate a conflicted local environment. A particular concern for the community educator is also the transient nature of the student population itself. Particularly where the parents work in the agricultural industry, a community educator might have some students for only several weeks at a time. For this teacher, the goal is to create an educational experience that quickly presents literacy skills that are transferable to the demands of other classrooms. Finally, the university professor must also engage with this issue. While national trends still point to discriminatory practices which limit Mexican American students’ college enrollment, university professors must educate the future teachers, business leaders, and cultural workers on how to navigate this emergent national “crisis.” They must provide the rhetorical, literacy, and research skills for future professionals to be informed advocates of policies that promote greater social and political harmony.

The *Espejos y Ventanas / Mirrors and Windows* Teacher’s Guide provides thematic units and individual lessons (sidebars) through which educators can bring the issue of immigration into their classrooms while simultaneously providing instruction in analytical reading skills, academic writing and research methods. In doing so, this Teacher’s Guide also serves as a model for rigorously investigating an issue and developing an informed opinion. By studying the immigration debate, we also hope to create a model for students to investigate other issues, such as terrorism, globalism, and international conflicts.

Our experience as teachers of *Espejos y Ventanas / Mirrors and Windows* has demonstrated the keen and rapid interest students have in the stories it portrays. Initially, students find that *Espejos y Ventanas / Mirrors and Windows* speaks to universal concerns – discovering their own way in school, learning how to integrate the values of home with the demands of a larger society, adjusting to the demands of becoming an adult. This is an important moment and should not be discounted. As the conversation continues, however, these universal experiences become a gateway through which to understand the particular experiences of Mexican immigrants – experiences that speak to how education, community, and civic values must be re-understood and re-defined within a 21st century United States. In our experience, students have wanted to move to developing the skills that would allow them to account for that experience – to develop a broader analytical framework to address these issues. As such, we have found that *Espejos y Ventanas / Mirrors and Windows* provides an important tool to create a rich
contextual framework from which to develop the basic and cultural literacy skills currently demanded by the larger society.

This teaching guide supports students in developing such a framework. Students will be asked to perform the basic background research necessary to do oral histories, analyze economic data, examine immigration legislation, and produce ‘advocacy’ portfolios. In addition to supporting work on the specific issue of immigration, the activities and units included in this guide are designed to insure that students engage in the academic work currently being demanded by many local/state standards as well as demanded by colleges and universities as entrance prerequisites. As a teacher, you will recognize how the assignments intersect with demands that students engage in different types of research, develop strong argumentative writing skills, and embed their knowledge in the community. When using this guide, students will be asked to undertake the following types of work:

- Read Analytically, Do Close Reading
- Analyze Statistical Data
- Create Community Oral Histories
- Perform Qualitative Research Analysis
- Study Quantitative Research
- Complete Extended Research Projects/Papers

What is particularly important about undertaking such work in the context of *Espejos y Ventanas / Mirrors and Windows* is how “school-based” or “academic” skills become intimately connected to larger social issues. Rather than seeming to be rote exercises, students will come to see how these academic skills can provide them with strategies to understand the world in which they live as well as participate in its formation. Ultimately, then, *Espejos y Ventanas / Mirrors and Windows* becomes a vehicle for students to become informed and active citizens in their communities.

Taken together, *Espejos y Ventanas / Mirrors and Windows* and the Teacher’s Guide are a model through which teachers and students can engage in the difficult work of linking education to social understanding and, ultimately, understanding to greater social justice.

**Using the Guide**

The *Espejos y Ventanas / Mirrors and Windows* Teacher’s Guide is designed for the multiple audiences to which the book speaks. In preparing the guide, we have tried to imagine how educators across a broad spectrum might integrate *Espejos y Ventanas / Mirrors and Windows* into their work. For this reason, you will notice a range of student assignments. There are extended projects that allow greater study of an issue, such as the status of the “American Dream” or Immigration patterns. We have also included a section focused on teaching strategies for new English Language Learners. These units can be taught in the recommended order or used as stand-alone units.

Each unit is structured as follows:

**Unit Overview**

The overview statement discusses the rationale for the importance of a particular theme of study, and summarizes the teaching activities used to explore that theme.
**Literacy/Research Skills Developed**

To support teachers who have to embed their assignments within a standards-based framework, each unit lists the specific skills developed while exploring the theme.

**Class Discussion**

In general, each unit provides an opening statement for use by an entire class to begin discussing an issue. The opening statement also provides a context/rationale for the specific skills to be studied. For example, a discussion on the American Dream is contextualized both as a cultural analysis and as an exercise by a researcher in “defining terms.” After the opening framework is established, we provide additional class discussion prompts. These prompts usually support specific activities which provide a venue for students to summarize what has been learned.

**Class Activities**

We provide specific writing and hands-on activities which allow students to explore the general theme. A particular emphasis is placed on writing for both an academic and public audience. NOTE: Many instructors will find these suggestions can also be used as single-day activities. There are also one-day activities, called sidebars, designed to highlight a particular point (such as the dream of citizenship or what’s in a song).

**The thematic units are as follows:**

**Nuestra Familia**

**Unit Overview:** Family is a central theme in all of the stories in *Espejos y Ventanas / Mirrors and Windows*. Each narrator speaks about the individuals and traditions that make up their family life. Many students will immediately identify with this part of the book. These moving narratives about family did not just appear, however. Instead, they were the result of extensive community research and analysis. The interviewers had to sense what was important to the narrator on a very personal level as well as how those moments spoke to the larger debate about national identity and immigration. For students, a unit focusing on “family” offers a familiar topic as a way to learn how to do community research. Students will learn to do an oral history of one of their family members, focused on their family immigration experience. They will develop themes or domains that compose that experience, develop questions sets to explore those themes, and perform an interview of a family member. Students will then share their family stories and compare and contrast their experiences. To complete the oral history project, the students are asked to present the findings of their research to their families and communities. Then we re-visit some of the stories in *Espejos y Ventanas/ Mirrors and Windows*, and analyze how those stories reflect the theme of separation of families. The students then will write a final report that focuses on the impact of U.S. immigration policy on their family’s immigration story, which may include research or creative writing.

**Literacy/Research Skills Developed**

- Reading Analytically
- Creating Community Histories
- Performing Qualitative Research
- Presenting the Results of Their Research

**The “American Dream”**

**Unit Overview:**
A recurrent theme in all of the stories in *Espejos y Ventanas / Mirrors and Windows* is the dream of coming to the United States, of the opportunity to participate in the “American Dream.” The reality of the United States, however, soon calls that dream into question. In this unit, students will begin by defining the “American Dream.” They will then explore the reality faced by Mexican immigrants through both close reading of individual narratives and economic/policy data. Then,
they will be asked to represent their new understanding in either an academic essay or creative writing exercise. Finally, they will discuss the DREAM Act, and learn how to advocate for themselves in pursuit of their dream.

**Literacy/Research/Advocacy Skills Developed:**
- Defining Terms
- Reading Critically
- Analyzing Statistical Data
- Undertaking Extended Research Projects
- Developing an advocacy plan to enhance their educational opportunities.

**El Otro Lado**

**Unit Overview:**
Crossing over the border from Mexico to the United States for the first time is a significant rite of passage for Mexican immigrants. *Espejos y Ventanas / Mirrors and Windows* contains many vivid accounts of this crossing. In the following unit, we use these stories to present to students the challenges and benefits of close analytical reading. First, we introduce the concept of close reading. Next, we ask students to undertake a close reading of the above mentioned narratives. Here we ask them to pay particular attention to the metaphoric or poetic language/images. We then contrast that with the more research-based language of the introduction. In effect, we use the insights gained about language from close reading to engage the students in a conversation about language choice. Finally, we provide exercises for each of the narratives that embed the concept of close reading with the demands of precise language-use in writing.

**Literacy/Research Skills Developed:**
- Reading Analytically

**Work / El Trabajo**

**Unit Overview:**
The primary reason that immigrants come to the United States is to find work, to support their family back home and in the United States, to create a better life for their children. So it is not surprising that work is an important theme in *Espejos y Ventanas / Mirrors and Windows*. It is difficult, however, for many students to understand the actual working conditions. In this unit, we engage students in a set of exercises (written, analytical, and hands-on) that provide a window into these conditions. First, students will consider the role of Mexican immigrant labor in the United States. Next, they will engage in activities designed to highlight the actual working conditions. Then they will be asked to put these working conditions into a national context. Finally, students will be asked to develop an advocacy campaign on behalf of one of the individuals featured in *Espejos y Ventanas / Mirrors and Windows*. Students may use the additional information provided at the back of this guide. The work can also be expanded into a larger research project.

**Literacy/Research Skills Developed:**
- Analyzing Statistical Data
- Reading Analytically
- Defining Terms
The Immigration Debate

Unit Overview:
Immigration is a national topic of debate. In this unit, we ask students to become participants in this debate – studying and advocating for a particular position. This unit is best undertaken after students have already completed some of the earlier units and sidebars.

Literacy/Research Skills Developed
Analyzing Statistical Data
Reading Analytically
Undertaking an Extended Research Project

In addition to Thematic Units, one-day lessons, called “Side Bar Activities” are also included:

What’s Your Point of View?
What’s In a Song?
What’s in a Word?
The Dream of Citizenship
A Dramatic Reading

Pedagogical Framework
In general, the assignments emerge out of Paulo Freire’s “problem-posing” pedagogical framework. An educator of adults in Latin America, Freire argued that students already possess an inherent sense of the workings of the world. The goal of the educator was to create a dynamic classroom environment where those insights could be brought into dialogue with the larger social facts creating their reality. For Freire, then, the idea was to create a classroom where education was linked inherently to larger social questions of justice – educational, economic, and social.

Throughout the guide, then, you will see exercises that ask students to draw from their personal experiences of immigration, family, and work, as the first step to understanding the larger social reality in which they exist. As students collect these experiences, they will then be asked to work collectively with their peers to consider how these “unique” moments in their lives speak to larger social trends. They will be asked to consider as a “problem for analysis” how these social trends create or work against the creation of a just society. Finally, the students will be asked to study existing research (provided in course materials) and conduct their own research on the particular problem they have chosen to study. Their work will be completed when they have imagined a possible solution to this problem.

The work of having students actively re-imagine reality speaks to Freire’s chief pedagogical nemesis – the banking concept of education. In such an educational model, reality is taught as if it were a static entity – an overarching truth which cannot be changed. The personal stories in Espejos y Ventanas / Mirrors and Windows speak to how reality is mutable and can be altered on an individual and collective basis. By having students begin in the personal and end with a re-imagined collective reality, the guidebook hopes to participate in the creation of active and informed citizenry.

Finally, the Espejos y Ventanas / Mirrors and Windows Teacher’s Guide is a growing document. As you experiment with the book in your own class, we hope you will send us your insights and course materials. This will not only benefit the guide itself, but will also be a resource for teachers who have chosen to make Espejos y Ventanas / Mirrors and Windows an integral part of their students’ educational experience.
Working with

English Language Learners...

In many ways *Espejos y Ventanas / Mirrors and Windows* is an excellent book for Latino students who are English Language Learners (ELLs): the original stories are written in Spanish with the English translation on the facing page; the vocabulary is basic; and the stories will interest the students because they reflect their own reality and experience. In classes with students of varying capability of speaking English, from very basic to advanced ELLs and students whose first language is English, the challenge is to use teaching strategies highlight the strengths of the ELLs and do not marginalize them from the students who speak and write English more proficiently or fluently. Below are listed some teaching strategies to engage and involve students who are English Language Learners. It should be noted that these strategies are also effective with all students, including those whose first language is English.

**Cooperative Learning** allows students to work with others, and avoids singling out one student’s weaknesses, while promoting participation by all students who contribute their particular experience and skills. Cooperative learning creates a low-risk environment, where students interact with and learn from each other. The process increases the ways information can be presented and exchanged, and provides a rich environment for practicing speaking, defining meaning and content and moving from oral proficiency to written proficiency. Many of the discussions and projects described in this guide can be done in small groups that emphasize cooperation and play to the strengths of each student.

The basic elements of cooperative learning include:

- Forming of heterogeneous groups of 2-6 students. Through shared learning activities students benefit by observing learning strategies used by their peers.
- Structuring the lessons to create conditions for supportive interdependence. Each group should be assigned a task, with each member assigned responsibility for one part of the task.
- Emphasizing sharing, encouraging others, mutual responsibility for learning.
- Having small groups report back to entire group.

