

DO YOU KNOW WHO I AM? CURRICULUM GUIDE



DO YOU KNOW WHO I AM?

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DO YOU KNOW WHO I AM?

LESSON PLAN

Big Idea:

Immigration policy, particularly as it pertains to undocumented youth, is complicated and requires thoughtful analyses of a variety of sources of information from across history and social groups.

Description:

Students will be introduced to a brief history of immigration policy and its effects on youth in the United States through a variety of pictures, graphs, art, etc. Students will have time to identify patterns about immigration policy in the United States. Then students will watch the performance and take notes about the ways in which the storytellers portray some of the many issues of immigrants in the United States. Finally students will engage in a discussion and work to place the stories in *Do You Know Who I Am?* along the trajectory of immigration policy in the United States.

Objectives:

1. Students will be able to develop arguments concerning immigration from historical data (CAS 1.1 History; High School Social Studies).
2. Students will be able to locate current arguments about immigration reform within a historical context of immigration policy in the United States (CAS 1.3 History; High School Social Studies).
3. Students will be able to respond in writing using evidence from multiple sources to comment on current immigration reform policies (CAS 1.1 History; High School Social Studies).

Essential Questions:

1. How does the current discussion and debate around current immigration reform relate to historical policy on immigration?
2. Why is it worthwhile to give special consideration to the circumstances of undocumented youth in the United States?

Time Frame:

The lesson can take 1-3 days to complete, depending on how long teacher and students want to engage with the different components of the lesson. The film is 45 minutes long.

Materials:

- Film: *Do You Know Who I Am?*
- Images, music, and discussion prompts for pre-lesson gallery walk
- Handouts: Fact Sheet, film graphic organizer, and writing prompt

Procedure:

Placement within unit

This lesson should come after a more in-depth and larger discussion about the history of immigration policy in the United States.

Pre-Lesson Prep:

Teacher should preview the film prior to teaching the lesson. Teacher should put the Gallery Walk images, graphs, and artwork around the room.

Part 1: Introduction

Invite students to walk around the room and discuss what they see in each of the images. As they walk around they can discuss the following questions with their group - **What is represented? What symbols are used? What is the message of the image?** *Optional: Use the worksheet including specific prompts for each image.*

After they collect reactions and reflections for each image students should return to their seats. At this point, teachers should distribute the Fact Sheet to students. Using the Fact Sheet, the images, and their initial impressions, students should discuss what they observed and begin to make inferences about the history of immigration policy in the United States, and how it relates to present conditions. *Teachers can choose to have a discussion with the class at this point, or locate these conversations in smaller groups.*

Part 2: Activity

Students should watch the film and complete the graphic organizer provided with the curriculum materials. *As students watch the film, the teacher can watch the reaction of the students and take note of moments when the students show emotion or react to the film, as well as moments when the students may get distracted and/or uncomfortable with the presentation.*

Part 3: Debrief

Individual students respond to a quote of their choice from the performance and use fact sheet, notes from the film, and gallery walk observations to support their response. *(See Writing Prompt Worksheet on page 15.)*

Part 4: Wrap-up

Students can share their reflections to the quotes from the film to the whole class or in small groups.

Assessment:

Ideas for project based assessments:

- Students can create a poster for the performance that uses symbolism and ideas from the play to relate to the audience what the film is about.
- Students can write and perform a song about youth issues on immigration and undocumented status.
- Students can look for current news reports about youth and immigration and/or deportation and write a summary or create news broadcast to report to the class.
- Students can write a report on some of the health issues of undocumented youth working on migrant farms.
- Students can write their local government representative to express their position on the current immigration reform.

DO YOU KNOW WHO I AM?

GALLERY WALK

Image 1: Examine the graph showing immigration into the United States. Consider the population of the United States was 85 million in 1901-1910, and was greater than 300 million from 2001-2010. Comparatively speaking does the current moment in U.S. immigration history constitute a “crisis”? Why or why not?

Image 2: This political cartoon from the early 20th century is a depiction of Polish and Italian immigrants passing through Ellis Island. What do you notice about how they are portrayed? Is this similar or different than how Latino immigrants are portrayed today?

