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Linda A. DaCorta

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AN IMMIGRATION UNIT: APPRECIATION AND TOLERANCE

A Synthesis Project Presented

by

LINDA A. DACORTA

Submitted to the Office of Graduate Studies, University of  
Massachusetts Boston, in partial fulfillment of the requirements for  
the degree of

MASTER OF ARTS

December 1997

Critical and Creative Thinking Program

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A Synthesis Project Presented

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LINDA A. DACORTA

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## ABSTRACT

### AN IMMIGRATION UNIT: APPRECIATION AND TOLERANCE

December 1997

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Directed by Professor Delores Gallo

In a pluralistic society like America, some of the most important dispositions for students to develop are open-mindedness, tolerance, and a valuing of the contributions of persons from a variety of cultural backgrounds.

In this interdisciplinary unit entitled: *An Immigration Unit: Appreciation and Tolerance*, I offer one set of procedures by which to develop these dispositions along with other significant learnings in critical and creative thinking. Following a description of the fifth grade suburban classroom setting in which I did the work, I offer a selective review of relevant literature in the field in order to detail my conceptual framework.

Next I present a narrative description of the twenty-four lessons focusing on the topic of immigration through which the development of critical and creative thinking is done.

The lessons include the use of role-taking, interviewing, story telling, and developing empathy using drama. They also include skills such as, frame of reference, the use of Venn diagrams, comparing and contrasting, question generating, predicting consequences, observation and inference, and decision making. These lessons include content skills such as comprehension, measuring, mapping and graphing, creating charts, and journal writing from different frames of reference.

I conclude with a discussion of the evaluation procedures used; portfolios and journals, and my own final reflections of the unit. It is my hope that my students will gain a true understanding of and a tolerance for the diverse cultures in our world, as well as an appreciation of their contributions to America.

## ACKNOWLEDGMENTS

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Thank you to my family and friends who supported my decisions and gave me encouragement along the way. To my husband, Stephen, who believed in me and had so much patience with me throughout this process, thank you! A special thanks to my mother who encouraged me to continue my education and waited so long for this day to come.

I dedicate this project to my Dad, a very special person in my life, who was unable to see this through to completion, but who always "sang my praises" and was so very proud of my accomplishments.

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## CHAPTER 1

### INTRODUCTION

I teach fifth grade in a suburb twenty miles north of Boston. This town is a very small town with a population of 11,000 with two elementary schools, one middle school, and one high school. The majority of the students are Caucasian Americans. The experiences the children have in this town do not prepare them for the more diverse culture in the larger world. There are very few students of other cultures in the classroom, where the main language is English. We have just begun introducing world languages in our fifth grade classrooms on a very limited basis. Students are exposed to French and Spanish (three weeks of each language for forty-five minutes a day) on an exploratory basis. Since the children live in a very "encapsulated" environment, I feel it is very important to provide them an opportunity to widen their world, so they can be better prepared to function in our pluralistic American society and in the larger world.

The town has very few activities or attractions for the students to widen their horizons. I believe it is important to expose them to an environment where they can learn about other peoples and their contributions to our society. I believe this will help them to be more accepting of others who do not dress, speak, or have the same customs as they do. I have heard students laugh at the names of people

that reflect other customs, because they are much different from their "American" names.

I want my students to be more understanding and tolerant of other people who have different cultural backgrounds from them. To become more tolerant and understanding, the students need to be introduced to other cultures and provided time to explore these cultures. They can recognize that people of other cultures have problems in common with them; for instance, being accepted by others. These fifth graders enter the middle school for their first year coming from two elementary schools and must form new friendships with others they have not met in their previous four or five years of school. The more the students learn about these cultures through the exposure of literature and application of critical and creative thinking skills, the better prepared they will be for their future.

### Project Overview

In this paper, I will first present a conceptual framework for the unit created from an overview of the literature I have read in the area of critical and creative thinking. I take my definition of critical thinking from the works of Richard Paul (1994) and Karen Warren (1990). The basis for my concept of creative thinking will be taken from the works of Teresa Amabile and Delores Gallo. Following these definitions, I will cite specific pedagogical concepts that I will incorporate into my lessons. This section will be followed by a brief description of the content of my unit, the history of immigration. Following this overview, I will present my specific lesson plans that will incorporate these specific concepts and critical and creative thinking skills and strategies into the unit itself.

My goal in writing this project is to develop a thematic unit which will promote open-mindedness and tolerance; integrating literature, art, music, history, math, science, computer science, and writing with the Social Studies text America Will Be published by Houghton Mifflin. The text was recently purchased by the school system for which I work. The text describes the process of immigration that brought so many people to America, and it stresses how their diversity shows as a blending of cultures that shaped the United States' history and will shape its future. I developed this thematic unit to help students understand how this history has impacted their lives.

I believe students need to be exposed to various cultures to gain an understanding and appreciation of others. I want the students to discover and appreciate these diverse cultures and to become actively involved in taking a closer look at their ancestors and their contributions to the world. Too often students are not given the opportunities to explore and take a critical look at their studies and to understand how all these are intertwined. In this unit the students will become actively involved in interviewing an ancestor, so they can get a clear understanding of who they are and how each of them is a unique person in our world. Throughout this unit the students will have opportunities to explore various art pieces, music, and literature to expand their knowledge, so they can develop a more critical and creative understanding of our world in various facets. Critical and creative thinking techniques and strategies will be integrated throughout this unit. Students will be actively in-

volved in their learning process as the teacher takes the role of facilitator and guide.

I would like to enlist the aid of the music and art teachers in my system to work within my classroom directly with my students. Oftentimes what the students are learning in art and music has no direct correlation to their other subject areas. With new music and art teachers in our school this year, it would be an opportune time to ask their assistance in these areas. I have spoken with them about some of the possibilities of integrating their curriculum into the fifth grade curriculum.

This unit will probably be implemented in a six to eight week time frame; the integration of the various subject areas that will provide a rich learning environment. Through the course of study, I will introduce the students to creative and critical thinking skills that can be applied in the various areas. Many of the articles I have read in my recent courses have aided me in developing some of the ideas in my unit. Some of the materials I read were "Language Arts Curriculum 1990 Story Telling" by Barbara Lipke, "A Drama of Learning: The Mantle of the Expert" by Dorothy Heathcote, "Learning, Knowing, and Languaging in Drama" by Dorothy Heathcote, and "D. Heathcote, Drama As a Learning Medium" by B.J. Wagner. These along with many other articles and activities from the classes have provided me with some creative ideas for the development of this project.

## CHAPTER 2

### OVERVIEW OF THE LITERATURE: THEORETICAL FRAMEWORK

The integration of critical and creative thinking skills in this unit is one of my major goals. Critical thinking and creative thinking can be defined in a variety of ways as proposed by various people. For this paper, I have adopted the views of Richard Paul and Karen Warren for critical thinking and the beliefs of Teresa Amabile and Delores Gallo for creative thinking.

#### Critical Thinking

Critical thinking is rationally deciding what to do or believe. This requires individuals to use certain discreet skills in formulating and assessing their own and others' views, to make decisions in accord with certain tenets or principles of thinking and to have a "critical spirit" or disposition to think critically about issues. Richard Paul says that his conception of critical thinking

"is to be understood as a way of holding a point of view, a way of entering into a frame of reference, a way of participating in a world view, a way that in its fullest sense, frees one from dominance by the views, frames of reference, the world views in which one becomes critically literate." (Paul, 1994, 182).

Critical thinking, as stated by Paul, is thinking that takes charge of itself and of its relation to the ideas embedded in it. Richard Paul states that students must be exposed to critical thinking over an extended period of time, over years not months to learn to think criti-

cally. (Paul, 1994). The need to learn/teach critical thinking is rooted in the very nature of the learning process itself. Paul says,

"critical thinking in the strong sense is the ability and inclination to seek out, understand, and evaluate with empathy the contrasting frames of reference which underlies different opinions on social and historical problems." (Paul, 1994, 182).