**Some examples of cooperative learning techniques:**

- **Round-robin** (may be spoken or written). Students are assigned a task (e.g. “Talk about the components of *The American Dream*.”) Go around the table, with each student putting out one idea, then moving on to the next student. Keep going around the table until all the ideas are out.
- **Jigsaw.** Each student is responsible for a specific task or piece of information; they share the information, ask each other questions and clarify, then combine the information to present to the entire class. Examples include a collage, dialogues, information about immigration laws.
- **Native informants.** Each group develops vocabulary lists for specific topics assigned by the teacher. Spanish speakers are resources for their language; English speakers are resources for their language. Example: Spanish and English words for border, specific crops, different disciplines that students would like to study, etc.
- **Numbered Heads Together.** The teacher asks a question and the group of students consult and comes up with an answer, making sure everyone understands. Then one student reports back the answer. Many of the exercises described below involve questions and answers. Instead of asking the questions to the entire class, the teacher could ask the questions to each group (or ask different questions to each group).
**Plus/Minus/Issues (PMI).** This activity is useful in promoting analytical skills, by considering the pros and cons of a topic and determining what issues need to be considered. An example might be to discuss the DREAM-Act proposal that undocumented students who graduate from high school and who are accepted into college should be eligible for state and federal student loans and scholarships and in-state tuition. (SeeThe DREAM-Act, on page 19 of this guide). Have the students discuss the Pluses and Minuses and Interesting Issues.

<table>
<thead>
<tr>
<th>Plus</th>
<th>Minus</th>
<th>Issues</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rewards students for work</td>
<td>Rewards breaking the law</td>
<td>How many students would it affect?</td>
</tr>
<tr>
<td>Students will contribute more</td>
<td>Encourages illegal immigration</td>
<td>What difference does a college education make?</td>
</tr>
<tr>
<td>Creates opportunity</td>
<td>Costs the system money</td>
<td>How much income tax is paid?</td>
</tr>
<tr>
<td>Nurtures independence</td>
<td>Uses up aid for other students</td>
<td>Etc.</td>
</tr>
<tr>
<td>Etc.</td>
<td>Etc.</td>
<td>Etc.</td>
</tr>
</tbody>
</table>

Post each group’s answer on the board, and have group reporter review for entire class. Each group put up one answer, until all of the answers have been posted. Students summarize their findings, discuss how this process helps them use information to analyze complex issues and make informed decisions.

**Role-playing.** This activity allows students to enact the set of attitudes and experiences of a particular “character”. Individual roles may be created; it is often more effective if two roles are created, and the characters have a dialogue. Examples of dialogues may include: a mother in Mexico and son who is leaving for El Norte; an immigrant and a border patrol officer who catches him/her at the border; a Latino and an Anglo student in a classroom; a student and a legislator discussing the DREAM Act; a farmworker and his/her supervisor discussing the pay for each bushel of tomatoes; a judge and an immigrant at a deportation hearing; a judge and an immigrant at a citizenship swearing-in ceremony, etc. For each role, do the following: define who the person is, where they come from, what they are doing; determine what attitudes and assumptions they would bring to the situation; create a monologue or dialogue focused on the particular issue; present the dialogue to the class; analyze the dialogue; make suggestions for how the dialogue could be changed so each character could better understand the point of view of the other person.

**Art projects.** Art projects can combine non-threatening creativity with concepts. Examples include the “American Dream” collage, writing of corridos, bringing in favorite music, etc.

**Sing Along.** Each student brings in a CD of one of his/herr favorite musical groups, plays their favorite song for other students. They help each other translate a few lines from each song, talk about why they like it. The group could record their songs onto an I-Pod and burn a CD for the entire class. They could include their comments on the CD.
Working With English Language Learners (continued)

Vocabulary Building:

- *Espejos y Ventanas / Mirrors and Windows* is rich in vocabulary that is familiar and relevant to Latino immigrants. The fact that it is in Spanish and English allows students to see the vocabulary in context in both languages. In building vocabulary it is important to emphasize cognates and move from words to phrases. Spanish speaking students can learn the English equivalent of words and phrases; and English speaking students can learn the Spanish equivalent of words and phrases. They can teach each other these words and phrases, each being the expert in his/her own language.

- Consider structured exercises to build vocabulary, focused on key concepts, e.g.

<table>
<thead>
<tr>
<th>Content</th>
<th>Vocabulary</th>
</tr>
</thead>
<tbody>
<tr>
<td>Coming to the U.S.</td>
<td>coyote/guide, frontier, border, immigration, desert, water, thirst, drink</td>
</tr>
<tr>
<td></td>
<td>coming across the border, hiking through the desert, being afraid of getting</td>
</tr>
<tr>
<td></td>
<td>caught, meeting with friends</td>
</tr>
<tr>
<td>Work</td>
<td>crops, pay, paycheck, wage, salary, union, money, picking, shoveling,</td>
</tr>
<tr>
<td></td>
<td>hoeing, packing, hammering, etc., overtime, falls, injuries, pesticides,</td>
</tr>
<tr>
<td></td>
<td>injured on the job, money for retirement, sending money back home,</td>
</tr>
<tr>
<td></td>
<td>workers’ rights</td>
</tr>
<tr>
<td>The American Dream</td>
<td>house, education, college, university, family, green card, permanent</td>
</tr>
<tr>
<td></td>
<td>residency, citizenship, to be reunited with my family, to go back home to</td>
</tr>
<tr>
<td></td>
<td>Mexico, to build a house, get a college education, to get a good job,</td>
</tr>
<tr>
<td></td>
<td>to be a _______, to study ______, to speak English, etc.</td>
</tr>
<tr>
<td>Etc.</td>
<td>Etc.</td>
</tr>
</tbody>
</table>
Working With English Language Learners (continued)

Utilize Historical and Cultural Artifacts: Ask students to bring in artifacts that reflect their family culture and history that represent some of the themes discussed in *Espejos y Ventanas / Mirrors and Windows*: family photos, including photos of families in their country of origin and photos of families who may have come to the U.S. two or three generations ago, recipes for food, musical instruments, tools, passports, letters, costumes, other written documents. Describe the importance of these artifacts to the students’ families, and how they represent their larger community and history. Use them to tell stories, and analyze similarities and differences in family histories and cultures.

Resources for Cooperative Learning and Strategies for Working with ELL Students:

- Hamayan, E., and Perlman, R., *Helping Language-minority Students After They Exit from Bilingual/ESL Programs*, Program Information Guide #1, NCBE ([www.ncbe.gwu.edu](http://www.ncbe.gwu.edu)). 1990
- Many of the ideas in this section were drawn from *The HELP! Kit, A Resource Guide for Secondary Teachers of Migrant English Language Learners*, State University of New York at Oneonta ([www.escort.org](http://www.escort.org)) 2001 [www.ncbe.gwu.edu](http://www.ncbe.gwu.edu)
Theme: Nuestra Familia

Unit Overview: Family is a central theme in all of the stories in *Espejos y Ventanas / Mirrors and Windows*. Each narrator speaks about the individuals and traditions that make up their family life. Many students will immediately identify with this part of the book. These moving narratives about family did not just appear, however. Instead, they were the result of extensive community research and analysis. The interviewers had to sense what was important to the narrator on a very personal level as well as how those moments spoke to the larger debate about national identity and immigration. For students, a unit focusing on “family” offers a familiar topic as a way to learn how to do community research. Students will learn to do an oral history of one of their family members, focused on their family immigration experience. They will develop themes or domains that compose that experience, develop questions sets to explore those themes, and perform an interview of a family member. Students will then share their family stories and compare and contrast their experiences. To complete the oral history project, the students are asked to present the findings of their research to their families and communities. Then we re-visit some of the stories in *Espejos y Ventanas / Mirrors and Windows*, and analyze how those stories reflect the theme of separation of families. The students then will write a final report that focuses on the impact of U.S. immigration policy on their family's immigration story, which may include research or creative writing.

Literacy/Research Skills Developed
- Reading Analytically
- Creating Community Histories
- Performing Qualitative Research
- Presenting the Results of Their Research

Introduction to Oral Histories: A Nation of Immigrant Families
Every family has its “stories” – events that have taken on the status of lore, events that speak to the fundamental qualities of the family that reveal our family dreams. As a researcher, you will be asked to collect these stories and consider how they speak to larger aspects of our nation’s history.

Except for Native Americans (also called Indians in the U.S., Indigenous People in Mexico, and First Nations in Canada), we are a nation of immigrants. As we begin our research, it is useful for us to understand where we came from and why we came here. The personal stories in *Espejos y Ventanas / Mirrors and Windows* represent some of the most recent families to immigrate to the United States. Each of our families are also great repositories of immigrant stories--rich with dreams, family dramas, adventures, characters, hopes fulfilled, disappointments. For the next couple of classes, we will collect oral histories to see how (and if) our family experiences are similar to those of families in *Espejos y Ventanas / Mirrors and Windows*. We will also compare and contrast the immigrant stories of students in our classroom. We will try to see if these family experiences can tell us something about our “nation of immigrants”, and discover how we all share a tradition of immigration to the United States.

Class Activity: Collecting Our Family Story to Discover Our Own Immigrant Past
This is the fun part, the part where you become active historians, and contribute to the collection and preservation of the history of your family and your community. Doing oral histories is challenging and exhilarating. You will learn to define themes which are the core of the immigration experience, develop questions which explore those themes in depth, learn how to engage an interviewee so they are open with their very personal stories, and record and transcribe these stories so that they become part of our permanent history. You will then analyze these stories and compare and contrast them with the family stories of your classmates. Finally you will decide how you want to share these stories with your families and community.
(For information about doing oral histories, teachers and students should refer to “Some Tips on Doing Oral Histories” in the Thematic Unit Materials section, on pages 37-39.)

Step 1: What questions should I ask?
- Students work in small groups. The group should brainstorm a list of the themes you want to explore as part of your family’s immigrant experience, such as what life was like back home, why they came, what their dreams were, what life was like here, the hardest thing they remember, the happiest thing they remember, etc. Don’t let important information slip away. Review some of the stories in Espejos y Ventanas / Mirrors and Windows—they will give you some more ideas about themes that are part of the immigrant experience.
- The next step is for the group to develop a set of questions for each theme that you choose to explore. See “Developing Question Sets,” and “Some Tips About Asking Questions”, on page 37.
- Make a list of “historical artifacts” that each of you might collect and bring, as part of the stories from family members, such as photos and letters, old records, clothes, immigrant documents, recipes--anything that may be important as part of their immigrant experience, and help them tell their stories.

Step 2: Set up the Interview.
- Talk with one of your family members about your school project to collect family stories about their immigrant experience, and get their permission to interview them. If your family immigrated to this country several generations ago and are no longer alive, interview one of your living relatives about the family stories that have been passed down about the original family members who came to the U.S.

Step 3: Do the Interview.
- Do an interview using your questions and “artifacts”. Tape the interview if you can; otherwise write down the important parts. (See “Some Do’s and Don’ts when Interviewing,” on page 38.)

Step 3: Transcribe your story.
- If the story is in Spanish, transcribe it in Spanish. Students can work in small groups to translate the Spanish to English. (For more details about transcribing, see “Transcribing and Editing the Tapes,” on page 38.)

Step 4: Review the story with the narrator. (See page 39 for more details.)

Class Discussion:
- What was it like for you to do oral histories of you family? What did you learn? What surprised you? How did it make you feel about your family? What do you think it meant to your family member to be able to tell his/her story, how did he/she feel?
- Let’s compare our stories. Work in groups of four or so, and read each other’s stories. What are their common themes and experiences? Are their major differences in some of the stories? Why do you think that is? How are stories of families that recently came to the United States the same and different from stories of families that came here 1-2-3-4 generations ago? What does that say about immigration and the people who make up the United States?

Class Activity: What do you want to do with these stories? Here are some possibilities: (1) publish them in a booklet and give it to all of your families; (2) do a dramatic reading from some of the stories; (3) have a parents night where students read from the stories; (4) have an exhibition, with excerpts from the stories, possibly with photos of the narrators. Can you think of other possibilities?
Class Discussion: The Families of *Espejos y Ventanas / Mirrors and Windows*

In many ways, *Espejos y Ventanas / Mirrors and Windows* is very similar to the activity you just completed—a record of different families and their immigrant history surrounded by artifacts, such as recipes, photos, favorite songs. Indeed, a central theme that is found in all of the stories in *Espejos y Ventanas / Mirrors and Windows* is the importance of family in the Mexican community. Almost all of the stories talk about the sacrifices, suffering and loneliness that come with separating families, usually so the husband/father can go North or to the large cities in Mexico to look for work and support their family back home. There are many small villages (ranchos) in Mexico where there are practically no males between the ages of 17 and 50—all of these men have gone North or to Mexico City to make money to support the family. The traditional role of women in rural Mexico changes when the men leave: now the women must leave the house and assume some of the responsibilities and chores that were traditionally assigned to the men-folk.