Image 3: The top image is of potential immigrants awaiting entry into an Ellis Island processing center. The bottom image is of Bracero workers queuing up to immigrate. What makes these two groups of immigrants different in the American imagination?

Image 4: These documents were produced and distributed during the Second World War to promote the Bracero Program. What does this tell you about the motivations and relationships the United States government has had to encouraging a consistent immigration policy over time?

Image 5: What does this contemporary political cartoon tell you about the causes for immigration, and conflicting messages immigrants may receive prior to their arrival?

Image 6: This photograph comes from a rally in Arizona. What does this image tell you about the rhetoric and terms of debate around immigration? *Additionally, contrast this rhetoric with that depicted in Image 2.*

Image 7: These images are meant to comment on the origins of the U.S. population. What message is being shared? How does this speak to the debate over DREAMer youth? *Additionally, how does this message speak to the attitudes conveyed in Image 6?*

Image 8: What strikes you about the image? What values do you see represented?

Image 9: What are the various pathways toward citizenship in the United States? What are the various obstacles and barriers you can identify in each of the pathways?

Media 1: Listen to the song “The Deportees” by The Byrds & Woody Guthrie. What has happened to the subjects of this song? How does this connect to current immigration and deportation conditions, including push-pull factors?

https://www.youtube.com/watch?v=2tQhM_QoGDg#t=34

DO YOU KNOW WHO I AM?

FACT SHEET

Immigration in the United States

Immigration has a long and controversial history in the United States that is deeply connected to race and foreign policy. While the current debate and conversation on undocumented immigration focuses primarily on immigration from Latin America and Asia, understanding some of the major milestones in the United States' immigration policy history can be useful to locate present debates into context.

The following document should serve as a starting point for exploration around many of the themes (history, context, policy) that affect, inform, and complicate discussions of immigration reform and undocumented youth today.

Immigration History

The following are a selection (not comprehensive) of major immigration policy antecedents in the United States:

Everyone of European descent owes their U.S. citizenship to immigration at one time or another. From the first English colonists at Jamestown, to the “Great Waves” of immigration that came through Ellis Island, the U.S. is a nation composed of immigrants.

During the Ellis Island era (1881-1920), immigration policy was far looser than it is now. Essentially, as long as a prospective immigrant was free of communicable disease and could book passage to America, they were welcome to immigrate. While it was a trying process, **there was nothing analogous to the tenuous legal status undocumented immigrants face today, or to the “illegal” label placed on some immigrants today.**

During these Great Waves, **there was considerable resentment of immigrants from Southern and Eastern Europe** (particularly Italian and Polish immigrants), most of whom were unskilled laborers and drawn by flagging economies at home, and a growing industrial sector in U.S. cities. These immigrants were portrayed as inferior, invasive, lazy, un-American (e.g. socialist and anarchist), and a threat to America. There were many pushes to restrict their immigration and close the borders similar to those directed primarily at Latino immigrants today.

In 1882, the **Chinese Exclusion Act** sought to both prevent future immigration from China, and penalize any and all Chinese residents in the United States at the time, with the intention of driving them out of the United States. This act came as the construction of the transcontinental railroad drew towards a close – a project that was completed mostly by Chinese immigrant labor.

The conversation around Chinese immigrants also involved the first use of the term “Illegal Alien.” Its use to refer to Chinese immigrant populations – but not the European populations

moving through Ellis Island and the East Coast – **speaks to the complicated racial history that is also involved in immigration history and policy in the United States.**

The **Bracero Program**, which was operated in the United States from 1942 to 1964, was a government-sanctioned effort to recruit Mexican workers without documentation to serve as low-paying, migrant labor in US agriculture. These workers were enticed to supplement the labor force, which had been limited both by the war efforts (Second World War & Korean War), and to fill a dire economic need, as there was a lack of interest in agricultural labor among White U.S. Americans.

This was followed by **Operation “Wetback”** which began in 1954, which was a state sanctioned program to expel many of these same workers who had begun to establish themselves and their lives in the US. This near-vigilante effort wrongly repatriated thousands of Mexican-origin workers, families, and children, some of whom had been born in the U.S., and were therefore citizens.