In Richard Paul's article titled "Teaching Critical Thinking in the Strong Sense", he says that there are some basic theoretical underpinnings for a "strong sense" approach to critical thinking. He says that "as humans we have somewhat different interests, stakes and perceptions of what is so." (Paul, 1994, 183). Therefore we make somewhat different decisions and reason somewhat differently from others. He states that a person must recognize contributions between conflicting views to develop as a critical thinker. Reasoning is an essential operation presupposed by all human acts. Critical thinkers when evaluating arguments do so in relationship to prior belief-commitments and particular ways of seeing things. When looking at arguments we need to comprehend objections that can be raised at various points in the arguments by alternating perspectives. Paul says that laying out elements in deductive form is useful. Forms of bias and vested interest can influence our arguments and therefore we must become aware of the nature of our bias and interests and others' to recognize strengths and weaknesses in reasoning. We must judge relative credibility when generating our claims. These are major beliefs of Richard Paul's definition of critical thinking. (Paul, 1994).

Educators disagree about not only which skills are properly called "critical thinking skills," but also how to analyze and organize these skills. Karen Warren in her article titled "Critical Thinking: Exploring the Who, What, Where, When, Why, How" identifies fourteen critical thinking skills which educators generally agree upon as basic critical thinking skills. They are:

- \* Recognizing and assessing arguments
- \* Deducing and assessing deductions
- \* Inducing and assessing inductions
- \* Defining and assessing definitions
- \* Identifying and assessing assumptions
- \* Identifying and assessing ambiguities, inconsistencies, contradictions, equivocations, vagueness
- \* Identifying and assessing the reliability of a source
- \* Identifying and assessing causal claims
- \* Identifying and assessing predictions
- \* Distinguishing between verifiable facts and value claims
- \* Identifying and assessing value claims
- \* Distinguishing relevant from irrelevant information, claims, reasons
- \* Identifying, defining, and solving a problem
- \* Identifying and assessing analogies (comparisons) (Warren, 1990, 11).

Karen Warren states that even if a person possesses an ability to use all or many of these skills, that person is not necessarily characterized a "critical thinker." She says that a disposition to use these skills when they are appropriate, in other words, "the critical



spirit" is also required. (Warren, 1990). Having this critical spirit is as important as having skills according to Stephen P. Norris and others. Norris identifies three aspects of the critical spirit. They are:

1. To employ critical thinking skills in reasoning about situations encountered in the world.
2. Critical thinking must be "turned upon itself"; that is one must think critically about one's own thinking.
3. There must be a disposition to act in accord with the dictates of critical thinking. (Norris, 1985).

Some of the attitudes that constitute the "critical spirit" are open-mindedness, relevance, persistence, decisiveness, flexibility, background knowledge, precision orderliness, and contextual as well as interpersonal sensitivity.

Warren (1990) states that the "teaching of thinking" requires direct instruction in critical thinking. It is important that students see the skills modeled and receive guided opportunities to practice the skill in contexts, other than the one in which it was introduced. The thinking requires an environment that is a safe, trusting environment that encourages risk taking and playfulness with ideas. It must be non judgmental. Also, metacognition; an awareness of one's own thinking during the process of thinking is very important, so the learner is consciously aware of both what they are doing and how they are doing it. Learners need to apply these thinking skills to the real world, or large world around them, not only to a classroom situation. (Warren, 1990)

The teaching of critical thinking is systematic. It needs to be purposefully introduced and practiced in a variety of settings with a

variety of media over long periods of time. It is essential that these skills are integrated with other learning and that it be developmentally appropriate for the age or level of the learner.

Karen Warren designed an action plan that involves five components to introduce thinking skills lessons. Those five steps are: motivation( to motivate interest in the skill), an introductory explanation of the skill, a thinking activity involving the students, metacognition (thinking about their thinking), and transfer (having people apply the criteria they developed while "metacogitating" to further examples. (Warren, 1990). This is the model I will use in my critical thinking lessons.

### Creative Thinking

Creativity can be defined in a variety of ways. For this paper, I am adopting the definition of creativity as offered by Teresa Amabile (1982). Amabile defines creativity in this way:

"A product or response is creative to the extent that appropriate observers independently agree it is creative. Appropriate observers are those familiar with the domain in which the product was created or the response articulated. This creativity can be regarded as the quality of products or responses judged to be creative by appropriate observers and it can also be regarded as the process by which something so judged is produced." (Amabile, 1982, 1001).

Teresa Amabile's framework of creativity includes these three major components: domain relevant skills, creativity-relevant skills, and task motivation. All three are necessary for creativity. The domain-relevant skills include familiarity with and factual knowledge of the domain in question. This also includes technical skills that may be required by a given domain and special domain-

relevant talents that may contribute to creative productivity. These skills depend on various elements. These include innate perceptual and motor skills. Both formal and informal education would also fall under this heading. (Amabile, 1983). In my unit this domain would include the history and literature that the students will explore.

The second component of creative performance is creativity-relevant skills. This includes a cognitive style which is characterized by a facility in understanding complexities and an ability to "break set" during problem solving as Amabile states. (Amabile, 1983).

Keeping open-minded, exploring new cognitive pathways, breaking perceptual sets, suspending judgment in brainstorming, using wide categories, remembering accurately, and breaking out of performance are specific aspects of cognitive style that appear to be relevant to creativity. Implicit or explicit knowledge of heuristics for developing novel ideas are best considered as methods of approaching a problem. A conducive work style is important to creativity, which could mean an ability to concentrate for long periods of time on an important facet or the ability to abandon an unproductive idea. These skills would involve self-discipline and independence. Training is an important element through which the skills can be taught or through which an individual can devise his or her own strategies for creative thinking. (Amabile, 1983). These would involve drama, storytelling, and interviewing in this unit.

The interaction of the above mentioned components and the task motivation component is necessary for creativity. Task motivation includes two elements which are the individual's baseline attitude toward the task and the individual's perception of his or her

reasons for undertaking the task. These are based on both intrinsic and extrinsic experiences. Many extrinsic constraints will have detrimental effects on creative performance. Therefore, a primarily intrinsic motivation to engage in an activity will enhance creativity. (Amabile, 1983). Using one's own interests or as in my unit, a family history interview with someone familiar, will be best for creative ideas. All three components are necessary for creativity at any level.

### Educating Through Drama

There are a few specific concepts from the field of creative development through drama education that I will integrate in my unit. The first is adapted from a piece written by Dorothy Heathcote titled "A Drama of Learning: Mantle of the Expert." In mantle of the expert, the power of communication is invested with the group. The teacher becomes a facilitator of knowledge. The teacher endows the class with the expertise of the field of knowledge that is being pursued. (Heathcote, 1985, 174). This allows the teacher a more flexible role to help the group. It is not the role of the teacher to communicate or deliver the information for the students to receive. The students play the role of the expert in their storytelling, because they have proceeded through the necessary steps, and will feel secure in their setting as storytellers. The teacher is available to guide the students throughout the process. A task must be designed, and many dramatic elements must be applied in the teaching. These approaches will be incorporated in my unit plans.

The second specific concept is the value of role playing to critical and creative thinking, as presented by Delores Gallo in her article titled "Educating for Empathy, Reason, and Imagination."

Delores Gallo explains the importance of the role taking experience in creativity. She suggests each participant presented with an issue or problem adopts a role that produces a definition and resolution of the problem or issue. She suggests each participant works through the issue from at least three contrasting perspectives. This will provide opportunities for openness and flexibility as participants take on a variety of roles, some of which may differ from one's own perspective. Questions will be raised about the meaning of specific data and about the evidence. The participant will be intrinsically motivated, because this involves the whole person. Practicing both openness and commitment, flexibility, and persistence, can promote effective learning. (Gallo, 1988).

The third specific strategy is one offered by Barbara Lipke in her storytelling unit titled "Language Arts Curriculum 1990 Story Telling" in which she offers some advice about storytelling and interviewing. Barbara Lipke states that "storytelling promotes imaginative growth and empowers children." (Lipke, 1990, 1). It teaches all the language arts: reading, speaking, listening, writing, drama, and many language skills as well. Barbara Lipke's storytelling unit evokes an interest in students to become storytellers through which they experience the delights of telling and hearing stories. The teacher is responsible for providing a safe and supportive environment for the child who is commanding the audience all alone. Through the use of her model, my students will participate in storytelling activities after being exposed to and practicing many warm-up activities that will help to reduce self-consciousness and promote more risk taking.

Barbara Lipke suggests that the teacher starts out by telling a story him/herself. Then everybody warms up. The next step would involve simple theatre games, which will be discussed in further detail in the curriculum unit lessons. Story participation exercises would follow along with story games. As suggested by Lipke, students can web their stories or use simple charts to divide their stories into parts and fill in characters, action, mood, and imagery. Other charts help them learn more about characters and settings. Guided imagery helps other senses. Students can also draw pictures of their stories and this will help with visualization. As the students work, they will tell their story to rehearsal partners and get specific feedback. Following this process will build the confidence the students need to be ready to tell their finished pieces. Ideas I gathered from Barbara Lipke's units are revised and incorporated into the unit lessons. (Lipke, 1990).