Probably the most painful aspect of the stories in *Espejos y Ventanas / Mirrors and Windows* is the separation of families. An important element of the “American Dream” is the dream of reuniting families. Previously, men returned home over the border once every year or two, to visit their families. The Border Patrol has made it more and more difficult to cross back and forth across the border, so men return less frequently. This has resulted in a new phenomenon: women and children heading North alone through the desert to be with husbands and fathers.

As a class, choose two of the following stories as the basis for a conversation about the challenges the families in *Espejos y Ventanas / Mirrors and Windows* face as they immigrate to the United States.

- **Carlos Díaz**
  - How did his separation from his family affect his relationship with his wife? With his children?
  - In a sense, his story is part confessional, he is asking forgiveness from his children—why is this so important to him?”
  - Do you think it would be easy for the family to get back together, after being separated for many years? Why or why not?
- **María Serrato de Savala**
  - What does she mean when she says, “You stay alone with your heart aching”?/n  - What does it mean for her to be reunited with her family in *el Norte*.
  - What did she leave behind in Mexico that she misses the most?
  - What advice would she give to a friend who was considering coming to the United States? Why?
- **Sara Zavala Rosas**
  - She and her husband lived apart for most of 22 years, she in Mexico with the children, he in the United States working. What was it like for her to be alone in Mexico? What did she do to begin to “free myself from many things”?
  - Sara returned home, after living in the United States less than a year. Why did she decide that she could not stay? What did she gain by returning home? What did she lose by going home?
  - Look at her photo (page 95) with her extended family in Mexico, after she returned to Mexico; look at her photo with her two children (page 130) in Pennsylvania. Where does she seem happiest? Where does she belong? Why?
- **Salvador Garcia (the husband or Sara Zavala Rosas)**
  - How did he stay in contact with his family over the 22 years that they were separated?
  - What was his life like, being separated from his family all those years?
  - What is he most proud of?
  - What does it mean to him for his family to be re-united?
  - Since his wife, Sara, has returned to Mexico, he has gone to their home at least two times each year to try to convince her to return to live with him in *el Norte*.
Write a letter that you can imagine him writing to Sara, trying to convince her to come back.

- Margarita Rojas, and Adriana Reynaga (her daughter):
  - Margarita describes two families: one with her former husband, and one with her new husband, Pablo. Describe these families, and what her new family means to her.
  - What does Margarita want to tell the judge who is considering deporting her?
  - Why does Margarita decide to stay?
  - What does family mean to Adriana?

Class Activity: Analyzing Your Community Research

For the past several classes, you have been collecting and analyzing stories of immigrant families. As you discussed these stories, you have developed a broad framework through which to understand the immigrant experience. It is now time to put that framework with the context of economic, immigration, and social policy. It is time to see how personal stories can inform us about national history.

We would like you to read “Past and Current U.S. Immigration Policy” (In the Thematic Unit Materials) as well as other resources you identify, and write a paper that answers the following questions: How was your family's history impacted by U.S. policy? Was it impacted in the same way as the Mexican Immigrant population in Espejos y Ventanas / Mirrors and Windows? Based upon your research, what was the effect of these immigration policies on Mexican immigrants versus your own family (if they are not Mexican)? Do you believe each immigrant population was treated equally? What would it mean for everyone to be treated equally?

Final Report(s):

Ultimately, researchers produce a final report of their findings. Depending on their interests, these final reports can be paintings, short stories, or academic essays. There are many ways, then, for you to show others what you have learned about the “American Dream”. Here are several possible projects:

You might revise your essay on immigration policies and how they impact families for the school or local newspaper. Or you might collect the oral histories developed by your class and turn them into a booklet or community display at the local library. It would also be useful to develop an “Oral History Handbook”-- a how-to guide for students who might take on this work in the future.

Finally, you might also try to represent what you have learned through creative writing. For example, you might write in response to the following scenarios:

Your father has been working in the United States for ten years, and has been home five times. Write a letter to the President of the United States requesting permission for your family to join your father. What would you say to convince him to allow your family to be together in the U.S.? What would you say to convince him that allowing your family to come north legally is good for the United States as well as for your family?

You are 16 years old, and have decided to leave your family and hike through the desert to work in the United States. Tomorrow morning you will take a bus to the border, where you will meet a coyote who will take you and 20 other Mexicans across. You and your family are up all night waiting for morning to come, for you trip to begin. Write a dialogue about what you say to each other. As you leave you turn around and look at your mother and younger siblings one last time...what are your last words to her before getting on the bus? What are your thoughts as the bus pulls away?
You have been working as a farmworker and living in the United States now for three months. Write a letter home to your family, tell them about your life in el Norte.

You are the 12 year old daughter of a farmworker who has lived in el Norte for the last ten years, and comes home every two years. Write a letter to your father. What would you say to him?

Whatever format you choose, be sure it expresses the full insights you have gained on this topic.
Sidebar: What's in a Song?

Music is very important to many of us. Usually when the editors of Espejos y Ventanas / Mirrors and Windows interviewed the narrators, there was music playing in the living room or kitchen or restaurant. Several of the narrators (Carlos Diaz, Samuel Savala, Jesús Villicaña López) were asked to bring tapes or CDs of their favorite songs to the next interview session. We recorded the songs and asked the narrators why they were their favorites, what it reminded them of to listen to the songs, how the songs made them feel. The lyrics to the songs are in the book.

Read the sections in the above stories where the narrators discuss their favorite music.

- What kinds of songs did they pick?
- How were they different? What does this say about the narrators?
- What did the lyrics say: what were their themes?
- Why were these songs important to the narrators?

Now, how about your music?

- Pick your favorite song.
- Ask someone from a different generation to pick their favorite song, the one song they would want to take with them if they were leaving home.
- Ask yourself and the person you interview the following questions:
  - Why is this your favorite song?
  - What does it remind you of?
  - When do you listen to it?
  - How does it make you feel?
  - When do you like to play it?
- Bring the songs to class (CDs or tapes, or tape recordings).
  - Play them for each other and discuss the answers to the above questions.
  - What do these songs say about who we are and what is important to us?
  - How do we use music as a way to get through hard times?
  - What is common or different about the importance of music in our lives, and about the kind of music we like?

Corridos are traditional Mexican ballads, songs that often tell stories about famous heroes or important historical events such as the Mexican Revolution, or even small events that are part of the history of a community or a family. The corridos are sung to remember, celebrate, and inspire. In some ways they are similar to many Irish ballads.

- Read the Corrido of César Chávez, in the story by Carlos Diaz, and discuss the following questions:
  - Who was César Chávez, and why was he important in American and Mexican history? What was his dream?
  - What does the refrain, And although you don’t want to believe it my friend/ this happened in the United States, mean?
  - Why do you think this corrido is so important to Carlos Diaz?
- Now take your turn at writing a corrido, a ballad.
  - Pick a topic that is important to you--possibly an event or person you learned about when you got the story of your family’s coming to America.
  - Or take one of the stories in Espejos y Ventanas / Mirrors and Windows, and write a corrido about the narrator’s life.
  - Or write a corrido about a hero of yours: a ball player, a singer, a soldier, a relative. Or about a sad event that happened in your family, or community, or to a friend.
- Write at least ten lines of the song.
- Share it with the class; share it with your family.
- Does anyone want to try it with music?
- Put the corridos into a computer, add photos, make a book.
Theme: The American Dream

Unit Overview: A recurrent theme in all of the stories in *Espejos y Ventanas / Mirrors and Windows* is the dream of coming to the United States, of the opportunity to participate in the "American Dream". The reality of the United States, however, soon calls that dream into question. In this unit, students will begin by coming to a common understanding of what constitutes the "American Dream." They will then explore the reality faced by Mexican immigrants through close reading of individual narratives and economic/legal data. Finally, they will be asked to represent their new understanding in either an academic essay or creative writing exercise. They will also learn about an important component of American democracy: people advocating for their rights.

Literacy/Research/Advocacy Skills Developed:
- Defining Terms
- Reading Critically
- Analyzing Statistical Data
- Undertaking Extended Research Projects
- Developing a Strategy for Advocating for Change

Class Discussion: The American Dream

Over the next several days, you will be asked to do research on the “American Dream”. We will be trying to answer the question, “Who can achieve the American Dream?” and “Why is it easier for some people more than others?” Many of us already have some understanding of this “dream.” Every day on television or in magazines, people are described as having achieved it. Just think of how athletes or the latest pop-stars are described. Certainly, many of the individuals in *Espejos y Ventanas / Mirrors and Windows* came to the United States with the hopes of living that “dream”.

Before we can begin reading the stories in *Espejos y Ventanas / Mirrors and Windows*, however, we might stop and try to define that “dream”. Indeed, one of the first bits of work a researcher does is to define their “key terms”. For although everyone has a sense of what the “American Dream” means, not everyone has the same sense. Not everyone agrees on what it means to achieve it. By taking time to define the term with your classmates, you will begin to see where you stand in this debate—what your unique contribution will be. In doing so, you will also begin to be someone who can make an original contribution to the discussions about what it means to be ‘successful” in the United States.

To begin, we would like you to get a piece of paper and to write a list of what it means for someone to achieve the “American Dream”. Once you have completed this list, we will talk as a group, listing common ideas/terms on the board, discussing/debating what should be included/excluded.

You should be sure to take notes on this discussion. You will need it for work later in this unit.

Class Activity: The Dream Collage
- We are constantly surrounded by images of the “American Dream.” Having developed a list of key attributes of this “dream,” we would like you to work with some of your classmates on a collage called *The American Dream*. One of the goals of a collage is to bring different ideas and images together. In a sense, this will be your first attempt to move your “list” into an argument—a concentrated analysis of an issue. Cut out photos and headlines from newspapers, magazines, etc. Use pencils, crayons, markers to highlight different terms or aspects of the dream. Use the computer to download images
and create words. When you are done, we will hang these collages on the board and discuss what “argument” each is making about the “American Dream,” and how words and images become symbols that represent the elements of the dream.

Class Discussion: Reading the American Dreams in *Espejos y Ventanas / Mirrors and Windows*.

- So far we have tried to define the “American Dream” and to capture that definition in an initial argument (our collage). We are now ready to analyze how the narrators in *Espejos y Ventanas / Mirrors and Windows* defined the “American Dream” and how, through their lives, they created an argument about its meaning and importance. In some ways, their life is a collage of activities that they hope represents that dream.

In every one of the stories in *Espejos y Ventanas / Mirrors and Windows*, the narrator talks about the dreams that brought them and their family North. Review the stories you have read, and talk about the dreams of the narrators. Stories you might especially want to read are Carlos Diaz, Sara Rosas, María Serrato de Zavala, Salvador Garcia, José Luis Villagómez, Jessica Morales, Margarita Rojas, Efrén Hernández and Mayra Castillo Rangel.

We would like you to return to your groups once again and try to answer the following questions.

- What were the dreams in each of these stories?
- Who were their dreams for?
- How did they achieve their dreams? What were their disappointments?
- What were the barriers that made it difficult to achieve their dream; what and who helped them along the way?
- What sacrifices did they have to make to try to achieve their dream?
- Knowing what they know now, do you think they would have done it all over again—that they would have come North?

We will then discuss these questions as a whole class. Remember, a good researcher is able to point to where she found her facts. Be sure to underline parts of the stories where you found your answers. Be prepared to share these parts of the stories with your classmates.

Once again, be sure to take notes on your discussion.

Class Activity: First Draft of Findings

We are now ready to begin putting our research into written form—into a form that is easier to share with others outside of our class or school. Some people call such writing “findings”—this writing shows what you have learned so far. Using your classroom and reading notes, we would like you to present your findings to the following questions:

What is meant by the American Dream? How do the stories in *Espejos y Ventanas / Mirrors and Windows* show the possibility of individuals achieving that dream? How do the stories show the difficulties of achieving that dream? Be sure to include quotations from the stories to support your argument.

Class Discussion: The American Nightmare

- Up to this point, most of our research has been based upon our collaborative effort to define the “American Dream” and our examination of the personal experiences of Mexican immigrants. One of the lessons we learned in examining their stories is that not everyone achieves the “American Dream”. Indeed, for many Americans and immigrants, the “American Dream” has become the “American Nightmare”, the dream has gone
wrong. In order to understand why this is the case, we will need to examine a different set of materials—economic and political data about Mexican immigrants. We will need to take our personal opinions and those of the narrators in *Espejos y Ventanas / Mirrors and Windows* and place them next to statistical data about immigration, job opportunities, and political rights. With this new information, we might finally be able to answer the question of who is most likely to achieve the “Dream”.