NAFTA, the North American Free Trade Agreement, was a trade agreement among the United States, Canada, and Mexico. Despite its stated intentions of opening up free trade and commerce across these three national boundaries, NAFTA became a bane to Mexico’s economy, as it paved the way for the economic and political might of United States agriculture to effectively cripple Mexico’s agricultural industry – particularly around corn. As a result of NAFTA, a surplus of underpriced corn flooded across the border from the U.S to Mexico, while Mexican agricultural imports to the U.S. were limited. Many family farmers, and entire towns, had their livelihood decimated, creating a vast, unemployed labor force.

What Causes Immigration?

Undocumented immigration is driven significantly by active and ongoing demands for migrant labor in the United States (in agriculture, especially), and other short-term transient employment that was not otherwise being met by the native-born labor force. This is known as a **Pull Factor** – an economic incentive to immigrate.

e.g. A woman in Honduras hears from her sister in California that the farm she works at is short on labor for the upcoming seasonal harvest, and employers are actively seeking individuals to work for them. This incentive PULLS the woman to immigrate, encouraged by the prospect of ready employment.

Undocumented immigration has increased significantly since the passage of NAFTA, which had a deleterious effect on agricultural economics and communities in Mexico, as Mexican produce (particularly corn) was under-sold due to US corn imports. This is a **Push Factor** – a lack of economic opportunities that forces immigration.

e.g. A man in Mexico has found it a struggle to provide for his family, as his farm became economically unviable, the local store he worked at closed down, and there are few other employment opportunities available. In hopes of supporting his family, he heads to the United States, where he has heard there are opportunities for employment in construction. He is PUSHED to immigrate by the lack of alternative employment opportunities.

Paired together, economic **Push and Pull Factors** help explain the increases in undocumented immigration from Mexico and Latin America – as a labor force without the highly skilled qualifications required for legal immigration was created by economic factors, and demanded by U.S. labor markets.

Who Are Undocumented Immigrants?

Of the 11.7 million undocumented immigrants in this country, approximately 50% are from Mexico, and an additional 20% are from other Latin American nations. Asian undocumented immigration accounts for 27% of this population, and 3% are from other locations.

Undocumented immigrants **are not a monolithic group** – these are varied individuals with varied push and pull factors that have driven their participation in immigration in a complex, globalized economy and world.

Of this group of 11.7 million, roughly **2 million are presently under 30**, and arrived in this country as minors, due to their families and parents choices to immigrate.

ECONOMIC IMPACTS AND CHALLENGES: What do the Numbers Say About Undocumented Immigrants' Impact on the U.S. Economy?

Undocumented immigrants currently contribute significantly to state and local taxes, paying an estimated \$10.6 billion in 2010, with contributions ranging from less than \$2 million in Montana to more than \$2.2 billion in California. This means these families are paying state and local taxes for services like Social Security, which they will never receive benefits from, due to their immigration status. (Institute on Taxation and Economic Policy, 2014; Congressional Budget Office; IRS)

Allowing undocumented immigrants to work legally in the United States **would actually increase their state and local tax contributions by an estimated \$2 billion a year.**

One controversial area where undocumented immigrants do use government services is in education. **While there are thousands of undocumented youth in U.S. public schools**, claims that they are receiving unwarranted benefits should be considered against the fact that **the majority of undocumented immigrants file their Federal and State taxes – thus paying into the public school system.**

Regardless of any recent controversy, legal precedent has long supported the right of undocumented youth to attend public schools. **The 1982 Plyler v. Doe ruling by the U.S. Supreme Court found that undocumented youth had a constitutional right to an education under the equal protection clause of the 14th Amendment.** Because these minors had not knowingly and maliciously transgressed the law, they could not be denied the right to a public education, regardless of their citizenship status.

The public schooling system actually grew in the late 19th and early 20th centuries in response to the “Great Waves” of immigration that came from Southern and Eastern Europe. Seen as uncultured, disreputable, and unwanted, public schools emerged largely to “Americanize” these immigrants’ children. In a sense – **the original purpose of public schools was to serve immigrants.**

CURRENT POLICY

DACA Facts

On June 15, 2012, President Obama signed an executive order making it possible for some undocumented youth who came to the United States as children to apply for deferred action on their immigration status. This is known as “**Deferred Action for Childhood Arrivals**” or **DACA**.