"The most difficult part of teaching children to tell stories, is convincing them not to memorize. The object is to get them to 'know' the story without memorizing it." (Lipke, 1990, 2)

These concepts and reported strategies form the conceptual framework of my unit. In combination with the concepts and strategies, the students will be exposed to some background information on the history of immigration in the United States.

CHAPTER 3  
CURRICULUM UNIT

Introduction

The environment or climate of the classroom is extremely important for the success of this unit. My goal is to create an environment in which students feel comfortable taking risks. It will take a series of activities to make the students feel comfortable. These activities will include some of Barbara Lipke's (1990) strategies involving warm-up activities, such as the theater games she suggests. These will be discussed in detail in the lessons themselves. The responsibility and roles of the audience will need to be developed, so that students feel comfortable in front of their peers. I want the students to share the reflections about their literature readings and to feel comfortable performing with other students in front of the class. The classroom will be one in which students are enabled to take on responsibilities and in which the teacher is a facilitator. There will be a variety of activities. Some activities will be teacher led and others will be student led. Many of the activities will involve cooperative learning, during which the cooperative learning rules and roles will need to be discussed for everyone's benefit. There will be some small group instruction and some whole class instruction. The small group work will include literature discussions during which time students will make comparisons and contrasts of the many book settings, characters, and plot development. Literature

circles will be used for discussion, too. These activities will include reading, writing, role-playing, drama, and storytelling with the integration of critical and creative thinking skills.

### Specific Goals and Objectives

I have several content goals for the students to achieve in this unit. They are:

1. To develop an appreciation of the contributions of various cultures to the history of the United States
2. To understand and appreciate the diverse cultures of the United States
3. To develop an understanding of the origin of various instruments, foods, and articles found in the United States
4. To be able to locate the countries of their ancestors' origin on a world map
5. To engage students in an interviewing process with an ancestor
6. To provide the opportunity for students to take an active role in storytelling
7. To engage students in story telling games and simple theater games
8. To involve students in interdisciplinary activities incorporating math, art, language, reading, and computer activities that utilize creative and critical thinking skills



There are specific critical and creative thinking objectives for this unit. They are:

1. an increase in dispositions and attitudes relevant to creative thinking; empathy, spontaneity, prudent role-taking, flexibility, and perseverance
2. an increase in skills and techniques relevant to creative thinking; question generating, idea generating, brainstorming, generating criteria by which to evaluate products and processes
3. an increase in disposition and attitudes relevant to critical thinking; empathy, open-mindedness, reason, and clarity
4. an increase in skills and techniques relevant to critical thinking; observation, comparing, contrasting, analysis, and evaluation
5. an increase in the attitudes and skills relevant to cooperative learning; openness, collaboration, helping each other, sharing ideas, and teamwork
6. to use new technologies- computer encyclopedia, the internet, and e-mail

This unit will involve a series of lessons that can be expanded, condensed, or revised to fit the needs of individual teachers and their classes. My goal is to have the students develop a global view of immigration in the United States. In combination with the creative and critical thinking skills and strategies, the students will be exposed to some background information on the history of immigration in the United States. This will include looking at the various time periods when immigration to the United States was very high,

as opposed to times it was low. The students will explore the different waves of immigration to the United States and the events in history that perpetuated the move of many people to the states. The events that led people to the United States and the decision making that took place throughout this process will be examined. There will also be some research done on the different laws that went into effect to control the immigration to the United States. The students will examine the oath that immigrants recited when they become citizens to the United States, as well as the tests they had to pass before being allowed to become citizens. Students will explore the occupations of these people when they entered the United States and their living situations. The historical knowledge will give the students a clearer understanding of immigration, as well as cultural diversity, and how these have helped to form the United States into the country that it is today.

There will also be many other activities in which the students will be involved. Students will have opportunities to correspond with students in various countries through the use of the internet with electronic mail. In this way students will have direct contact with children their age of different cultures. They will be able to make some comparisons and contrasts between those cultures and their cultures. The students will keep journals during this study and will be creating pieces that will be placed in their portfolios for them to review and on which they will reflect.

#### Structural Variety

I will use a variety of grouping and structural approaches in this unit. The materials I have read in my critical and creative

thinking classes have given me ideas for developing this unit, which can be integrated into my fifth grade curriculum. The text America Will Be gives my students a brief introduction to immigration and cultural diversity. One goal is to expand on the ideas the text presents and to immerse the students into a unit that will provide them with a rich learning experience. Another goal is to integrate literature and art into my Social Studies curriculum. When looking for literature, I try to choose books that have a connection to the Social Studies theme that I am teaching. The literature books I have selected for this unit would be used in a number of ways. One book titled Morning Girl by Michael Dorris will be read as a whole class. Other books such as Encounter by Jane Yolen, I Was Dreaming to Come to America selected and illustrated by Veronica Lawlor, The Most Beautiful Place in the World by Ann Cameron, Where Did Your Family Come From? by Melvin and Gilda Berger, Grandfather's Journey by Allen Say, and How Many Days to America? by Eve Bunting would be read aloud by the teacher. Ellis Island New Hope in a New Land by William Jay Jacobs would be read in partners or groups of three and discussed as a whole class. Other books such as Plain Girl by Virginia Sorensen, The Star Fisher by Laurence Yep, Hello, My Name is Scrambled Eggs by Jamie Gilson, Yang the Youngest and His Terrible Ear by Lensey Namioka and In the Year of the Boar and Jackie Robinson by Bette Bao Lord would be read by small groups of children and discussed in their groups with the teacher as facilitator. These small group books would also be used for whole class discussions and activities, especially when making comparisons and contrasts between the characters, settings, and plot development

of the books. These would be the basis for sharing some of the difficulties each of the main characters face when their families immigrate to the United States and discussing the way they are treated by those citizens already living in the United States. Most of these characters are the same age as the students in my class. The different cultures of the characters can be explored further, also. Frames of reference can be explored in greater depth with these characters and their families, as well as those of the students in my class. People have been coming to America to build new lives for themselves and their families for centuries. They have traveled to America for many reasons - political, economic, social. They faced new problems such as poverty and discrimination in their new homes.

There is increasing diversity in our student population, and immigration poses challenges to our nation. Through this unit I want to build an awareness of the history of immigration in our country. Through literature, primary sources, and hands-on activities, the students will come to an understanding of the difficulties and issues that have confronted America's newcomers. Although immigrants came from diverse backgrounds with varied motives, they generally shared the characteristics of determination, ambition, courage, and the ability to overcome hardships through hard work and energy.

The students will explore the variety of cultures in America today and how they have contributed to the complexion of our nation. They will have the opportunity to explore national issues, such as discrimination and the immigration laws. The respect for the diversity of the cultures is a very important key to this process. Stu-

citizens. It is important that the students understand the need for balance between assimilation and maintaining cultural identity. This balance will be discussed after the students have read several of the books. They will look for ways that the children in these books maintained their cultural identity in some facets of their lives, but assimilated some of the "American" ways.

Everyone in the classroom can trace a relative who arrived as an immigrant, whether it was a century ago or more recently. Those people may have taken various modes of transportation and may have come for different reasons, but they faced similar circumstances.

#### Immigration: An Integrated Unit: KWL

The content goal will be generating statements about immigrants and immigration using students' prior knowledge. I will begin the unit with a critical thinking strategy, KWL, using a knowledge chart titled "Immigrants and Immigration." There will be three columns titled "What We Know", "What We Think We Know", and "What We Have Learned". The products of this lesson will be evaluated through discussion and a review of the KWL chart at the end of this unit.

I will elicit responses from the children to add to the first two columns of the chart in the column they designate. This would be an activity in which all responses are entered onto the chart without any judgments being made. This would need to be stated prior to beginning the activity. I will keep the chart for later reference. At the end of the study, we will add to the column titled "What We Have

Learned". These charts will be used at the end of the unit as an evaluation piece. I will have the students assess the accuracy of their responses to the first two columns, so they can see where facts may need to be moved from one column to another. The students can reflect about their learning throughout this unit from this discussion and the visual model they have created following the completion of the unit.