We would like you to return to your groups and read “Quick Facts about Immigrants in the United States” (see Thematic Unit Materials). This document discusses general immigration trends as well as specific facts about Mexican farmworkers. If you wish, use other resources listed to research more information. Examining the data, we would like you to discuss the following questions: Who are Americans for whom the dream has gone wrong, and why? Why does the dream become a nightmare for some immigrants? What are the components of this nightmare?

We would then like you to consider how this data changes your understanding of the individuals in *Espejos y Ventanas / Mirrors and Windows*.

- What did the Mexicans in the book gain by coming here?
- What did they give up by coming here?
- Why do you think some want to return to Mexico?
- What do you think the future of their children will be?

Once your group has developed answers to these questions, we will discuss them as a class.

**Class Activity: The Nightmare Collage**

Make a collage, *the American Nightmare*, and compare it to the *American Dream* collage.

**Class Activity: The DREAM Act**

Currently (January, 2006) students who were born in another country and enter the United States without legal documents are excluded from many rights that would make it possible to get a college education. These students do not have rights to get federal loans or scholarships or work-study, and most states deny them rights to state loans or scholarships. They must also pay out-of-state tuition, even if they have lived in the state for many years. Out-of-state tuition is often twice the cost of in-state tuition. Last year 65,000 students who fit this category graduated from high school year, and many of them were not able to go to college because they could not get the financial aide available to other students. A federal law has been proposed, with wide support from Republicans and Democrats, which would give foreign-born students the right to financial aid. This is called the DREAM (Development, Relief, and Education for Alien Minors) Act. Besides making financial aid available to students, the Act will also make it possible for students who complete two years of college or two years of military service to become permanent residents, and eventually, citizens.

Immigrants’ rights organizations around the country are planning a campaign to convince the senators and representatives to vote YES for the DREAM Act. The campaign includes (1) collecting personal stories from students about their dreams and how the DREAM Act will help them achieve those dreams and contribute more to society; (2) collecting petitions with signatures of people who support the Act; and (3) meeting with legislators to ask for their support for the Act when it comes up for a vote.

Your personal stories, your dreams and hopes for the future, are probably the most important thing that will convince the legislators to vote SI for the DREAM Act. Each student should write their Dream Story (try to keep it to one page or so):
• How did you come to the United States, and how long have you lived here?
• What do your parents do here?
• Describe your school, what grade you are in, what you like to study.
• Describe any special skills or talents you have (like mathematics, science, art, music, sports, etc.).
• What are your dreams for the future?
• How can the DREAM Act help you achieve your dreams?

The class can put each story on a piece of paper, and combine the stories into a booklet. (We suggest that students who do not yet have legal documents make up a name. Although nothing is likely to happen if you use your real name, until you have your documents we recommend not taking any chances.)

• Read the stories to each other, discuss how they are the same and how they are different.
• How do these stories reflect the themes in the American Dream Collage?

Develop a plan, a strategy, for convincing legislators to vote for the DREAM Act.

• How can your stories be used to give a human face to the Act?
• How can you involve other students in your school?
• How can you involve your community? What institutions in your community might be interested in working for passage of the Act (such as churches, etc.)?
• Identify local immigrant’s rights organizations in your area, learn how they are working to get the DREAM Act passed, tell them what you are doing, find out how you can work together. (See page 41 for a list of some pro-immigrant groups.)

Final Report(s)

Ultimately, researchers produce a final report of their findings. Depending on their interests, these final reports can be paintings, short stories, or academic essays. There are many ways, then, for you to show others what you have learned about the “American Dream”. Here are several possible projects:

Consider making a mural in your school, using the collages you have made. Work with your art teachers, outside artists, get companies to donate paint and brushes. Have an opening for the collage(s) or mural, invite parents and other students, and discuss the images and symbols in your work. Use the event to sponsor a public discussion of the “American Dream” and “immigration.”

Write an editorial on immigration to your school or local newspaper.

Return to the first draft of your findings. Using the argument developed there, add a section focusing on the economic and political reasons why the American Dream can be difficult to achieve.

Write about what you have learned in developing a campaign to achieve passage of the DREAM Act, what that means about learning to advocate to improve your own life.
Sidebar: What’s Your Point of View?

There are many players in the drama of Mexican immigrants coming to the United States. The stories in *Espejos y Ventanas / Mirrors and Windows* are told from the point of view of the immigrant, of the person who came to *el Norte* in pursuit of their dream. Some of the women interviewed also talk about what it was like to be left alone in Mexico with their children while their husbands worked in the U.S. Other actors are dramatically affected by the decision of the narrators to migrate. Each student, or small groups of students, should choose one of the following narrators, and re-tell their stories from the following points of view of participants in the adventure of Mexicans coming North.

- The mother or sister of Jesús Villicaña López
- The children of Salvador Garcia or Carlos Diaz
- The Chicano Border Patrol officer who caught Salvador Garcia
- The judge who is about to decide on Margarita Rojas’s deportation order
- The two growers who hired José Luis Villagómez: one who fired him, the other who promoted him
- The administrative law judge who oversaw Salvador Garcia’s hearing for a green card and asked him to sing *La Bamba* to prove he was Mexican
- The Anglo kid in Jessica Morales’ class who thinks Mexicans should go home
- The coyote who brought Carlos Diaz across the border
- Write the speech that the mother of Mayra Castillo Rangel give at her graduation from college
- The owner of Kaolin Farms, where the farmworkers formed a union and went on strike
- The school counselors of Jessica Morales and Mayra Castillo Rangel who encouraged them to seek their dream
- José Luis Villagómez’s GED teacher
- What other points of view do you think are interesting in the book? List them, consider writing from these points of view.

Now read these other stories, these points of view, out loud.
Unit Overview:

*Espejos y Ventanas / Mirrors and Windows* contains many vivid accounts of crossing over the border from Mexico into the United States. In the following unit, we use these stories to present to students the challenges and benefits of close analytical reading. First, we introduce the concept of close reading. Next, we ask students to undertake a close reading of the above mentioned narratives. Here we ask them to pay particular attention to the metaphoric or poetic language/images. We then contrast that with the more research-based language of the introduction. In effect, we use the insights gained about language from close reading to engage the students in a conversation about language choice. Finally, we provide exercises for each of the narratives that embed the concept of close reading with the demands of precise language-use in writing.

**Literacy/Research Skills Developed:**
Reading Analytically

**Class Discussion: Border Language**

Crossing over the border from Mexico to the United States for the first time is a significant rite of passage for Mexican immigrants. It is a physical passage, traveling thousands of miles to reach the border, walking through the mountains and desert to get to a safe house, finding a way to your destination to begin work. It is also an emotional and spiritual rite of passage, leaving your family, being alone in a hostile and dangerous environment, suddenly being a stranger in a land where you don’t speak the language. In fact, as the passage continues, each immigrant begins to be surrounded by a whole new set of language – *mojado*/wetback, *la linea*/the line. Suddenly, s/he is a foreigner (*extranjero*, the Spanish word for foreigner, has the same root as *extraño*, which means stranger). Another word for stranger in Spanish is *desconocido*—an unknown person.

It is little wonder, then, that the language of the crossing over stories are vivid and powerful. They reflect an attempt by each individual to translate their experience between two different worlds and to speak to two different populations simultaneously. They are literally “crossing over” between languages. Being able to see this shifting language—this act of translation—requires close reading, however. Close reading is when you imagine that every word is chosen with incredible care. As a reader, you attempt to figure out why that word was chosen over another. Who was the speaker trying to address? Who was his/her audience? Why was that the most effective term.

Before we begin looking at particular stories, let’s experiment with close reading by looking at a “*Indocumentado / Undocumented,*” a poem by Enrique Cortazar, a poet and Mexican diplomat, on page 7 of *Espejos y Ventanas / Mirrors and Windows.*

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Alone,
Facing foreign lights
He hears whispered voices, distantly;
This bridge takes you oblivion,
It changes your name.