DACA allows youth who were undocumented immigrants to have legal status, seek employment, and pursue education. While it is an important and critical step forward for undocumented youth, **it will not provide a path to full legal citizenship** until the DREAM Act (or other immigration reform bill) is passed.

DACA is a positive step towards safe-harbor for youth, who have lived in the United States for most of their lives, and are attending school or positively contributing to their communities. However, **it is important to remember that this Executive order is not a final solution to the challenges facing undocumented youth**. These youth receiving DACA status are still in danger of deportation, and at a certain point/age, their DACA status will expire if the DREAM Act is not passed.

Further information on DACA, including information for applying, is available at:
<http://www.uscis.gov/humanitarian/consideration-deferred-action-childhood-arrivals-daca>
<http://www.nilc.org/dreamdeferred.html>

DREAM Act Facts

The **DREAM Act** stands for **Development, Relief and Education for Alien Minors Act**.

The **purpose** of the DREAM Act is **to provide a path to citizenship for children who were brought to this country by no choice of their own**, and often did not realize they were undocumented until years after their arrival.

There are approximately 1.8 million individuals in the United States who are or will qualify as “**DREAMers**.”

For many of these youth, **the United States is the only country they have called home**, they have no memories or recollections of their country of birth, and many do not even speak the language.

The DREAM Act would not provide “automatic” citizenship, rather **legal status would be earned** through strict criteria, including:

- Graduate high school
- Demonstrate good moral character (pass a background check)
- Pursue Higher education OR enlist and serve in the military

In its most recent iteration, to be eligible, youth will have to be under 16 when the DREAM Act passes, and must have been in the country already for 5 years. **This is designed to prevent the law from acting as a “magnet”** for future immigration.

In many states, undocumented youth who graduate high school and would like to attend college or university are often met with at best out-of-state tuition prices, and at worst, international student prices. **This makes the cost of attending college for even highly motivated and accomplished youth prohibitive**, as they are classified as out-of-state/international, when they have no other state of residence, and often, no other country of residence.

In 17 states, laws have been passed that allow for DREAMers who have attended and graduated from school in that state, to pay in-state tuition prices. The Colorado ASSET Bill is an example of this type of bill – **it does not provide a path to citizenship, or grant legal status, but it removes punitive laws for youth pursuing education** who had no agency in the decision to immigrate without documentation.

For more information on the DREAM Act, consult the following resources:

<http://www.nilc.org/DREAMact.html>

<http://dreamact.info/>

<http://www.dreamact2009.org/index.html>

<http://thomas.loc.gov/cgi-bin/bdquery/z?d112:h.r.01842:>

<http://thomas.loc.gov/cgi-bin/query/z?c112:S.952:#>

Recent and Controversial Policies and Players

Immigration and Customs Enforcement (ICE) – ICE is the government agency responsible for enforcing immigration and customs laws, and overseeing U.S. Border Patrol.

AZ SB 1070 – This law allows law enforcement to stop any person they suspect of an immigration violation without need for any other cause. The law has been broadly attacked as legalizing racial profiling, as it will disproportionately permit and encourage law enforcement to target and interrogate persons of Latino descent, whether or not they are undocumented, or even immigrants.

As of 2011, laws similar to this – known as “**Show me your papers**” laws – have been passed in six states (Colorado, Utah, Alabama, South Carolina, Indiana, and Georgia), are still being considered in five states, and were considered, but rejected, in 20 others.

In Colorado, SB 90, a “Show me your papers” law was passed in 2006, requiring police to report suspected undocumented immigrants to ICE. In 2013, Governor Hickenlooper signed a repeal of this law, which was seen as a substantial victory for the immigrant community, and boon for the hard-working DREAMer youth seeking to find legal recourse to remain in the United States – their home.

<http://www.coloradoimmigrant.org/article.php?id=1283>

Due to **their punitive and discriminatory nature**, Federal courts have blocked key aspects of all of these laws, or they have been repealed by the state itself (as in Colorado). While this has limited their reach, the impacts on families and youth in states where “Show me your papers” laws remain in effect continue to be significant.