To begin our discussion about the students' immigrant heritage I would have them interview their parents or grandparents for information about their ancestors and the countries from which they came. As a class, the students will brainstorm the interview questions. Each child will be required to bring in a representation of themselves. It could be a photograph or a picture they could draw of themselves on a paper plate or any other kind of visual.

### Mapping

The content goal will be locating and mapping the country of their heritage. The critical thinking objective is to increase their skills in making comparisons and contrasts, and to evaluate the information presented by this map. The product of this lesson will be evaluated through observations. Students will be expected to accurately locate and label the country of their family ancestors.

The next day I would have a wall map of the world displayed on a large bulletin board. I would have the students develop a color code using various colors of yarn for each country for this map. Each child should place his/her picture around the outer edge of the map, and each child will connect yarn from his/her picture to the corre-

sponding countries of his/her heritage using pushpins. This will give the students a nice, graphic demonstration of our varied heritage. Students could extend this activity with a "domino activity" to further explore their connections to each other. One student will stand next to another, if they share a country from their past. I will challenge the children to achieve a full circle around the classroom. (Example: John has Irish and German roots; he can stand next to Kim who has German and English roots; she can stand next to Susan who has English and Italian roots, etc.)

### Graphing Our Family Roots

The content objective is to use fractions to create a graph of ethnicity. The critical thinking skills will be gathering information, decision making, and evaluating the importance of the information. The products of the lesson will be evaluated through assessment of the graphs to evaluate the use of proper fraction parts when transferring the information onto a graph.

America is without question the most diverse country in the world. Our people emigrated from all parts of the world. The next activity will require students to use the information they gathered from their parents about the countries from which their ancestors emigrated. Students will work together to create a class bar graph of the ethnicity for the entire class. This activity will require cooperation on the part of the children. It will also require some decision making, because many of the ancestors of the children came from various countries. The use of fractional parts will be an important factor in designing the graph. Students will need to decide how large

(in inches or centimeters) the increments will be on their bar graph. They will need to decide the X and Y axis for the graph. A title will be needed, too. I would suggest that this be drawn on large butcher block paper. Students will need to decide if it is easier to begin to gather information in small groups and then combine all the information, or work as one large group. Sharing of ideas and deciding on the best method will improve the process they choose. This graph should be posted for the remainder of the unit. An optional activity would be to have the students convert the bar graph to a pictograph.

### Waves of Immigration: A Timeline

The content objective is to have the students research information about various waves of immigration. The creative and critical thinking objectives are analysis of the information they have gathered. Cooperative learning skills such as collaboration and teamwork will be stressed. The accuracy of the information posted on the waves created by the groups will be the process of evaluation. As the students are working in groups, I will make anecdotal observations on their cooperative group skills, using a simple checklist.

I would explain that immigrants came at various times in the history of our country. This can be reflected as waves of immigration. Some were larger waves than others. I would explain that in the period between 1820-1920 the United States experienced the largest wave of immigrants in its history. No other nation has ever had to deal with such huge numbers of people at one time. Immigrants were chiefly from northern Europe before 1860, and after 1860 there was a huge influx of people from eastern and southern



Europe. Students can refer to the world map to see what part of Europe their ancestors came from, so this may give them some indication of the years their ancestors came to America. In Europe there was poverty, unemployment, and religious persecution. In the United States the Industrial Revolution and westward expansion meant jobs and opportunities.

At this point I would have the students work in small groups to explore and gather information about the different country groupings of immigrants. Since these can be visualized as "waves of immigration" I would give each group a "wave" on which they would write information about their country (appendix A). Students can use their text America Will Be or other books on display in the classroom. Students will be encouraged to use the computer also for this information, since they have access to encyclopedias on the computer. I will give students some of the following countries: Italy, Ireland, Russia, Greece, Germany, Poland, Scandinavia, Czechoslovakia, Austria-Hungary, and any others they found their ancestors came from. There will be some overlap in the years on the timeline. The students will fill in their waves in small groups of three. The teacher will be a facilitator to help children locate information. When this task has been completed, as a whole class they will put their waves into chronological order, remembering there will be some overlap. The children will form a time line with their "wave" pieces. They will share their information with the rest of the class, so that everyone has been exposed to the same information. The waves will be displayed in chronological order above the world map of ancestor origins.

### Immigrant Identity: Role-playing

The content objective is to use prior knowledge to create an identity for themselves and apply their writing skills. The critical and creative thinking skills for this lesson are empathy and role-playing through another point of view. After creating immigrant journals, students will record entries from an immigrant's point of view to which I will respond on a regular basis. I will evaluate these by checking for accuracy of information and a sense of empathy on the part of the students.

Now that the students have an idea of the waves of immigration, I would make this human drama of immigration more personal by having each student take on the identity of an immigrant. Students will choose one of the fictional immigrant identities (appendix B). The students will fill in the missing information such as the age, year of arrival and mode of transportation. They can use the "waves" that are displayed to choose an appropriate year of arrival. They will need to think about the types of transportation available at that time before filling in that piece of information. This would involve more research.

Next I would pass out the Passport Card, the train ticket, the identification tag, and the United States Immigration Service Detention cards. (appendix C) The students can use their own imagination to fill in the missing information. The students will create an immigration journal for themselves. The journal cover can be designed by the students with relevant information that ties in with the theme of immigration. This journal will be used during the study. I will respond to the children's entries, and this will be used as one method

of evaluation. The students will write a journal entry from the frame of reference of the immigrant, introducing themselves to me and explaining their background based on the information on their identity cards.

### Map Scales and Journal Writing

The content objectives for this lesson will be locating countries on a map and using a map scale to find distances. The creative thinking skills will be writing with empathy from the frame of reference of an immigrant. The posted country flags and map distances will be evaluated for accuracy of information and distances measured. The journals will be read by me and I will check for examples of empathy and frames of reference in the writing entries.

Students will be responsible for researching the flag of the immigrant's country. Each student will be required to make a miniature flag with the immigrant's name posted - maybe with a picture of the immigrant. On another world map the students will locate the immigrant's country or origin. They should place a pushpin there and extend it to their flag on the outside border. A discussion should follow about the map scale and how the scale is used to measure distances. Using this information, the students will calculate the distance from their homeland to their port of entry in the United States. This information should be recorded on the flag piece. Have a discussion with the students about the difficulties of traveling long distances. Using the Passport Car, the train ticket, the identification tag, and the United States Immigration Service Detention cards, the students will write in their journals from the perspective of their im-

migrant identity. They should write about why this destination was selected, how they heard about this place, who will be there to greet them, and their future plans. From the immigrant's point of view the students will write in their journals about what it was like to travel the long distance and what anxiety they were feeling or the questions that were mulling over in their minds during the travel.

### Encounter: Frame of Reference

The content objective of this lesson is to listen to a story and discuss the main ideas and details. The creative and critical thinking skills are brainstorming, point of view, using a Venn diagram, frame of reference, and distinguishing between fact and fiction. The Venn diagram product will be evaluated for accuracy of placement of the information. Distinguishing between fact and fiction will be evaluated through discussions with the students in which they must defend their decisions with sound reasoning.

The lesson would be the reading of the book Encounter by Jane Yolen. This picture book portrays the arrival of Christopher Columbus from the Native American's point of view. Prior to reading this book to the class, I would write the name Christopher Columbus on the board and elicit from the students any words or phrases that come to mind when they hear or see his name. I will remind students that this is a brainstorming activity. All responses will be recorded. Students will be reminded that deferred judgment is critical. Hitchhiking or piggy backing will be encouraged for this activity. Once all ideas have been exhausted, I will select a student to review

the list with the class by reading it aloud. We will discuss frame of reference.

Next I would have the children form a circle on the rug as I read to them the picture book Encounter. I would point out that it is written from the Native American's point of view. This would be a good time to discuss what we mean by Native American and also what a point of view is. To peak the students' interest I would remind them about the list of attributes we developed with Christopher Columbus in mind and to pay attention to the Native American's point of view for similarities and differences.

Two critical thinking skill lessons could be taught at this time. One would be using Venn diagrams to compare and contrast the two views or frames of reference in regard to Columbus. As a whole class activity in one circle we would list the attributes we associated with Columbus, and in the other circle list the attributes of Columbus as seen from the Native American's point of view. The intersection of the two circles would include the similarities from the two points of view. The second lesson would be distinguishing between information that is factual and fictional. Some of the information in the book Encounter may stem from research and some other parts come from the author's and illustrator's imaginations. At this point I would have the students revisit the text and select areas where they think the author is using facts and areas where they feel the author or illustrator took the liberty of using his imagination. A discussion would follow in which students would need to defend their position of fact versus fiction.