Nothing will be yours now.
Listen to the departing train,
The wind rubbing against the evening,
Nothing will be yours now
And when you return
You’ll bring under your fingernails, your touch, your breath,
```
The feeling of having visited
The underside of your dreams.
Nothing will be yours now
As were the games of childhood,
Those village gardens
The same memory.

How does he describe the feeling of crossing the border? Who is Cortazar trying to talk to? How do the words address the audience? What words might we use to describe the experience of crossing over the border? What images are most powerful in this poem? How do they express both the physical and emotional elements of “crossing over”?

Class Activity: A Corrido

- Write a poem or corrido about this rite of passage, about la aventura a el Norte, the adventure to the North.

Class Discussion: Border Crossings

The stories of Carlos Diaz, Samuel Savala, Salvador Garcia, Jesús López, Jessica Morales and Mayra Castillo document in vivid detail the trip to the other side – of leaving family to become “unknown.” Like Cortazar, their language is seemingly simple, but also highly poetic. We would like you to pick one of their stories. Read it closely for moments where you think they are choosing their words very deliberately—those moments when they are struggling to speak to a particular audience about a very complex topic—crossing the border. What terms do they use? Why those terms over others that we talked about in class? Does their language become poetic? Do they use metaphors or similes to describe their experiences? Why might this be the case?

Here are some places to start:

- Carlos Diaz was robbed coming across the border, so he had no money. He and his companions slept in the cemetery, because it was safe. He says, “My ‘hotel’ was a cemetery, where I slept on top of a crypt.”
- The narrators often refer to themselves as mojados, or wetbacks. Historically, Mexicans often crossed over the Rio Grande River (the Mexicans call it the Rio Bravo—the wild, harsh river), so they got wet, or mojado. However, now most immigrants cross through in the desert, where they pray for rain to make them a little mojado.
- Powerful words that are used for describing the trip, one word or phrase conjuring up all sorts of images for those who have made the trip, almost code-words: el Norte, la línea (the line), el otro lado (the other side), el río (the river), el desierto (the desert), la frontera (border; literally--the frontier). These images are psychological as well as physical.
- Perhaps the best metaphor is that of el coyote, the wily, sneaky guide who takes people across the border (for big bucks), who knows the terrain and who to pay off and the best trails to el Norte; someone who people have to depend on, but can never really trust, who may get you there, or may rob you and leave you in the desert, who gives you no money-back guarantees if you get caught and sent back.

Be sure to have at least three examples of such careful language use to share with your classmates.

Class Activities: Written Responses

It is now time for you to practice the careful language choice you have been studying. Choose one of the following scenarios and respond to one of the writing prompts. Write a one-page statement on who you were addressing in your writing and why you chose to create the voice you did. Be prepared to share your writing with the class.
La Aventura:

The journey, “the adventure” through the desert is dangerous: over 300 Mexicans are found dead in the deserts of Arizona, New Mexico and Texas each year, and the U.S. Immigration Service estimates that many more just disappear and are never found. Almost half of the bodies found in the desert are never identified or claimed by relatives back home. They are buried in pauper’s graves in Tucson, Arizona, and Del Rio, Texas, with a small cross and a 3"X5" note card that states the date and location where they were found.

- Describe the dangers that the narrators faced on their trip North.
- Imagine that a letter home was found in the back pocket of one of these travelers, written in the desert after he finished his last jug of water. What would he say to his family, knowing he would never see them again? Write the letter.
- Write an obituary for this “unknown immigrant”. Or write an epitaph to go on his or her cross.

The Border Patrol/ La Migra:

Salvador Garcia tells the story of being arrested by a Border Patrol agent who is Mexican American. At least 75% of immigration service officers on the border are Mexican American, hired because they speak Spanish and know the community. These agents have roots in Mexico: within recent history (often within one or two generations), their parents or grandparents came across the border to live the “American Dream:. They also often have many relatives south of the border, still living in Mexico. After arresting Salvador, the Border Patrol agent finally agrees to take off his handcuffs, and let him eat in a Burger King. Salvador offers to pay for the meal, but instead the officer pays for the meal and gives him $20 to use for his next attempt to cross over; then takes him back to Mexico.

- Describe what Salvador must be thinking, being arrested by a fellow Mexican who has made it to the other side? What would he want to say to the officer?
- Why did the agent give Salvador the money, and let him eat? Why did he send him back to Mexico? What might have he been thinking as he drove home to his family in San Diego?
- This is a powerful story of the complicated sympathies, divided loyalties, dreams that are part of the encounters along the border. It contains the irony and tension and contradictions that make for a great short story, poem or corrido. Try your hand at it.

A Game / Un Juego:

Jessica Morales (now age eleven) tells about crossing through the desert with her mother when she was five. Even though they were caught and sent back, she says “…it was so fun…”.

- Why did she enjoy the trip?
- How do young children use imagination and play to protect themselves in frightening situations?
- Without knowing it, Jessica and her family created a metaphor for their experience: the Treasure Hunt. What was the treasure? Who were the hunters? Who were the hunted? Who was guarding the treasure? Was the treasure found?

Class Discussion: Language Choice

Almost everyone accepts that poetry is the result of very careful language choice. It is assumed that each word in poem is there for a specific reason--to send a specific message. When it comes to other types of writing, such as historical or informational writing, people seem to take a different opinion. A lot of times, this writing is described as “wordy” or “boring”. Every type of writing though is the result of careful language choice and revision.
Return to your small groups and look at the Introduction to Espejos y Ventanas / Mirrors and Windows. One the one hand, the introduction seems to be just a straightforward attempt to provide information and historical details necessary to understand the stories that follow. Our work with Cortazar’s poem and the some of the book’s stories has taught us to recognize that it might not be so straightforward. The writer’s choice of words (immigrant versus wetback) lets us know his own opinion of issues such as immigration and labor. Go through the introduction and find places where you think the writer’s language choice seems neutral, but actually expresses his personal opinion. Discuss why you think this is the case.

Be sure to have three examples to share with class.

Class Activity: Revising Attitudes

As we discussed, even informational writing is the result of precise language choice – choices which demonstrate a writer’s particular stance. For this activity, we would like you to read the following paragraph. Then by changing or adding particular words in the paragraph, we would like you to make the paragraph reflect the following attitudes:

1. An anti-immigrant attitude
2. A pro-immigrant attitude
3. A Mexican Immigrant’s attitude

Here is the original paragraph:

In the 1900s The U.S. government introduced blockade-style border control policies along the U.S.-Mexican border. They doubled the force of officers patrolling the border (to more than 20,000), have included the US military in the operations, and have used military strategies to try to prevent people from entering the country (building a 12 foot fence for hundreds of miles east from San Diego ands west from El Paso, using trenches and barbed wire, doing sweeps of Hispanic-looking people within 100 miles of the border, using high-tech equipment similar to that used in the war in Iraq, etc.) This has resulted in driving immigrants into the deserts of Texas, New Mexico and Arizona, resulting in over 300 known deaths by heat each year for the last five years. Over 1 million immigrants are apprehended trying to cross the border each year; however over half a million find a way through the blockade.

Be prepared to read your revised paragraphs to the class and justify your language choice.
Sidebar: What’s in a Word?

Words are powerful: they can be the seed of an entire story, can conjure up powerful images and emotional reactions. What are the stories behind the following words? What do the words mean to you, how do you react to them? How are they same, how are they different? Why do you react that way? What assumptions do we have that makes us react that way?

- Wetback (Mojado)
- Illegal alien
- Illegal
- Undocumented immigrant
- Deportee
- Green Card
- Citizenship
- Mexican
- Arab
- Englishman
- Border Patrol
- La migra
- Taxes
- Think of some other words in the stories that have powerful meanings and produce strong reactions
Theme: Work / el Trabajo

Unit Overview:
By far the primary reason that immigrants come to the United States is to find work, to support their family back home and in the U.S., to create a better life for their children. So it is not surprising that work is an important theme in Espejos y Ventanas / Mirrors and Windows. It is difficult, however, for many students to understand the actual working conditions of farmworkers. In this unit, we engage students in a set of exercises (written, analytical, and hands-on) that provide a window into these conditions. First, students will consider the role of Mexican immigrant labor in the United States. Next, they will engage in activities designed to highlight the actual working conditions. Then they will be asked to put these working conditions in a national context. Finally, students will be asked to develop an advocacy campaign on behalf of one of the individuals featured in Espejos y Ventana / Mirrors and Windows. (Students may use the additional information provided in the Thematic Unit Materials section of this guide. The work can also be expanded into a larger research project.)

Literacy/Research Skills Developed:
- Analyzing Statistical Data
- Reading Analytically
- Defining Terms

Class Discussion: Tell me, who will do the work?
In his story Salvador García says, “If the government is thinking about kicking out those illegal people, sending them back to Mexico or El Salvador…tell me, who will do the work? Americans will not work for $6.50 an hour…The people who work picking mushrooms or work in hotels or restaurants, most of them are Mexican…”
- Is he right? Do we need Mexicans and other immigrants to do certain kinds of work? Why or why not?
- What would happen if, as some organizations want, all of the undocumented Mexican workers were deported?

Watch the movie, A Day Without a Mexican (out on CD) and discuss.
- What attitudes does the Anglo community in Los Angeles have towards Mexicans? What are the attitudes of the Mexicanos towards the Anglos?
- What role does the Mexican community play in L.A.?
- What happens when all of the Mexicans disappear? How does the economy function? Do attitudes of the Anglos change? Why or why not?
- What do you like and not like about this movie?

Class Activity: Working Conditions

Piece Work: Carlos Díaz, Jesús López and Efrén Hernández describe being paid for doing piece-work when picking mushrooms. Workers who do piece-work do not get paid by the hour; they get paid by the quantity of work they do, such as the number of baskets of mushrooms they fill, the number of bushels of apples picked, the number of pockets sewn on a pair of Levis, etc. This is called the piece-rate. Usually, the supervisor sets a minimum of pieces you must do per hour to stay on the job; anything you do over that you get paid extra for.

Class activity:
- Materials: marbles, a bowl of dirty water, paper cupcake molds (eight molds per student), a small rag for each student, a timer or watch.
• Activity: The teacher dumps several hundred marbles in dirty water, then explains that the “piece-work” is to use a rag to wipe the marbles clean. Put 10 marbles in each “basket” (the cupcake molds). To keep your job you must fill at least 1 basket per minute, or 5 baskets in 5 minutes (60 baskets per hour). You will be paid 10 cents per basket, or the equivalent of $6.00 per hour, if you clean the minimum amount of marbles. For every basket you pick over the minimum, you will be paid an extra 10 cents. We will do this exercise for five minutes, during which time you will have to fill a minimum of 5 baskets (50 clean marbles). If you do not do this, you will lose your job. Teacher sets the timer at 5 minutes, and the students begin to work. After 5 minutes the teacher stops the work, “inspects” the marbles to be sure they are clean, and throws out those that are not. Students that have more than 5 dirty marbles are fired.

• Speed-Up. In piece-work the supervisor can change the rules: he or she can say that now in order to keep your job you have to fill 65 five baskets per hour, instead of 60, for which you will still be paid the same $6:00. A variation of speed-up occurred at the mushroom farm where Carlos Diaz and Efrén Hernández worked: the employer increased the size of the basket that had to be filled with mushrooms, requiring them to fill the same amount of baskets per hour, without increasing the piece-rate. Thus, the workers had to pick more mushrooms for the same amount of pay. This speed-up was one of the important reasons that the workers went on strike.

Now return to the piecework exercise using small bowls instead of cupcake molds.

Reflection Exercise: Analyzing Factory Labor Practices

The Piece-Work and Speed-Up experiences were designed to give you a sense of the labor conditions for agricultural workers. After performing this work, how might you answer the following questions:

- What did it feel like to be doing piece work? What would it be like to do piece work like this 12-14 hours per day?
- What would it be like to clean the marbles under the sun when the temperature is 85-95 degrees?
- What would it be like to clean the marbles in the dark, using a headlamp (such as many mushroom workers do)?
- What are the advantages of doing piece work? What are the disadvantages?
- Can you name other kinds of work that uses piece work (examples: assembly plants, such as electronics, parts production, clothing)

Class Discussion: National Labor Policies

While individual factories might have different working conditions, every factory is subject to federal law. It is the role of the federal government to ensure that all workers are accorded basic wage, health, and safety rights, that employers meet certain standards. In the following examples, we would like you to discuss how the specific example of Mexican agricultural labor relates to these federal standards.

• Minimum wage:
  Some data:
  o The minimum wage in the United States is currently $5.15 an hour.
  o The minimum wage has not changed since 1997, while the cost of food, housing, clothes, transportation etc. has increased at least 20.1% during that time.
  o Each year the government sets guidelines for “The Federal Poverty Level” based on what an individual or family needs to buy enough food, clothing and pay rent.
Currently (2005) the federal poverty line for a single person is $9,570 a year; and for a family of four it is $19,350.

- Working full-time (40 hours per week), a person works 2000 hours a year.
- Look at the income data in the Appendix. What percentage of farmworkers make an annual salary greater than the poverty level?

Let's do some math:

- If a person works 40 hours a week at minimum wage (such as people who work in fast food restaurants, hotels, and many farmworkers) how much would they earn in a year?
- How many hours a week at minimum wage would someone have to work to earn an income equivalent to the federal poverty level? How many hours would they have to work to support a family of four and keep them at or above the federal poverty level?

Discussion:

- What do you think the minimum wage should be? What should go into calculating it?
- What are the consequences to employers, the community, and employees of improving the minimum wage? Of not providing a living wage?

- **Overtime:** In the 1930s the National Labor Relations Act guaranteed that people would be entitled to time-and-a-half overtime pay after working forty hours per week. Thus, if you make $6.00 an hour, after working forty hours that week you get paid $9.00 an hour. A very few job categories were excluded from the right to overtime pay, including “agricultural workers” and domestic workers. Salvador García and Jesús López often work 70-80 hours per week, and don’t receive overtime. However, María Serrato de Zavala describes working up to 70 hours a week in the packing house, and receiving overtime pay after forty hours. She receives overtime pay because the packing house is officially considered “factory work” and not “agricultural work”.