More information on specific policies related to Colorado and undocumented immigrants may be found at:

<http://www.coloradoimmigrant.org/index.php>

Other Things to Know About Immigration: Frequently Asked Questions, and Interesting Facts

During deportation proceedings, the U.S. government and ICE **do not provide legal counsel (public defenders) to undocumented immigrants**. This means that immigrants faced with considerable, confusing proceedings must navigate these situations on their own, or find and pay for their own lawyers.

These conditions apply to youth as well – presently, the ACLU has filed suit against the U.S. government for the practice of placing undocumented minors in court proceedings, complete with judge and prosecutor, without counsel.

Most ICE detention facilities in the U.S. (including those in Colorado) **are outsourced to private, for-profit contractors**. These prison-contractors are paid per head, and have little incentive to work with, support, or provide adequate living conditions for detainees. While there have been numerous accounts of detainees protesting their treatment, these corporations make millions in profit each year, and often use these funds to lobby for such legislation as SB 1070 (or SB 90), which ensure their continued financial success.

<http://www.npr.org/series/4184282/jailed-immigrants-allege-abuse>

Being Latino has often been seen as being synonymous with being an immigrant, or being related to recent immigrants. However, **Latino communities have existed in the United States for centuries – far longer than even the original 13 English colonies**. These Latinos may have Mexican cultural traits, but have always been American. The 1848 Treaty of Guadalupe Hidalgo ceded large parts of Colorado, Texas, New Mexico, Arizona, Nevada, Utah, and California to the U.S. People of Latin/Spanish descent, living in those territories for generations as Mexican citizens, became U.S. citizens overnight.

Latinos are themselves a diverse and varied ethnic group, of whom 64.5% are native born U.S. citizens, tracing their heritage to over a dozen different countries, each with its own multiple cultural traditions. Moreover, Latinos are a varied racial group – there are White, Black, Mestizo, American Indian, and even Asian (largely from Peru) Latinos. Monolithic conceptions of Latinos as undocumented Mexican immigrants – and conceptions that all Latinos are or were immigrants – are problematic, and fail to capture the richness and complexity of the U.S. Latino population.

DO YOU KNOW WHO I AM?

NEW ADMINISTRATIVE RELIEF BASICS (DOCA AND DAPA)

Administrative relief is not a law, but is administrative policy that can be changed or terminated at any time and it does not provide lawful immigration status. It is not a pathway to legal permanent residency or citizenship. Administrative relief, through the Department of Homeland Security (DHS) can defer deportation (removal) for several years (with possibility of renewal). However, it can grant work authorization, and it can lead to a valid Social Security number.

One of the main points emphasized is that there is no application yet. The government will not start accepting applications until Feb. 18, 2015, under the new criteria. Attorneys advise not to pay anyone to submit an application. (See Immigrant Legal Services of Boulder County)

Administrative relief has now expanded Deferred Action for Childhood Arrivals (DACA) to eliminate the age cap. DACA is extended to every qualified person who entered the U.S. before his or her 16th birthday, meaning there is no longer an upper age limit. And the employment authorizations received under this program will be valid for three years instead of two.

Deferred action for young people will be available to qualified applicants who entered the U.S. before Jan. 1, 2010. To be eligible, applicants must be 15 to apply, in school, have a high school diploma or GED, no felony convictions or significant misdemeanors.

In addition, certain parents will be able to apply for deferred action (DAPA), if they had a child who is a U.S. citizen or permanent resident (green card holder) as of Nov. 20, 2014; entered the U.S. before Jan. 1, 2010; were present in the U.S. and out of status on Nov. 20, 2014; and do not fall within ICE enforcement priorities.

DAPA would be valid for three years and recipients could get work permits and apply to travel outside the U.S. DAPA will cost \$465 (same as DACA). The application period does not start until May 19, 2015.

The benefits of administration relief allow for protection from deportation for a three-year period, work authorization, a Social Security number, a regular driver's license; and the ability to request permission to travel abroad. However, the action does not provide a Green Card or Visa and is not a permanent solution.

http://www.buglenewspapers.com/bolingbrook/article_0168bd80-7fb6-11e4-b5ac-73076e7675bb.html

DO YOU KNOW WHO I AM?