### Morning Girl: Point of View, Journal Writing and Anthology

The content objectives include comprehension, journal writing, and the writing process with the creation of their own final chapter of the book using the computer and incorporating the rules for capitalization and punctuation in dialogue. The critical thinking skills include different points of view and analysis and evaluation of information to further understanding. The comprehension questions will be graded for accuracy. The final chapter will be evaluated using a rubric, which is in the appendix (Appendix H).

To further their study of frame of reference or point of view of people, the students will read the book Morning Girl written by Michael Dorris. This can be read as a whole class or in small groups. It is a rather short book. The book is written from the points of view of Morning Girl and her brother, Star Boy; Taino children who vividly recreate life on a Bahamian island in 1492 through alternating chapters. It tells the story of a life that is soon to be threatened by the arrival of Columbus and his men. I have created activities that will be used with the text. (appendix D). The chapter questions will be given to groups of four children to discuss and to present their answers to the class, so everyone is not responsible for every question. The journal entries, questions, and activities will be completed by all students in their reading journals. The responses will be shared in class either with the whole class or in small groups. Students will create their own final chapter of the book from the point of view of either Morning Girl or Star Boy. These will be printed on the computer, and students will be encouraged to include dialogue in their writing.

The steps in the writing process will be followed with pre-writing, drafts, peer conferencing and editing with partners, peer conferencing with the teacher, and proofreading prior to writing the final draft. Students may recall some of the rules for punctuation and capitalization when writing dialogue. Ask them what rules they remember, and write them on a chart on the board. If there are some they have not listed, bring them to their attention, and add them to the chart. Posting these rules for capitalization and punctuation for conversation will be an important reminder for the students. Their polished products will be bound together, so that each child gets a copy of each student's work and can enjoy reading the variety of endings to the story.

#### Columbus/Native Americans: Venn Diagram

The content objectives include examining primary sources and reading for comprehension. The critical thinking skill is using a Venn diagram to compare and contrast different frames of reference, and the product will be evaluated through observations of the accuracy of the placement of information in the Venn diagram and through discussion.

Another lesson or application of frames of reference can be applied at this point. The students could use the Venn diagram model to make comparisons and contrasts between the reaction of the characters in Morning Girl to Christopher Columbus's arrival and the reaction of Columbus to his arrival as written in the primary source; The Log of Christopher Columbus translated by Robert H. Fuson. Discuss with the students that the phrase "nation of immi-

grants" has negative connotations to some Native Americans. Native Americans were immigrants as well, traveling across the Bering Strait over 20,000 years ago. However, in another sense, they were the first people here, and those who followed were immigrants, such as Columbus. I would read part of Columbus's journal aloud to contrast the points of view of the Taino and Columbus. This would be an excellent opportunity to apply the concept of frames of reference. As we read and discuss this excerpt entered on October 12, the students could draw parallels to the different perspectives that have always existed between immigrants and current residents, and that continue to exist today. I would also discuss the fact that the explorers' journals are widely available, while little exists detailing the perspectives of the Native Americans.

#### Which Belongings Should I Take?: Decision Making

The content skill will include clarity in journal writing from the frame of reference of an immigrant. The creative and critical skills include brainstorming, question generating, decision making, analysis and evaluation of their decisions and sharing their ideas with the class. The product of the lesson will be evaluated by the teacher's reading of the journal entries, checking for specificity of the items chosen and for sound reasons for those choices. Journals will also be read to find examples of writing that show the students carried the frame of reference of the immigrant throughout the journal.

I would share some background knowledge with the students. The commitment to come to America meant spending every penny the majority of the immigrants had. In the early 1900's the least



expensive one way ticket would have cost thirty to forty dollars. That was a considerable amount of money for most families. Passengers could bring very little from home since they were charged for every bundle they brought on board and carried by hand. They did not want the belongings to weigh too much. It must have been difficult to decide what to take and what to leave behind.

The students will assume the role of the immigrant they chose. Their assignment is to use either a basket or a pillowcase and put together a bundle of belongings. Brainstorming categories of things the immigrants might bring could be done at this point. I anticipate they will identify items such as, some non perishable food to eat, something to remind them of their family, something to remind them of their homeland, something to entertain them on their voyage, and something they think will be useful to them in America. Assuming their immigrant identities, they will share their bundles with the class the next day and will explain why each item was included. Students will need to give serious thought to their choices. As a reflective activity, students will write in their immigrant journals about the family members, friends, and belongings they had to leave behind. They will also write about why they had to leave them behind, why they selected the items they did, and what they meant to them. Some of these can be shared with the class if the students feel comfortable doing so, but nobody will be forced to share. I will read these entries and respond to them.

### Traveling in Steerage: Developing Empathy

Content skills will include using prior knowledge to role play a situation. Creative thinking skills will be brainstorming questions relevant to the situation and dramatizing the role of different characters. Critical thinking skills will be exploring different roles with empathy. The products of this lesson will be evaluated through observations done during the role playing. Questions will be judged for relevancy. I will look for flexibility in the various roles as played by the students. I will use a simple check off list for this. The journals will be read by the teacher and evaluated for authenticity of the account of the voyage.

Background knowledge needs to be shared with the students about the way the immigrants were crowded into dark, airless, rat-infested steerage sections of the ship. Using film clips from "Yentel", "Hester Street", or "The Immigrants" with Liv Ullmann will give students a visual representation of the steerage areas. Pictures in Immigrant Kids, Ellis Island Gateway to a New World, and Ellis Island New Hope in a New World would also give the students a sense of how dark these steerage areas were. There was no privacy. Stormy seas caused much seasickness, and there were inadequate sanitary facilities. I would discuss interview techniques with the students, and model questions, so that they can ask others some relevant questions about their travel aboard the ships in these crowded sections.

Students will work in groups of six. As a group, they will decide what kinds of questions they want to ask the immigrants. Each group will have the opportunity to be the "immigrants" who share

the space and the "interviewers" who are questioning them about how they are feeling and what they are thinking aboard the ship. I will section off an area in the classroom with masking tape about four feet by four feet. One group of immigrants must enter this area with their belongings they carried with them. Another group will interview this group of passengers, so they can tell about their experiences. Students will switch roles so each group has a chance to take both roles. As a follow up assignment to this activity, the students will write a first hand account of their voyage. As the children write this would be a good time to play Neil Diamond's song "Coming to America".

#### Ellis Island New Hope in a New Land: Comprehension Skills

Content skills include comprehension of material and journal writing from the point of view of an immigrant arriving in a new land. Creative thinking objectives include open-mindedness and flexibility in role playing. Reflecting on their roles will be part of their journal entries. Answers to the comprehension questions will be evaluated for accuracy. Journal entries will be read to evaluate the students' reflection on the process they went through and the monologues they wrote. The student's ability to stay in role for the arrival activity will be observed throughout the process.

Following this lesson the students will be introduced to the book Ellis Island New Hope in a New Land, written by William Jay Jacobs. Students will read this book in pairs or small groups of three or four. For follow-up on their comprehension, I have developed a series of questions for the students to answer after reading each

section ( appendix E). Discussion should follow each section and a review of the answers should also take place at this time, so the students can recall the main ideas.

In the book Ellis Island New Hope in a New Land, the process the immigrants must pass through before being allowed to enter the United States is described by the author. Have the students close their eyes. The students will be asked to imagine the following scene. As the ship arrives in New York harbor immigrants crowd onto the dock to get a good view of the Statue of Liberty. They need to assume their immigrant role and imagine their feelings. They feel relief that the long, miserable journey has ended; awe at the sight of the statue; excitement about arriving; thankfulness for arriving safely; and fear and confusion about what lies ahead of them. Each student will now write a brief monologue to use when role playing as they reflect on this scene. I will ask for volunteers to role play their arrival. I will choose from those who volunteered. They will assume the positions of immigrants crowding the railing of the ship as it enters New York harbor. Each student will freeze in that position until being tapped on the shoulder. The student who is tapped will recite his or her thoughts about the life they left behind, their family, future plans etc. until they are tapped again and freeze in position. Another student will be tapped and the process will continue until all those who volunteered have spoken.

Following this activity, the students will write in their immigrant journals about this experience. They will think about their thinking and reflect about the process they went through to write their monologues. This will allow some time for metacognition.