  - Why do you think “agricultural workers” do not receive overtime pay?
  - Do you think this is fair? What do you think the labor policy should be for farmworkers concerning overtime pay?
  - One of the major victories for employees over 50 years ago was to achieve legislation that established the 40 hour work week. Many farmworkers are often required to work 60-80 hours a week. Would you be willing to work that long, for a long time?

**Class Activity: Writing for Power**

Up to this point, we have been engaging in discussions and exercises that were designed to give us a national context for the labor/working conditions of Mexican agricultural workers. This discussion has focused on the cultural attitudes and legal policies. It is in the everyday experience of the workers, however, that we can best see the impact of these policies. For this activity, we would like your small group to choose one of the following case studies for further examination.

Once you have thoroughly discussed the case (answering and engaging with the questions involved), we would like you to consider how writing might be used to advocate for a particular response. In particular, we want you to imagine that you have been hired by one of these individuals to create a campaign on how to improve their working conditions. Who would you need to write to? The employer? The community? The Government? What language should you use? Formal? Personal? English? Spanish? Where should you try to get published? Newspapers? Flyers?
Be prepared to show your portfolio to the class and explain the details of your advocacy campaign.

The cases for discussion:

• “Life in the camps was very sad”. Carlos Diaz, Samuel Zavala, Jesús López and Salvador Garcia talk about living in the farmworker camps.
  o Describe their living conditions.
  o How are these conditions similar to living conditions that immigrants endured 100-150 years ago?
  o Is this the “American Dream”?  
  o Jesús López describes the loneliness at night of sleeping in one room with eighteen other men, and describes how much he misses his family. Write a short letter from Jesús to his family, describing life in the camps. What would he say to make himself feel better?

• In his story, José Luis Villagómez talks about being treated abusively by one employer when he first came to work in the mushroom barns, primarily because he could not speak English, and did not understand the instructions. Then he talks about his first day at work on his second job, where the owner of the farm brings him a cup of coffee and a doughnut. They cannot talk to each other because of the language barrier. Write a brief monologue of what José would say—if he spoke English-- to his boss who treated him badly. What would he say to the boss who treated him well? What did the boss who treated him well gain?

• The following stories have vivid descriptions of working conditions in the mushroom barns. Carlos Diaz, Samuel Savala, Jesús López, Salvador Villicaña, Efrén Hernández In some farms the working conditions are better than others.
  o Describe the working conditions in these stories.
  o José Luis Villagómez describes how he has great loyalties and respect for his employer, for whom he has worked for 15 years. Describe what it is about his working conditions and relationship to his employer that makes José glad to work there?

• Salvador Villicaña and Salvador Garcia state that often labor laws are not complied with, nor are they enforced by the state and federal authorities.
  o Give examples of how laws are ignored in these stories.
  o Why do you think they are ignored?
  o What keeps farmworkers from insisting that their legal rights are respected?
  o What can they do to assure that their rights are respected?

• Carlos Diaz, Salvador Garcia, and Efrén Hernandez following the example set by César Chávez in California, were involved in organizing a union at one of the largest mushroom farms in Kennett Square.
  o Why did they go on strike and organize a union?
  o What risks did they take?
  o Did their working conditions improve?
  o If you were on the union bargaining committee, what would you put in your contract (think of wages, working conditions, benefits, living conditions)?
  o Read the Corrido of César Chávez again. Write a corrido about the mushroom workers strike.
  o Read the last page of Efrén Herández’ story (bottom of page 166 and all of page 168 in Spanish; bottom of page 167 and all of page 169 in English): this is pure poetry, almost a corrido in itself, from a man with two years of formal education.
Sidebar: The Dream of Citizenship

The Green Card: the Dream Fulfilled

The “Green Card” (which is no longer green) is a document stating that the holder has legal status as a permanent resident in the United States. It is also the first step on the road to U.S. citizenship. Samuel Zavala and Salvador García tell about their dream shared by many Mexicans who come North, of attaining their green card for themselves and their families.

- What does finally attaining their green card represent to Samuel and Salvador? What did it take to get their green card? How do they benefit by having a green card?
- Salvador describes having to sing La Bamba to the judge before she would authorize his green card.
  - How do you think he felt while singing the song? What stereotype did the judge invoke by demanding he sing this song? What do you think he really wanted to say to her at that moment?
  - Can you think of other similar racial/ethnic stereotypes that exist in our society?
  - If you like corridos: think about writing a corrido about the day Salvador Garcia got his green card.

Deportation: the Dream Denied

Read Margarita Rojas’ story about receiving her deportation order.

- In the context of the rest of her story, what does the deportation order mean to her? What did the order mean about her dream? About her family? Her future? The future of her children? How does she describe how she feels?
- Read the paragraph where she says what she would like to tell the judge at her deportation hearing (page 191 in English, 192 in Spanish). This, too, is pure poetry. It is similar to some of the speeches the great American Indian chiefs made to the American military officers who were controlling their destiny.
- Do you think she should have been deported? Why or why not?
**Theme: the Immigration Debate**

**Unit Overview**

Immigration is a national topic of debate. In this unit, we ask students to become participants in this debate—studying and advocating for a particular position. This unit is best undertaken after students have already completed some of the earlier units and sidebars.

**Literacy/Research Skills Developed**

- Analyzing Statistical Data
- Reading Analytically
- Undertaking an Extended Research Project

**Class Activity**

The introduction to *Espejos y Ventanas / Mirrors and Windows* discusses the U.S. government policy and strategy for preventing immigrants from crossing the border from the south (pages 21, 23 in English; pages 20, 22 in Spanish). The essence of the strategy is to make it as difficult as possible to enter the U.S., using tall metal fences, military-style operations, and now 20,000 Border Patrol agents. The concentration of forces and construction of fences has been effective in making the traditional crossing points over the Rio Grande in Texas and the California border much less passable, and has funneled the immigrants into the desert. The consequences of *Operation Gatekeeper* have been dramatic: as described in the introduction, over 300 deaths each year, and over 1 million people caught by the Border Patrol and sent back to Mexico each year. However the strategy has not achieved its goal of stopping the flow of Mexicans to the United States: the Immigration Service estimates that 500-600,000 Mexicans still make it across and enter the U.S. annually.

Review *Espejos y Ventanas / Mirrors and Windows* and the materials in the Appendix, and develop a list of the complicated issues surrounding the Immigration Debate. Discuss the following issues:

- Why do Mexicans leave Mexico for the U.S.? If they could stay in Mexico, would they stay?
- Do you think it’s possible to stop the flow of Mexicans north? Is it desirable to stop the flow?
- What U.S. policy strategies would encourage Mexicans to stay in Mexico?
- What is the responsibility of wealthy nations like the U.S. and many European countries to less-developed countries like Mexico or African nations?
- What does the U.S. gain by having Mexicans come to this country?
- What other issues are important to understand?
- The government has proposed several models of “Immigration Reform”. Research the legislative proposals, and responses of different organizations to the proposals. This is very easy to do on the web: type in proposals for immigration reform, etc., and follow the various paths, or go to the immigrant organization websites listed in the Selected Resources section of Thematic Materials. The class can list possible other “topics” that would lead you to information on line.

**Class Activity: The Debate**

- Form two groups: (1) Group I (give yourselves a name) will argue that the U.S. has to close the borders and stop illegal Mexican immigration. (2) Group II (what will your name be?) will argue that we need to reform the immigration law to allow for Mexicans to legally come to the United States. Involve in your discussion the issues listed above.
• Each group will clarify the arguments for their position. Use some of the information in *Espejos y Ventanas / Mirrors and Windows*, this syllabus, read the press, go on-line to find supporting arguments for your position.
• Each group will refine and organize their arguments, and elect two people to present them in a debate.
• The two groups hold a debate, invite class reaction, and hold a vote about which position won.
• Consider having this debate in front of the school, in an assembly, followed by discussion. Consider inviting your parents to a debate and discussion.
Sidebar: A Dramatic Reading

The stories in *Espejos y Ventanas / Mirrors and Windows* are powerful; but they are even more powerful when read out loud. Dramatic readings are easier to do than plays, because you don’t have to memorize the lines.

- Break into groups of 2 or 3, and choose a story in *Espejos y Ventanas / Mirrors and Windows* that you particularly like. Your goal is to shorten, or edit, the stories down to about 1200 words (about two to two and one-half pages, double-spaced typewritten). You can read 1200 words in about 8-10 minutes at a moderate speed. This is short enough so the audience will not get bored or antsy.

- Assign someone in the group to be the “actor”, who will read the story. The group should practice, and direct the “actor” to read the stories out loud. Remember: don’t read too fast; take your time with words—pauses, the spaces between the words—are very important, and help you emphasize important things; read clearly, in a loud voice; put yourself in the place of the person telling the story—this is their story. Time the reading of the story to be sure that it’s not too long.

- You might want to have the actor/reader dress in an appropriate costume (such as farmworker clothes) or include some props (such as a suitcase, or a hoe, or a greencard). If someone in the group plays an instrument, think about having background music (not too loud and not too fast) when the story is being read.

- Present the readings to the class; consider presenting the readings to the entire school, or to your parents.

- Also, if you have collected some oral histories from family or friends, consider doing a dramatic reading of those stories

- Invite the audience to respond to the stories, to ask questions. Think of some questions that might stimulate audience discussion, and assign students to ask the questions and lead the discussion.
THEMATIC UNIT MATERIALS

- Some Tips On Doing Oral Histories
- Quick Facts about Immigrants in the United States
  - General facts
  - Facts about farmworkers
- Why do People Migrate to the United States?
- Where Do the New Immigrants Work?
- What about Upward Mobility, Achieving the American Dream?
- Past and Current U.S. Immigration Policy
- The Anti-Immigration Movement: What People Are Saying
- Selected Bibliography, Web Sources
SOME TIPS ON DOING ORAL HISTORIES

In the section of this guide, entitled *Nuestra Familia*, we described exercises to prepare students to do oral histories of their families, focusing on their experience as immigrants to this country. Sometimes our families may have immigrated to the United States several generations ago, sometimes recently. If your family has lived here for several generations, then the interview will focus on family stories about when the family originally came to the United States.

This section will briefly discuss the components of doing an oral history with family members: (1) developing question sets and how to ask questions; (2) preparing for the interview; (3) some dos and don'ts when interviewing; (4) transcribing the tapes and editing the tapes; and (5) reviewing the transcript with the narrator; and (6) protecting the rights of the narrator.

Developing question sets:

Review the *Nuestra Familia* section, which assigns students to work in small groups to discuss sets of questions that focus on the immigrant experience of their families. There are two types of question sets: (1) introductory, general information; and (2) sets that explore themes.

- Basic information questions help break the ice to put the interviewer and interviewee at ease. Even though you may know each other well, often doing a formal interview may be awkward at first. Start off with easy questions: How old are you? Where were you born? How long have you lived where you live now? Where did you come from?

- Thematic questions explore topics in detail related to the immigration experience: Describe where you came from? What was it like there? Why did you or your family decide to come to the United States? What was the trip like? What was it like when you first came here? Could you speak English? Did you go to school, what was that like? What are your dreams for the future? What are the dreams for your family? Were there any disappointments? Would you do it over again, etc. These are the kinds of questions that students can explore and develop in small groups.

- Sometimes “historical artifacts” – such as photos, letters, recipes brought over, clothing, immigration documents, etc.—are an important part of your family’s immigrant experience. You can ask the people you interview to show you some of these. Asking questions about them often stimulates great stories.

Some tips about asking questions:

- Do not ask questions that can be answered with “yes” or “no”. You will get boring one-word answers. Example: “Was it hard to leave your family back in Mexico?” (“Yes, it was very hard.”)
- Instead, ask “open-ended questions” that ask the person to describe their feelings or experience. Example: “Can you tell me what it was like to leave your family back in Mexico?”
- Mix fact-finding questions with questions that explore the narrator’s personal experience and feelings. “In what year did you first come to the United States?” “Where did you cross over.” “Who were you with?”
- Don’t ask leading questions that tell the interviewee what you think the correct answer is. Example: “It must have really been hard to leave your family in Mexico, right?” Instead ask the open-ended version described above or the question that creates a scene as described below.
- Ask questions that put the interviewee into a scene, and asks her to fill in the details: Example: “Can you describe your last night with your family in Mexico, knowing that you were leaving them the next morning and heading North alone?” This question will get an even richer answer.
- Ask a mix of open-ended and fact-finding questions.
- Do not stay stuck to your prepared question set. One of the biggest mistakes that inexperienced interviewers make is to just ask the questions on their list, and not really listen to the answers. Pay close attention to the answers—listen carefully, so you can ask follow-up questions. It is often these questions that stimulate the most interesting answers. Don’t be afraid to temporarily abandon your prepared questions and improvise new ones. Example: “You mentioned that when you left home you took your suitcase and your guitar. Tell me about your guitar—why was it so important to take with you? What kind of music do you like to play? Do you still play music? Could we record some of the songs you like to play and talk about them at the end of this interview?” Suddenly you have gone in a whole new interesting direction. Other ways to expand
on answers is to say things like: “That sounds really interesting, can you tell me more?” or “What's a____?”, or “How do you use a____?”

- Don’t be afraid to ask difficult, probing questions. These are the questions that really get to who the person really is. It is good not to start with these questions; take your time and work into them as you and the interviewee feel comfortable and have explored less personal questions.
  