NOTES ON FILM

Name: _____

Instructions: As you watch the play, notice the various ways that the performers talk about opportunity, obstacles, and legislation that affect their lives, as well as the symbols used to emphasize the performers' stories. Use the table below to record your observations and notes.

Opportunity	Obstacles
Legislation	Symbols

HELP US GET BETTER!

Please help Motus Theater continue to do our best work by offering your insight.

Do You Know Who I Am? Video & Curriculum

On a scale of 0 (not at all helpful) and 5 (very useful/enjoyable)

_____ Students understanding of immigration issues in our community expanded

_____ The Gallery Walk (images and descriptions)

_____ *Do You Know Who I Am?* (movie)

_____ Discussions and interactions following the movie

Did you use the curriculum materials or just show the video? If you used curriculum materials – what was most helpful?

What was most impactful?

What would make this video/curriculum even better?

Did the video/curriculum fulfill any of the Colorado Academic Standards requirements? If so, which CAS? _____

What school are you with? _____

How many students were served by the video/curriculum _____

RESOURCE GUIDE

Want to know more about *Do You Know Who I Am?*

This performance was scripted by Kirsten Wilson from monologues written by Juan Juarez, Victor Galvan, Oscar Juarez, Ana Cristina Temu, and Hugo Juarez as part of the Motus Monologues Program. The performance creates a space for learning and discussion around immigration reform, and how it impacts the lives of immigrants and their families. It aims to educate community members unfamiliar with immigration issues, and to inspire youth in similar situations not to give up on their educational future. The film of this performance is part of curriculum guide for middle schools and high schools. It is also one of our Motus Meals programs for community and civic groups.

The performance has been shown to over 3,000 people across Colorado in English since it opened in November of 2013. The performance premiered in Spanish, *¿Sabes Quién Soy?*, in collaboration with El Centro Amistad. The director and cast have won two major awards including the *People of the Year Award* and cover story in the **Boulder Weekly**—

<http://npaper-wehaa.com/boulder-weekly/2015/01/01/#?article=2414483>

If you are interested in supporting the video and curriculum project of this show or the other good work of Motus Theater contact Executive Director Kirsten Wilson at motus.arrow@gmail.com or 303-440-3682 or write us at 4519 8th Street, Unit C, Boulder, CO 80304. Motus Theater is a 501(c)(3) non-profit organization.

Who are we?

Motus Theater's mission is to create original theater to facilitate dialogue on critical issues of our time. We aim to use the power of art to build alliances across diverse segments of our community. Motus Theater is the creator of the acclaimed multimedia theater performance, *Rocks Karma Arrows*, that explores Boulder history through the lens of race and class. <https://vimeo.com/88480847>.

Motus Theater is also the project holder for *One Action*, a collaboration between arts and civic organizations aimed to inspire everyone to learn about our untold history, talk about present injustices and take action toward a more equitable future. Over 18,000 people participated in the first *One Action* project on Chief Niwot and the Sand Creek Massacre. <https://www.youtube.com/watch?v=o2b1blfYIJQ>

The new upcoming *One Action* project is the *Creative Community Conversation on Immigration* planned for 2016. Please see our website for more information on Motus Theater and our exciting programs: www.motustheater.org

Local organizations supporting immigrants in our community:

The Colorado Immigrant Rights Coalition (CIRC) is a statewide, membership-based coalition of immigrant, faith, labor, youth, community, business and ally organizations founded in 2002 to improve the lives of immigrants and refugees by making Colorado a more welcoming, immigrant-friendly state. CIRC achieves this mission through non-partisan civic engagement, public education, and advocating for workable, fair and humane immigration policies.