### Lady Liberty: Measurement Activity

The content objectives are using measuring skills to measure Lady Liberty's measurements. This will involve cooperative group work. The creative thinking objective is to use empathy in their journal writing about their sighting of this statue. The activity for measuring will be evaluated for accurate measuring skills. Journals will be read by the teacher looking for signs of empathy in the writing. The teacher will respond to these writings.

As a follow up activity the students will participate in a math activity that gives them an opportunity to practice important measurement skills in a large area (outside is a good suggestion). To welcome the immigrants to America stood the Statue of Liberty. These immigrants never forgot their first glimpse of Lady Liberty. Ask the students to estimate Lady Liberty's measurements. Some students may have visited the statue and have some prior knowledge. Divide the class into groups. Have each group measure and cut a length of string or yarn to illustrate one of the measurements for a section of the statue in the list shown. Now lay each piece of string with a label identifying the body part on the ground. Discuss the immigrant's feelings and thoughts as they passed by this huge statue. How would Lady Liberty encourage today's immigrants? What would you remember most about the statue as an immigrant? After returning to the classroom, have each student assume the role of the immigrant identity and write a journal entry describing his or her first glimpse of the Statue of Liberty. I will read and respond to these entries. Some students may volunteer to share their writings.

### Lady Liberty's Measurements

Height from base to torch: 151 feet, 1 inch

Length of hand: 16 feet, 5 inches

Size of fingernail: 13 inches x 10 inches

Length of nose: 4 feet, 6 inches

Length of right arm: 42 feet

Width of mouth: 3 feet

Heel to top of head: 111 feet, 1 inch

Length of index finger: 8 feet

Distance across the eye: 2 feet, 6 inches

Head from chin to top of cranium: 17 feet, 3 inches

### Immigration Inspection: Role-playing

The content objective is for the students to use prior knowledge from their readings to take on the role of various people involved in the immigration process. The creative thinking skills include brainstorming the questions and role-playing at least two roles. The critical thinking skill is to analyze the situation and evaluate it in their journal writing. The role playing will be evaluated through observations to see that students were able to keep the role they assumed. In the journal writing there should be a sense of anxiety that comes through in the written piece.

I will discuss with the students that in the 1900's Ellis Island was the port of entry for about 90 percent of all arriving immigrants. From their reading of Ellis Island New Hope in a New Land the students know that the steerage passengers were ferried to the island where they were required to undergo a health examination. Each

immigrant was tested for skin diseases, physical deformities, various illnesses and other problems. Have students share with the class the information on their immigration identity cards about their various illnesses. Discuss why people would be denied entry for various illnesses. Explain to the students that immigrants who passed the health examination often waited a long time to be called before an inspector for questioning. In just a short period of time, maybe two minutes, an inspector could ask as many as thirty questions. Many of these people did not practice English, so even a simple question that they possibly did not understand could cause anxiety. Many people had their names changed, because the inspector could not understand them or could not spell the immigrant's name properly. I would model this with a volunteer as a visual demonstration.

Give the students the opportunity to role play this process. This would be a great opportunity to involve the eighth grade students who have world language classes. They could play the role of the immigration officials speaking either French or Spanish. One person would need to be the immigration official who asks the questions. Another student could act as an interpreter for the immigrants, and a third student could record the answers of the immigrants. To make it appear official, these three people should sit behind desks and maybe wear a hat or badge. Brainstorm a variety of questions with the children that the officials would ask the immigrants. One by one the immigrants could be called up by their name. Their identity tags, immigration cards, train tickets, and detention

This would give the students a chance to feel what it would be like to be questioned prior to being admitted to the United States. Following the activity allow some time for discussion. Then have the students reflect about the thoughts that went through their minds as they waited their turn and also reflect about the process itself of being questioned. These can be shared at a later time in small groups. The teacher should read and respond to these journal entries. I would look for the student's sense of empathy throughout the piece. I would anticipate that a feeling of anxiety would be evident in this piece.

Share with the students other book selections that they can read on their own to gain further understanding and more knowledge about the immigrants' experiences. Some of the titles are: The Most Beautiful Place in the World by Ann Cameron, Where Did Your Family Come From? by Melvin and Gilda Berger, If Your Name Was Changed at Ellis Island by Ellen Levine, I Was Dreaming to Come to America selected by Veronica Lawlor, The Statue of Liberty by Natalie Miller, The Great Ancestor Hunt by Lila Perl, "American Immigrants: Part 1" printed by Cobblestone (December 1982), "American Immigrants: Part 2" printed by Cobblestone (January 1983, and Immigrant Kids by Russell Freedman. Immigrant Kids has fabulous photos and I Was Dreaming of Coming to America has oral histories from a variety of sources.

#### The Interviewing Process: Question Generating

The content objective is to have students create a list of questions for an interview, which will provide them with enough infor-



mation for a story telling activity. The questions should include how, why, and what if questions. The creative thinking skills involve brainstorming, open-mindedness, question generating and generating criteria by which to evaluate products. The product of this lesson will be evaluated using a rubric that is discussed in more detail in the lesson itself. Observations of the types of questions generated will be made during the discussion.

Now that the students have some prior knowledge about immigration and the experiences of the immigrants, I want them to interview a family member in greater detail about their family history and to prepare to share this information with the class. The students have some knowledge of their classmates' ancestry, as well as their own ancestry. Refer back to the world map and the bar graph that shows their family heritage. I would elicit some ideas from the students for interview questions or areas they would like to address when interviewing one of their ancestors. Rather than have the questions developed by the teacher, the students will devise the questions and take ownership. The students may have many more questions, now that they have read about experiences of immigrants, than if this were done at the beginning of the unit. The major goals of this activity will be for the students to interview a family member about their family history and share this information in a storytelling session with the entire class. I would send a sample letter to the parents explaining this assignment revised from Barbara Lipke's Storytelling Unit.(Lipke, 1990). (appendix F).

Explain the strategy of brainstorming. The students need to be aware of the rules for brainstorming, so they make no judgment on

any suggestions made by their classmates. Student suggestions will be recorded on newsprint for all the students to see, so they have the visual as well as the verbal clues. Once they have exhausted their suggestions for questions, we will discuss how to categorize these questions. Have the students discuss in small groups which questions could be grouped together. In these cooperative groups there should be a recorder. Bring the groups back together as a whole, and discuss the suggestions of the groups. As a whole class condense the list, so the children have five to seven varied questions to ask one of their ancestors.

Students should discuss methods that can be used to conduct interviews. Some may decide to record their questions and answers in a notebook, while others may decide to tape record their interviews. Students would need some training in the interviewing process. When the students entered school this year each student was paired up with another student to interview. This was part of an ice breaking activity for the students to get to know another classmate through interview questioning. Each student created a list of questions to ask another student. The students had both the questions and responses written. Using that information the students wrote a series of paragraphs to introduce their "new friend" to the class. These were shared with the class and then hung on the bulletin board with a picture of each student for Open House. I would remind the students about this earlier activity. Then I would do a role-play situation in which I would model interviewing one of the students, so the children can recall this activity.

In Barbara Lipke's unit titled "Language Arts Curriculum 1990 Story Telling" she offers some advice about storytelling and interviewing. I have included some of steps in this introduction. Students should be reminded that the interview time needs to be a convenient time to interview. Planning of time is essential. The person being interviewed may always refuse to answer specific questions. Good manners are essential and the use of "please" and "thank you" is very appropriate. If the interviewee wishes to hear the final story, they should be given an opportunity. Long distance phone calls are not good for interviewing. Students should make careful selection when choosing whom to interview. It is very important that the parent letter be sent prior to the interviews. (appendix F). The students should explain the purpose of the interview to the person being interviewed. The students should consider broad groupings for their questioning; for example, the family tree, tell one story about the worst or best event you can remember, or tell a favorite family story. This will allow the students to get not only facts, but some interesting family stories that they can use for storytelling. Remind students that it is important to pursue a subject. Follow up questions could trigger details or other incidents for the interviewee. Discuss how to use phrases such as "What happened next?", or "Tell me more about this." (Lipke, 1990).

The students will need some time to conduct their interviews and organize their information. I would set up a schedule to keep the students on track and to allow me to peer conference with each student to see how they did conducting their interviews and to see if

they need to gather more information. I would write anecdotal notes on these conferences for future reference and evaluation.