  Example: “So you lived separated from your family for ten years—can you tell me what that was like, and how you managed to stay connected to each other?”; or “You talked about the dreams that brought you here—do you think you’ve achieved those dreams? How and how not?”; or, “When you talk about this, you look really sad—can you tell me what you’re feeling?”

- Listen to the silences: If you ask a question, and there is no immediate reply—wait. Do not fill in the silence yourself. Often the silence means that the question is a good one, and is stimulating the interviewee to think more deeply about what he/she wants to say. Let the interviewee take her time and break the silence—this is part of normal conversation. If the silence continues, try asking, “Can you tell me what you’re feeling right now?”

**Preparing for the interview:**

- Be sure you know how to use your tape recorder, and have practiced with another student.
- Always use an external microphone, not the mic in the tape recorder. Keep the mic close to the interviewee.
- Be sure that the tapes are labeled with name, date, and sides.
- Be sure you have batteries and extension cords.
- Do a sound check with the interviewee before beginning the real interview—rewind the tape and make sure you are in fact recording and that the voice of the interviewee is clear.
- Before beginning the actual interview, put an introduction on the tape: “This is John Doe interviewing his grandfather Albert Buck about his experiences coming to America. Today is November 1, 2005.”
- If you think you may ever make the interview public, or use it for a paper, or deposit the tapes or transcripts in an archive for people to see in the future, it is essential that you get written permission from the interviewee to use his/her story in that way.

**Some Do’s and Don’ts when interviewing:**

- It is very important to establish rapport with the interviewee, to make them feel comfortable talking with you. Show the interviewee that you take his story really seriously, that their story is important to you: maintain eye contact, nod and smile with encouragement, listen carefully.
- Don’t talk about yourself—this is not your story. Even if you have strong ideas or feelings about what the person is saying, or have similar experiences, zip it. Your goal is to get the interviewee to talk about himself as openly as possible.
- Be careful of fatigue. Either you or the interviewee may begin to get tired in the interview. When you tire you will not be able to listen carefully and ask good questions; when the interviewee tires, she will not give complete, personal or thoughtful answers. Often your questions begin to become directed or “yes” and “no” questions; often the answers become less animated and detailed. This is a sign to stop for the day. If you sense that one or both of you is beginning to tune-out, just say, “I know these questions can be tiring. Your story is too important to miss these interesting details. Why don’t we stop for now, and make a date to talk again soon, so I can get your complete story?”
- Ending your interview. Think of a wrap-up question related to the themes you have been exploring. Examples include: “Looking back on your life and your decision to come to the United States, do you think it was worth it, would you do it again?; or (putting the same question into a scene) “If you had a friend in Mexico who called and said she was thinking of coming North, what would you tell her?”; or “How do you want to be remembered by your family?” Finally, ask the interviewee if there is anything else he would like to say. Be sure to thank the interviewee for sharing his story, and explain that when you have edited it you will come back and review it.

**Transcribing and editing the tapes:**

- This is often the tough, time-consuming part. It is important to type out on a computer what the interviewee said, word-for-word. Do not correct grammatical mistakes, or leave out starts and stops by the interviewee. Often it is easier for students to work in pairs doing transcriptions, with one student starting/stopping/rewinding/starting, etc. the tape, while the other student types up the transcript. This saves time and boredom.
• Often it is useful to edit the transcription to make a shorter, much more coherent story that will be much more readable. Or you may want to use quotes from the story in a paper you write up about the immigrant experience. If you do this, be sure to mention that this is an edited version, taken from a longer transcript.

Reviewing the transcript with the interviewee:
• When you have completed your transcript or your edited version, it is very important to review it with the interviewee, to get their approval. After all, it is their story, and they have the right to say “This is the story I want to tell.” They may want to add or delete things when they see what they have said in print.
• Some of the people you interview may not read well—in that case offer to read them their story paragraph by paragraph. Stop after each paragraph and ask if they approve, or want to make changes; then move on. Often hearing their stories read aloud can be a very powerful experience for the interviewees, confirming that they indeed have an important story to tell.

Protecting the rights of the narrator:
• The narrator should be fully informed about the purposes for the project, and what will happen to his/her story, photos, etc. Will their stories be published, read out loud, put in an archive (such as a library) for other people to read and use? These details should be explained to the narrator before doing the interview.
• The interviewee should sign a release form, which clearly describes how his/her story might be used, and gives permission for such use.

Resources for teachers and students about doing oral histories:
• Jon Hunner, Daniel Villa, et. al., Preserving Community/Cuentos del Varrio (sic), an Oral History Instruction Manual, New Mexico State University, Las Cruces, and Panther Achievement Center. Note: Many of the ideas in this section come from this resource. Many thanks to Jon Hunner for his generosity in allowing us to use his materials.
• Glenn Whitman, Dialogue with the Past, Engaging Students and Meeting Standards through Oral History, AltaMira Press, New York
QUICK FACTS ABOUT IMMIGRANTS IN THE UNITED STATES

• Approximately 30 million immigrants live in the US, out of a population of 281 million (11%). Between 1870 and 1910 the % of foreign-born population peaked at 15%.
  o 36% of these immigrants are legally documented; 32% are naturalized citizens; 28% are undocumented (approximately 9 million); 4% are legal non-immigrants, with temporary status, such as students.
  o 56% of the foreign-born population in the US are from Latin American and the Caribbean, 30% are from Mexico.
  o 54 % of undocumented immigrants are from Mexico; 7% from Central America.
  o The Mexican-born population of the US has nearly doubled over the past decade.

• Migration to the United States is part of a worldwide diaspora, of people moving from their home to another region or country. In 2001 alone, estimates of worldwide migration were between 150 and 250 million.

Quick acts about US Farmworkers:

• Who are the people who pick our crops?
  o There are 2-3 million farmworkers in the US
  o 80% of farmworkers do not have legal documents.

• How much money do they make?
  o 75% of farmworkers make less than $10,000 a year. The median income for female farmworkers is $2,500-$5,000 a year; for male farmworkers it is $5,000-$7,500.
  o The real wages of farmworkers is falling. The minimum wage has not changed since 1997; the real wages of farmworkers has dropped every year.
  o “Green Card” holders (legal permanent residents) earn $5-10,000 more than their undocumented counterparts.

• How well educated are farmworkers?
  o 84% of farmworkers are native Spanish-speakers; 12% are native English speakers.
  o The median education for farmworkers is 6th grade. 20% have less than 3 years of schooling.
  o 60% of migrant students drop out of school.

• What is their legal status?
  o 52% of migrant farmworkers are undocumented (in 1989 only 7% were undocumented). 22% are US citizens; 24% are legal permanent residents.
  o In the mushroom industry of the Kennett Square area, almost 80% of the mushroom workers are undocumented.
  o The average migrant child may attend 3 different schools in one year.

What legal rights do US farmworkers have, compared to other workers?

• Sanitation in the fields: Only growers who employ more than 11 workers are required to provide toilets, drinking water and handwashing facilities in the fields. Over 75% of US farms have less than 12 workers (Federal Field Sanitation Standards, 1987). Rights to sanitary facilities have been required for all other workers in the US since 1971.
• Overtime pay: Farmworkers are excluded from overtime after working 40 hours (Fair Labor Standards Act, 1938; has not changed).
• Right to organize a union: The National Labor Relations Act (1935) excludes farmworkers and domestic workers from the right to organize a union.
• Children may begin farm work at age 12, making agriculture the only industry that allows children under the age of 16 to work. 12 year old children may legally work in the fields as much as 16-18 hours per week.
WHY DO PEOPLE MIGRATE TO THE UNITED STATES?

People migrate within the same country, or from one country to another, for three reasons:

- To flee violence, war, political persecution (such as political refugees from Guatemala, El Salvador, Cambodia, Vietnam, the Sudan)
- To seek economic security or survival (over 90% of immigrants come to the U.S. for this reason; this is the driving force for almost all Mexicans.)
- To reunite with family members who come for the first two reasons

How it works: The push/pull of immigration.

- The PUSH: Forces within the sending country act to push people to leave. In Mexico, these forces have included the devaluation of the peso, resulting in a dramatic decrease in real income and buying power; farmers and small businessmen being unable to compete on the global markets and resulting dramatic increases in unemployment (each day 60 small farmers go out of business in Mexico); political instability and uncertainty; also, Mexico encourages emigration of its citizens to relieve the pressure valve of unemployment and to benefit from the money sent home by Mexicans who work in the U.S. (in 2004 almost $18 billion was sent home to Mexico by people working in the U.S.—this is the second largest source of income in Mexico, after oil sales.)

- The PULL: Forces in the receiving countries act to pull people from developing countries. In the U.S., these pulling forces include: greatly increased demand for unskilled, low-paying service jobs in hotels, restaurants, housekeeping, etc.; the fact that few citizens in receiving countries (such as the U.S.) will work at unskilled low-paying jobs creates a vacuum that sucks workers from other countries; even low wages in the U.S. are much higher than the wages in Mexico (in 46 minutes working at minimum wage in the U.S., a Mexican worker can make as much as working eight hours at minimum wage in rural Mexico); Mexicans establish a foothold in a community, and tell folks back home about jobs, so portions of entire communities (usually men at first) re-locate in their northern community; then these men begin to pull their families North, to reunify their families; also employers develop a preference for ethnic or racial groups, sometimes based on stereotypes (“Mexicans will work like crazy and not complain”).

How does Globalization work and how has it affected migration?

Globalization has dramatically changed the economic relationships between the richer and poorer countries of the world over the last 30 years. The goal of globalization is to promote “free trade” by integrating separate national economies into larger regional, international economies. Globalization is promoted by formal agreements (such as NAFTA, or the North American Free Trade Agreement between the U.S., Mexico and Canada) and lending practices by the World Bank and the developed nations to poor countries that demand structural changes (such as decreased government investment in welfare systems and job creation, or elimination of government ownership of business, or elimination of subsidies for food and agriculture). In almost all developing countries, the primary source of income is agricultural work. Without access to credit or subsidies, small-scale farmers have been forced to compete with huge international agribusinesses. Throughout the world small farmers have had to leave the land and migrate to the cities (internal migration) or other countries (external migration). Small businesses in developing countries face the same types of competition, are driven out of business, and forced to look for work elsewhere.

Globalization has also made it easier for U.S. manufacturers to export labor to developing countries where their products can be produced by paying workers at a wage that is often one tenth the cost of labor in the U.S. Many low-paying jobs are created in developing countries, but at this time the balance of jobs gained vs. jobs lost forces people to look for work elsewhere. U.S. immigration policy strives to drastically restrict labor migration into our country. This situation is very similar in other parts of the world, where developing countries (such as in Europe) seek “free trade” policies that will make it easier to sell their products in developing countries and use cheap labor in those countries, while trying to restrict migration into their own countries. For example, the U.S. has established maquiladoras in Mexico, which are production and assembly plants just across the border from the U.S. Interestingly, most of the workers in the maquiladoras are women who leave their villages and families to work in the factories; in contrast, usually Mexican men are the first members of the family to migrate to the U.S.

Globalization has resulted in poor farmers and small businesses in developing countries losing their livelihoods, and needing to migrate to seek work elsewhere. At the same, developed countries, such as the U.S. and European countries, seek to restrict immigration of people from developing countries. This has resulted in a surge of undocumented immigrants crossing national boundaries and illegally entering countries where job opportunities exist.
WHERE DO THE NEW IMMIGRANTS WORK?

- There is a kind of racial segmentation of the labor force in the US and other developed countries, with different ethnic groups and people from different national origins being put into different job occupations with differing potential for earning money. Throughout U.S. history, usually the hardest jobs with the worst working conditions and lowest pay has gone to immigrants and to African Americans. A similar pattern exists in Europe and wealthy Gulf states, such as Saudi Arabia.

- Most new immigrants to the U.S. work in low-paying jobs with few opportunities for advancement, and few—if any—benefits, such as health insurance, vacation, etc. Many work in agriculture, often joining “migrant streams” that follow crops as they are planted and harvested, beginning in the south, moving north, returning to the south, and repeating the cycle every year. Others end up in “service industries”: gardening, hotel workers, mall maintenance workers, hospital workers, fast-food restaurant workers, domestic work. Some end up in construction, where they are paid much less than the prevailing wages; or doing extremely hazardous and difficult work in places like chicken processing plants, slaughterhouses, and meat-packing plants.

- Immigrant workers make less than the rest of the population:
  - 36.3% of immigrants make less than $20,000/year, compared to 21.3% of U.S.-born workers.
  - 57% of workers from Mexico and Central America make less than $20,000 a year; compared to 22.4% of workers from Asia and 16.2% of workers from Europe.
  - At the other end, 39% of U.S.-born workers are professionals/managers, compared to 7% of immigrants from Mexico and Central America.

WHAT ABOUT UPWARD MOBILITY, ACHIEVING THE AMERICAN DREAM?

- In previous waves of immigration, education level was not as important as attaining on-the-job skills. The second and third generations of immigrants could look forward to working in manufacturing jobs, which often were unionized, and trained people with skills (such as pipe-fitters or machinists or electricians) that paid well. Many skilled manufacturing jobs no longer exist in the U.S. Most of the service industry jobs do not require skills, provide little upward mobility, and are not unionized.

- Also, many Mexican unskilled workers are undocumented, and do not have legal protections that would allow them to file complaints without risking deportation. They need to stay in the shadows where their labor is needed, and where they are not competing with the larger sector for higher paying jobs. Their undocumented status leaves them vulnerable to exploitation: they fear that the alternative is deportation. They also fear moving into the more competitive market that provides higher wages, because when their labor is not needed so much they may be reported to the authorities.

- Few Mexican immigrants speak English, and are often working so many hours that they have no time to study English. As their children go to school in the U.S. and become bilingual, they have the opportunity to obtain an education and obtain skills that provide the foundation for upward mobility.