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

Northern Colorado Dreamers United (NCDU) represents youth advocating in the community for social justice and equality—empowering youth to find the leader within. The performers in *Do You Know Who I Am?* are part of this organization. To make a donation to the performers college fund or to support their work send a check to CIRC with “NCDU college fund” in the memo. Send to CIRC at 515 Kimbark St., Longmont, CO 80501

https://www.facebook.com/DREAMERSUNITED14/info?tab=page_info

The Immigrant Legal Center of Boulder County is a not-for-profit organization dedicated to offering low cost legal services to the immigrant community of Boulder County and beyond. They are the local organizer for the Federal Deferred Action for Childhood Arrivals (DACA) Program. 303.444.1522

<http://boulderayuda.org/ilcbc> or

Intercambio’s mission is to build understanding, respect and friendship across cultures through educational and intercultural opportunities. Intercambio offers volunteer-taught English classes for adult immigrants; classes and workshops on life skills and citizenship; cultural trainings and events for all community members.

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

El Centro Amistad is a community-based organization committed to human development and social justice. They are also engaged in training community leaders to promote health, education and well-being for everyone.

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

El Comité de Longmont is a grassroots organization that improves the social justice, education and economic status of the Latino and non-Latino people of Longmont, Boulder County and surrounding communities. El Comité also facilitates communication and understanding between Latinos and non-Latinos in the community. <http://www.elcomitedelongmont.org>

DO YOU KNOW WHO I AM?

EDUCATIONAL TOUR SUMMARY

Do You Know Who I Am? is a performance scripted by **Motus Theater** from autobiographical monologues written by the performers, who are undocumented youth leaders from our community. The performance is followed by a talk-back with the performers who are professionally trained in leading conversations on immigration. This project creates space for learning and discussion around immigration reform, and how it impacts the lives of immigrants and their families. It aims to educate community members unfamiliar with immigration issues, and to inspire youth in similar situations not to give up on their educational future.

The performance has been shown to over 3,000 people across Colorado in English since it opened in November of 2013 (Over 2,500 in Boulder County). The show just premiered in Spanish, *¿Sabes Quién Soy?*, in collaboration with El Centro Amistad (Congressman Jared Polis introduced this first Spanish language show, as well as our Loveland performance.) The city of Lafayette, Colorado built an entire community conversation around *Do You Know Who I Am?*; it was selected by the Conference on World Affairs and Peace Jam committee for Boulder; it was the central event for the Cesar Chavez celebration at the University of Northern Colorado in Pueblo on March 25th; it was the central event for the Martin Luther King Jr. Day Celebration for the City of Boulder and Loveland; it was performed at the University of Colorado at Boulder and at Colorado Springs. It is launching an immigration conversation in Fort Collins that is sponsored by two church groups. It was even used for by the Boulder Valley School District for a Teacher's Training Day at Centaurus High School in Lafayette, Colorado. The piece has been performed for numerous church, school and community groups. This link shows a few excerpts from the performance: <https://vimeo.com/89208876>

Boulder County Commissioner Elise Jones had this to say about the show: "I went to an AMAZING, sold out performance last night called *Do You Know Who I Am?* where five brave Latino immigrant youth tell their compelling stories. Equal parts cheering and crying. If you ever had doubts about the need for immediate immigration reform, you won't anymore."

We also have a great deal of press coverage. We received national coverage as well when the Jose Beteta, president of the Boulder Latino Chamber of Commerce became the first undocumented American to be on a City Board and Commission. Mr Beteta told national news he came out as undocumented after seeing *Do You Know Who I Am?* Below are press links if you would like to follow up:

Boulder Weekly: Motus Theater's Director and Cast of *Do You Know Who I Am?*
Receive People of the Year Award: "Living in the Light"

<http://npaperwehaa.com/boulder-weekly/2015/01/01/#?article=2414483>

Boulder Daily Camera

http://www.dailycamera.com/entertainment/ci_24486414/five-bouldercounty-residents-share-their-immigration-stories?IADID=Search

Westword Magazine

http://blogs.westword.com/showandtell/2013/11/do_you_know_who_i_am_motus_the.php

KGNU's "A Public Affair" <http://www.kgnu.org/apublicaffair/10/30/2013>

Facebook page <https://www.facebook.com/doyouknowwhoiammotuslyfe>

This project has had an enormous impact already, and this is only the beginning. We hope you will join us in our effort to inspire people to engage in immigration conversation. When we make artistic work around a topic such as immigration reform, we are creating the space for more humane, innovative, community-led solutions to arise. As one of our audience members told us after the Longmont show: "You're not just changing minds, you're changing hearts."