The main goal I would have for this part of the unit would be for the students to interview a family member about their family history and share their information in a storytelling session with the entire class. With the permission of the students and parents, I would videotape the performances, so the students could see them and reflect on them. I would have the students write about what they learned from this activity about themselves. They can reflect about their thinking. I would also have the students create a rubric with me that can be used as an evaluation by the other students and myself. I would anticipate that some skills listed in the rubric would be: the information in the interview was complete, the interviewer presented a clear picture of the person being interviewed, the steps for storytelling were incorporated in the presentation, as well as others the group brainstorms in developing the rubric.

Now that the students are still in the process of conducting their interviews or have finished them, I will share with them some information I gathered from my father and grandparents about my grandparents' journey from Italy to America. I had the opportunity of living with my grandparents for several years. Through conversations with my father and them, I gained a good understanding of their experiences traveling to and living in America. I would gather the children around in a circle on the rug. We have already read about peoples' experiences at Ellis Island and I would tell them that I would like to share with them the experiences my grandparents had. I would demonstrate this in the role of my grandmother. I would

explain in detail their reasons for leaving their homeland in Sicily, which I would point out on the world map. I would explain the difficulties they faced deciding what to bring with them and the difficulties of leaving family members behind. The hardships they faced on board the ship would be shared. I would explain the disappointments they faced when they reached Ellis Island, particularly the fact that one of my grandmother's brothers was sent back to Sicily. I would share stories about their search for work in the United States and the long hours they had to put into their jobs. Raising a family was a difficult task and many of their children had to quit school at an early age to support the family. I would explain how hard it was for them to correspond with people, since their native tongue was Italian. I would also share with them the success they experienced raising a fine family and overcoming obstacles in their path. I would be very specific in my storytelling to give them a good model to follow.

#### Warm-up Activities and Story Telling

The content objective is to have the children experience the role of drama in learning. The creative thinking skills include the use of various activities to create a risk free environment for story telling. These involve flexibility, perseverance, spontaneity, and prudent risk taking. The products of this lesson will be evaluated using a simple checklist focusing on the above named criteria.

Children need to get "warmed up" before performing in front of a class, so that they can experience a risk free environment. Barbara Lipke in her unit titled "Language Arts Curriculum 1990 Story Tell-

ing", offers some suggestions for warm up activities and some simple theater games. I have chosen some of those to use with my students. These should be done prior to the storytelling performances and should be done each day or every other day to get the students accustomed to doing these. (Lipke, 1990).

Have the students do some warm-up activities. They can do stretching exercises trying to reach as high as possible, and stretching every part of their body. Have them curl up and then slowly become larger and larger. Have them pretend they have an object in their hand that is very fragile. This object becomes heavier and heavier and they do not want to drop it. They struggle to hold it and find a place to put it down gingerly, so that it won't break. Practice voice warm ups, also. Have the students use different voices in different settings. Have them try experimenting with different volumes and emotions. The more the students are involved in these activities, the more comfortable they will feel performing. (Lipke, 1990).

Some of the theater games I have chosen from Barbara Lipke's suggestions are the following. One suggestion is the Telephone Message Game. The purpose of the game is to speak softly and clearly and to listen well. One child whispers a message into the ear of the next child, and it goes all around the circle. When the message reaches the last person, it is repeated aloud for all to hear. If this is done carefully, the message will be unchanged. Another is the game of Tug-O-War. The children play this with an imaginary rope and an imaginary line. A third game is Mirroring. Children pair up and one leads in making slow movements. The other person follows exactly. The object is to have them follow so carefully and exactly that it is

hard to tell which is leading. Then they should switch roles. Miming exercises are important, too. The teacher provides various settings, and the students act out their responses to the environment in which they are placed. Some examples of places could be in a shopping mall frantically trying to find a lost child, in a movie theater eating popcorn, or in a gymnasium playing a game of basketball. (Lipke, 1990).

To engage in story telling games, as suggested by Barbara Lipke, I would select various activities she suggested such as "Mixed Up Fairy Tales", "Fortunately... But Unfortunately" , "New Last Name", and "Sound Effects". In "Mixed Up Fairy Tales" each person gets two slips of paper. They write the name of a well-known fairy tale on one and a question about a different fairy tale on the other. The questions can be silly or factual. All the titles go into one box and all the questions go into another. Each child picks a paper from each box. Children take turns weaving the question and the title into a new tale. In "Fortunately... But Unfortunately" the children take turns going around the circle to tell this cooperative story. The teacher starts the story and has it well launched before saying "But Unfortunately..." and the story goes to the next person. That person adds to the story and then at a certain point says, "But fortunately...". The next person continues, and the story is passed along from one person to the next, until everyone has had a chance. For another game titled "New Last Name", the children form a circle. Each child chooses a new last name, only for the game, representing something he or she wants to be. For example, I might choose Linda Acrobat. The teacher can start and each child must repeat each of the pre-

vious names and add their own. "Sound Effects" begins with each child receiving a piece of paper with a different sound effect. In turn each child makes the sound with their voice, until the others guess what it is. These would evolve each day and be continued across a week or so to create a risk free atmosphere for the students. (Lipke, 1990).

Now I would present the storytelling guide sheets to the children, which were modeled from Barbara Lipke's suggestions. (Lipke, 1990). (appendix G) We would discuss the information presented on the sheets. The children would work on these steps each day until completion. I would meet with the children throughout the process and keep notes on their progress. When completed these will be performed for the class. They will be videotaped only with permission of the students and parents.

#### Objects Speak: Observation and Inference

The content objectives are to examine various objects and record information, and write descriptive paragraphs about this piece and its relevance to its culture. The critical thinking skills include observation and analysis. The product of this lesson will be evaluated for details of the descriptions of the articles and the clarity of the information. The paragraph will be evaluated for proper sequence and the inclusion of a topic sentence and detail sentences.

After speaking with the music and art teachers, I would arrange three or four tables in my classroom with various objects from different cultures. These are the procedures they would follow:



1. I have various instruments, different art objects (photos, pictures, art pictures) representing various cultures and food items from various cultures.
2. The students would be divided into groups and would examine the pieces at their tables. They would look, touch, and ask various questions about the pieces within their groups. Recordings should be made, possibly using these categories: object (name), observed details (or drawing), questions, inferences drawn about the object's use or purpose, and new information gathered from the teacher's books.
3. I would ask the students to think about where these items may have originated. How might they have been used by their cultures? What are these items made from?
4. I would then ask the students to select two or three items to write about. In their piece, I would ask them to explain what the articles tell about the culture and to explain how the articles would be used by these peoples based on their own experiential background, as well as the discussion they had with their classmates about the articles in their groups.
5. I would read their pieces and offer the opportunity for students to share their pieces with their classmates either in small groups or as a whole group presentation.
6. As a follow-up activity, I would invite the music and art teachers to explain what they know about the pieces or any background knowledge they have that may shed

some light on the objects to help the students better understand their value.

7. I would close by asking the students why they think I chose this activity, to engage in metacognitive reflection and inference.
8. Next I would begin the text material in America Will Be reading about the diverse cultures in New Orleans. We would read about our nation of many peoples.
9. As another follow up activity to our reading that takes a closer look at musical instruments, students could be divided into small groups, and each group could select an instrument, not featured in the text, to research. They could trace its origin, examine whether it looks the same now as it did then, and what styles of music it was used for. Each group would present its findings to the class either orally or through a visual model.
10. As an optional activity, students could look around their homes for articles that are in their families that they may want to share with the class.
11. Another source of American folklore and songs is From Sea to Shining Sea compiled by Amy L. Cohn. The music teacher could teach the students some of the songs in this collection that tie into immigration.

### An Immigrant's Experience Through a Child's Eyes: Role-taking

The content objective is to read a selection and discuss the adjustments a young immigrant would face in America. The critical

and creative thinking skills are to make comparisons and contrasts between this child and the experiences of the students entering a new school situation using a Venn diagram and brainstorming. The Venn diagram will be evaluated for correct placement of information, and the ability to make comparisons and contrasts will be evaluated through the class discussions, during which I will take anecdotal notes.

As a cognitive preparation about an immigrant experience as seen through a child's eyes, I would ask the children to respond to these two questions either verbally or in written form. What if you had to emigrate tomorrow with one or two things, what would you take? How would you feel?

In connection with the Social Studies text America Will Be, the students will read a short story titled "From Gooseberries to Oranges". The selection tells a short story about an eight-year old child who travels with her family from Europe to America to settle. It describes her life in Europe and her journey. Finally, she tells how she gets accustomed to her new life in America and the adjustments she must make. After reading this to the students, I would have them compare it to their responses to the two questions I gave them prior to reading this story.