- Many children come across the border from Mexico when they are two or eight or eleven years old. They enroll in schools, learn English and often have the grades and scores to get into college. Federal laws deny undocumented children who complete high school and are accepted into college access to Federal student loans; many states deny these students in-state tuition (usually at least one-half of out-of-state tuition) and university and state scholarships and loans. Thus, upward mobility through education is extremely limited by the ability to obtain financial support available to other students.
PAST AND CURRENT U.S. IMMIGRATION POLICY

With the exception of Native Americans, we are a nation of immigrants; and every one of us who is not Indian is the ancestor of someone who came to this country. The original ‘founders’ of the United States were immigrants, some who originally came here for economic reasons, some who were fleeing religious or political persecution, some who came here as indentured servants or prisoners. As soon as the government was founded, the question of how to respond to immigrants coming to the New World has been a central part of our national identity. It is useful to view the experience of recent immigrants within the context of the history of U.S. policy towards immigrants.

- The U.S. Constitution of 1789 legitimized enslavement of immigrants forcefully brought from Africa.
- The Naturalization Law of 1790 allowed only whites to become U.S. citizens.
- The 14th Amendment to the Constitution (1868) ended slavery, and declared that all persons born in the U.S. were automatically citizens.
- The Chinese Exclusion Act (1882) made Chinese the only ethnic or racial group to be completely denied the right to immigrate to the U.S. The Act was repealed in 1943.
- Since the early 1900’s, immigration policy was racially exclusionary, promoting immigration of white Christians from northern and western European countries. Quotas determined the number of people that could come from each country to the U.S.
- The Immigration Act of 1924 greatly limited the amount of Catholic and Eastern orthodox Christians and Jews who could immigrate to the U.S.
- During the Great Depression over a half-million Mexicans were rounded up and deported to Mexico.
- During WWII, 120,000 Japanese immigrants and Japanese-Americans were interned in prison camps.
- Between 1943 and 1964, the bracero program imported “guest” workers to work in agriculture and in the railroad industry. When workers were laid off, after the harvest, or if they were fired, they were supposed to return home. The fear of deportation made it difficult for workers to assert their rights (such as wage and hour violations or health and safety violations) when they were being violated. Since 1986 the government has implemented the H-2 Guest Worker Program, which is essentially an updated bracero program, which accepts temporary foreign workers for agricultural and other seasonal work.
- In 1953-54, President Eisenhower implemented “Operation Wetback”, in which the Border Patrol used military-style operations to deport over 2 million Mexicans.
- In 1965 U.S. immigration law changed, primarily because of the impact of the civil rights movement, and its challenges to all forms of discrimination. The law offered more equal access to immigrants from all parts of the world, and promoted family reunification. Partly as a result of the change in the law, partly because of economic and political circumstances, people from Latin America and Asia have become a majority of the U.S. immigrant population.

From the 1980’s until the present, U.S. immigration policy has become more and more exclusionary:
- The 1986 Immigration Reform and Control Act (IRCA) had several important components:
  - It required employers to document that workers have legal documents or face penalties, and required all employees to state their immigration status. Undocumented workers risk criminal penalties and deportation. This has made it much more difficult for undocumented immigrant workers to protest abusive treatment, report violations of wage and hour laws, or organize, because they may risk criminal penalties or deportation.
  - IRCA included the H-2 Guest Worker program, described above. Again, Guest Workers are at the mercy of their employers: if they are fired, they are deported.
  - Amnesty (declaring that immigrants who had entered the country without legal documents were no longer illegal) and the road to permanent resident status was granted to many...
undocumented immigrants, primarily in agriculture. By 1992, when the amnesty program ended, 2.7 million undocumented immigrants—mostly Mexican farmworkers—received amnesty. Under the law, these people were also able to bring their families to the U.S.

- In 1996 three laws were passed to exclude immigrants:
  - The Personal Responsibility and Work Opportunity Reconciliation Act (or “Welfare Reform”) excluded even legally documented immigrants from most public benefits, such as unemployment insurance, food stamps and certain welfare benefits.
  - The Anti-Terrorism and Effective Death Penalty Act authorized the use of secret evidence against non-citizens, and allowed for deportation for minor offenses, even if they were committed long ago.
  - The Illegal Immigration Reform and Immigrant Responsibility Act (IIRIRA) greatly expanded the number of deportable offenses, and established harsh criminal penalties for immigration violations; it also provided more funds for the Border Patrol.
  - Because of these laws the number of immigrants jailed rose dramatically: in 1994, 5,532 immigrants were incarcerated; in 2001 that number had increased to 188,000 immigrants who were jailed.

- In the 1990’s the US government introduced blockade-style border control policies along the U.S.-Mexican border. They doubled the force of officers patrolling the border (to more than 20,000), have included the US military in the operations, and have used military strategies to try to prevent people from entering the country (building a 12 foot fence for hundreds of miles east from San Diego ands west from El Paso, using trenches and barbed wire, doing sweeps of Hispanic-looking people within 100 miles of the border, using high-tech equipment similar to that used in the war in Iraq, etc.). This has resulted in driving immigrants into the deserts of Texas, New Mexico and Arizona, resulting in over 300 known deaths by heat each year for the last five years. Over 1 million immigrants are apprehended trying to cross the border each year; however over half a million find a way through the blockade.
THE ANTI-IMMIGRATION MOVEMENT: WHAT PEOPLE ARE SAYING

Anti-immigrant sentiments have existed in the United States as long as immigrants have been coming here. Nativism, is the belief that only true American “natives” belong in this country. By natives, these groups do not mean Native Americans, or Indians; they primarily mean people of European descent. Originally, nativists considered true Americans to be Protestants of northern and western Europe. In the 1850’s the American Know-Nothing Party was formed to oppose Catholic immigration. Anti-chinese groups succeeded in getting the Chinese Exclusion Act passed in 1882, which completely excluded Chinese from immigrating to the U.S. (The act was rescinded in 1943). The Ku Klux Klan and other groups succeeded in getting the Immigration Act of 1924 passed, which was intended to reduce immigration of Catholics, Eastern Orthodox Christians and Jews. After WWII, the nativist movement focused on exclusion of southern and eastern Europeans, Catholics and Jews.

Historically, nativism has cycled, with groups being less active during times of economic and social stability, and becoming more active when social and economic forces are unstable. Our public policy and laws often reflect these nativist shifts (see section above, Past and Present U.S. Immigration Policy).

Recently, social and historical events have inflamed the fires of nativism, and resulted in groups organizing to protect what they consider to be “The American Way”.

• Globalism (discussed above) has led to jobs (such as manufacturing, apparel, electronics) being exported abroad to countries with much lower wage structures, resulting in the loss of well-paying jobs in the U.S.
• Since the 1990s there was been a recession, with slow-down of wage-growth and increasing unemployment. Foreigners—especially Mexicans, who represent the largest group of recent immigrants—are blamed for the economic conditions of many American workers.
• In some states, such as California, Texas and New Mexico, the white population has become the minority, and Hispanics have become the majority. It is projected that by 2050, whites will no longer be the majority in the entire U.S. population. The idea that the majority of Americans will be brown or black-skinned, and many of them will speak Spanish, has given rise to a backlash to multiculturalism among certain Anglo groups.

Anti-immigrant groups have focused on specific issues and used different tactics. Vigilante groups with names like The Minute Men patrol the border states hoping to apprehend “illegals”, the National Organization for European American Rights (NOFEAR) claims that Mexicans and Mexican-Americans have hatched a plot to take the Southwest away from the United States.

Here are some of the arguments used by people who are currently opposed to allowing immigrants to enter this country—especially poor, uneducated immigrants coming from Mexico, Asia, Africa or South America.

Argument #1: Immigrants don’t pay taxes.
The reality: Almost all immigrants pay taxes, whether income, property, sales or other. Even undocumented or illegal immigrants must have a Social Security Number to be employed. The Social Security Number may be a false document, but it means that the employer (who is required to do so by law) must withhold local, state and federal income taxes. Immigrants currently pay over $90 billion a year in taxes. The Social Security Administration has a “suspense file” (federal taxes that are withheld from Social Security Numbers that cannot be matched to workers’ names)—this file has grown over $20 billion a year in the last ten years. (Source: National Academy of Sciences, the Cato Institute, the Urban Institute, the Social Security Administration.)

Argument #2: Immigrants come here to take advantage of our welfare system.
The reality: Immigrants come to work and build a better life for their children, to support their families back home, and to reunite with their family members. A higher percent of immigrants work than native-born Americans. The U.S. government receives much more in taxes from immigrants than it pays out to provide public benefits from them. In one estimate, immigrants earn about $240 billion a year, pay about $90 billion a year in taxes, and use about $5 billion a year in public benefits. In another study, immigrants pay $30 billion in taxes a year more than the amount of government services they use. It is important to note that due to welfare reform, legal immigrants are severely restricted from accessing public benefits; and undocumented immigrants are even further precluded from anything other than emergency services. (Sources: the Urban Institute, the American Immigration Lawyers Association.)
Argument #3: Immigrants send all of their money back to their home countries.
The reality: Immigrants who live in the U.S. buy food, cars, and clothes, rent or buy houses, and spend money on recreation. Immigrant-owned businesses contribute $162 billion a year in tax revenue to U.S. federal, state and local governments. Immigrants do send billions of dollars each year to their home countries (in 2004 Mexicans working in the U.S. sent $18 billion home). This is a very positive form of “foreign investment” in the economies of developing countries, which goes directly to families in the receiving countries, and provides them a way to stay in their own country without having to migrate to find work and an income. (Source: Cato Institute, Inter-American Development Bank.)

Argument #4: Immigrants take jobs and opportunity away from Americans and are a drain on the U.S. economy.
The reality: The largest wave of immigration to the U.S. since the early 1900s coincided with our lowest national unemployment rate and fastest economic growth. Many unskilled immigrants have found employment niches in areas where there have not been enough American workers to fill the positions, e.g., in agriculture and many service industries such as hotels, fast food restaurants, maintenance and domestic work. During the 1990s half of all new workers were foreign-born, filling gaps left by native-born workers in both high- and low-skill jobs. Immigrants fill jobs in key sectors, start their own businesses, and create jobs for U.S. and foreign workers. Also, 70% of immigrants to the U.S. arrive in prime working age, and immediately become part of our workforce, without the U.S. having to spend a penny on their education. (Source: National Academy of Sciences, Center for Labor Market Studies at Northeastern University, and the Federal Reserve.)

Argument #5: Immigrants don’t want to learn English or become Americans.
The reality: Within ten years of arrival, more than 75% of immigrants speak English well; and demand for English classes for adults far exceeds supply. The children of immigrants attend public schools and learn English—a pattern similar to previous generations of immigrants. (Source: U.S. Census Bureau.)

Argument #6: Today’s immigrants are different than those of 80 or 100 years ago.
The reality: The percentage of the U.S. population that is foreign-born now is 11.5%. In the early 20th century it was 15%. The new and previous immigrants had similar histories: most came for economic reasons, to find a better life for themselves and their children; they often lived in ethnic neighborhoods where their home language was spoken, had ethnic restaurants, religious and social institutions and businesses. They were often perceived as insular, and not wanting to be American. They often took the most difficult jobs which paid the least; and by the second or third generation their relatives were speaking English, getting an education and moving into the middle class. It is interesting that in Espejos y Ventanas / Mirrors and Windows, the original mushroom pickers were poor Italians, brought over to the U.S. in the early 1900s specifically to work in the mushroom industry. Two generations later, the relatives of those farmworkers are now the owners of the mushroom farms who employ Mexican farmworkers. The Italians, the Poles, the Irish, the Chinese who immigrated to the U.S. to find work faced the same discrimination and opposition that current immigrants face, and assimilated into the U.S. mainstream at a similar rate as the new immigrants. (Source: the U.S. Census Bureau.)

Argument #7: We should not reward immigrants who entered the U.S. illegally by allowing them to stay and work. If you break the law, you should be deported.
The answer: Read some of the arguments of the pro- and anti-immigrants, and read Espejos y Ventanas / Mirrors and Windows. This question would be good for the entire class to debate, presenting both sides of the argument.
SELECTED RESOURCES

Demographic and Historical Information:

- *A Description of the Immigrant Population*, the Congress of the United States, Congressional Budget Office
- U.S. Census Bureau
- U.S. Department of Homeland Security, Bureau of Citizenship and Immigration Services
- Student Action With Farmworkers [www.SAF-UNITE.ORG](http://www.SAF-UNITE.ORG)
- U.S. Department of Labor, National Agricultural Workers Survey, 2000
- The U.S. Social Security Administration.
- National Center for Farmworker Health [www.ncfh.org](http://www.ncfh.org)
- Migrant Clinician’s Network [www.migrantclinician.org](http://www.migrantclinician.org)

Some pro-immigrant groups:

- National Immigration Law Center [www.nilc.org](http://www.nilc.org)
- The National Immigration Forum
- Farmworker Justice Fund [www.ffj@nclr.org](http://www.ffj@nclr.org)
- National Council of La Raza [www.nclr.org](http://www.nclr.org)
- MALDEF (Mexican American Legal Defense and Educational Fund) [www.maldef.org](http://www.maldef.org)
- PICC (Pennsylvania Immigration and Citizenship Coalition: e.mail piccpa@yahoo.com
- American Friends Service Committee, Project Voice [www.afsc.org](http://www.afsc.org)
- National Immigration Forum

Some anti-immigrant groups:

- Citizens Against Government Waste [www.cagw.org](http://www.cagw.org)
- U.S. English, Inc. [www.usenglish.org](http://www.usenglish.org)
- Federation for American Immigration Reform [www.fairus.org](http://www.fairus.org)
- National Alliance [www.natall.com](http://www.natall.com)
- The MinuteMen Project google to get to their website
- NOFEAR: The National Organization for European American Rights
- The U.S. Border Control [www.webmaster@usbc.org](http://www.webmaster@usbc.org) (not the federal government Border Patrol)

**Look for your own resources on the web.** Google such topics as “immigration reform,” the North American Free Trade Agreement”, “Migrant Farmworkers” and other topics you think might be sources of information. These sites will usually give you many references, including other linked websites.