To make this relevant to the students' own experiences I would ask them how they can relate the experiences of the young girl coming to America with how they felt entering the middle school this year as students from two elementary schools. What adjustments did they need to make? What anticipation might they have had coming to a new school? Brainstorm. Write their ideas on newsprint.

Create a similar chart showing the little girl's anticipation and adjustments. Compare and contrast the two charts or use a Venn diagram.

Read Grandfather's Journey by Allen Say and How Many Days to America by Eve Bunting. Discuss the feeling of these characters and the problems they faced as newcomers to America. Discuss how they wanted to be Americans, yet they still wanted to continue some of the traditions of their home country. Discuss how these can be difficult decisions for newcomers. Students can compare it to entering middle school, meeting new friends, forming new friendships, yet wanting to keep things as they were in elementary school.

#### Experiences of Immigrant Children: Comparing and Contrasting

The content objectives include reading and discussing the events in the life of an immigrant child. These discussions will include the main elements of a story; the setting, main characters, and plot. It will also involve journal writing. The creative thinking objective includes generating questions, and the critical thinking objective is making comparisons and contrasts between the main characters of three books. The products of this lesson will be evaluated by the teacher through reading and discussion groups. Charts will be evaluated for the amount of information and the accuracy of the placement of the information on the chart. Response journals will be read on a regular basis, and I will respond to them. I will check entries for the daily diary accounts and the new things they recorded that they learned about the culture.

The students will be divided into three groups. There are five books that I have selected that are written about experiences of

children about the same age as the students in my class. The main characters travel from their homeland to America with their families and need to adapt to their new environment. The books are: Star Fisher by Laurence Yep, In the Year of the Boar and Jackie Robinson by Bette Bao Lord, Yang the Youngest and His Terrible Ear by Lensey Namioka, Hello, My Name is Scrambled Eggs by Jamie Gilson and Plain Girl by Virginia Sorensen. I will display these, and the students will choose their first three choices. I would like three of the five titles chosen. I would like to keep the groups similar in size for easier record keeping and to keep my role as facilitator more manageable.

Prior to reading the books in groups, we will develop some questions that will guide our reading. Life in America meant enormous adjustments for new immigrants. Some of these were homesickness for familiar places and people, unfamiliar customs, the language barrier, and prejudice. In these books the students will be immersed in the sights, sounds, and smells of the immigrants' daily lives. The books focus on the individual lives of immigrant children making them more realistic to the students. One of the challenges of being an immigrant is maintaining one's cultural heritage while learning new customs and a new language. Moving to America means many changes for these immigrants. In America, immigrant children enjoyed new freedoms and opportunities, but they also faced new experiences and problems. Since the characters will face similar problems and experiences, the students in each group should keep charts that can highlight each of the areas mentioned. As a class we would decide the headings for the charts; for example, adjustments, maintaining cultural heritage, homesickness, language

barriers, prejudice, new customs, new languages, and problems. These should be decided upon by the entire class, so that each group is clear about the expectations and goals.

As the students read the books in groups, they will be guided with a designated time line. I will meet with each group every day to discuss the main elements of the story; the setting, the main characters, and the plot. The students will be asked to write in a response journal after they complete reading each day. This could be their reaction to what they read that day, or questions that arose when they were reading. As the students read in their groups, there should be opportunities for the students to discuss the events and to enter any information onto the charts that have been set up. Students should be reminded to use phrases, not entire sentences when recording. Rules about calling out responses in the groups should be discussed before beginning the activities. The role of recorder should be rotated among members of the group.

Students will also keep journals in which they can list some of the problems faced and the solutions found by their character. There should be a section about new things learned, such as words and customs. They should record the new opportunities or freedoms their character is experiencing. They should jot down ways the culture of the character influences his/her actions in the new world. They may choose to write about the frustrations the character faces, also. I would suggest that students keep a diary account in which they enter information about the experiences of this character and/or their feelings about or reactions to what the character is experiencing. The

students will discuss these entries in their small groups with the teacher as facilitator.

### Drama As a Learning Medium

The content objectives are the discussion of the elements of a book; the setting, plot, and characters. The creative objectives are to practice personal flexibility and develop empathy through role-taking. The students will create a drama highlighting an event in the story. This will involve flexibility and open-mindedness. The role playing will be evaluated for flexibility in the character role. The rubric that will be used for evaluation is described in greater detail in the lesson.

As the children are reading their books, I would like to have the students dramatize a few of the events from their book similar to what I did in one of the courses Delores Gallo taught titled "Literature and Art", at which time we performed our own versions of Antigone. The students will create a drama that highlights events in the story so that they play roles of the characters. They would tell the story in their way with no formal script. They could use props that they would create themselves. I would guide the children to keep them on track, but the decision making would be theirs.

In their groups, the students will discuss the events in the book they read. They will summarize their setting, plot, and character development. Working within these groups the students will create their "drama" for the class. In Betty Jane Wagner's article "Dorothy Heathcote Drama As a Learning Medium" Dorothy Heathcote says that drama has no clear beginning point, but she refers to this as

"edging in". She mentions many key areas that I feel were essential to consider when planning this unit to determine my own tolerance as a teacher. Those were decision making (the proportion and kind of decisions one can comfortably let students take), noise (the point at which students are making too much noise or the wrong kind of noise), distance (how close physically and emotionally does the teacher want to be with the students), size of groups (individual, small or whole class), teaching registers (attitudes employed when servicing the class; how much direction the teacher gives to the students), and finally status as a teacher (knowing what is most comfortable and appropriate to myself as the teacher). I think that these areas are extremely important, especially if I suggest that my students take their storytelling a step further into improvisations. This could be one way that I could "edge in" to drama, as Dorothy Heathcote suggests. (Heathcote, 1976).

In Dorothy Heathcote's article "Learning, Knowing, and Language in Drama: An Interview with Dorothy Heathcote" she says that what is possible with drama has to do with the way time is used. You take what was "there" to the present, "here". She says we need to draw upon previous well-understood knowledge. (Heathcote, 1983).

In this case, the students would draw upon the knowledge they have gained through their study of immigration. Dorothy states that it is very important for teachers to take children through processes to create interactive knowledge. The process itself is even more important than the product. Oftentimes as teachers, we put too much stress on the product, and we do not give enough attention to



the process. Dorothy Heathcote stresses the importance of children being involved in a wide range of activities in the classroom to induct different knowledge. Teachers and children should be collaborators. Children draw from experiences and knowledge. Drama allows many different levels or styles of language from informal to formal, to be used and explored by children. Students need opportunities to process things, not just sit and listen to someone feed them information. (Heathcote, 1983).

In the article "Dorothy Heathcote: Drama As a Learning Medium", Betty Jane Wagner describes Dorothy Heathcote and her vision of how drama can be used with children. Heathcote says that drama is not something special, but rather a technique that most ordinary people regularly employ as a way of coping with new experiences. She does not direct drama; she evokes it. She allows the children to make as many decisions about what the drama is going to be about, as possible. She stops the drama frequently to assess with the class how it is progressing. Heathcote feels that the group will be more ready to participate, if they see their own ideas take shape. She constantly asks them to make decisions throughout the process and points out any problems. Taking of risks is an essential element in her teaching. With the ability to identify with the characters, the students can dramatize. (Wagner, 1976).

The students will create a drama that highlights events in the story, so that the students play roles of the characters and tell the story in their way, creating the props, deciding on a script, etc. The children are guided, not directed, in their presentations. If the students feel comfortable, I would have them perform these for other

fifth grade classes (since we have six fifth grade classes in our school) or perform them for their parents. The children would practice their pieces and do improvisations. Some may choose not to have a formal script. This would be a great wrap up activity for their literature group. I believe it is important for other groups to evaluate their peers. This could be accomplished by using a class made rubric. I anticipate the criteria would include descriptions about how well the student was able to give the audience a true sense of the character's feelings; that the point of view of the character was carried through the role-playing; that the role-player showed signs of flexibility; that the role-player showed empathy in the portrayal of the character, as well as others that would incorporate the objectives of the lesson. I would have each audience within the classroom evaluate the presentations with some positive feedback and constructive criticism on an anonymous basis offered in writing.

#### Taking a Closer Look at Requirements for Naturalization: Evaluation

The content objective is to take a closer look at the requirements for naturalization to have an understanding of the process. The critical thinking skill is to analyze and evaluate the requirements, and draw inferences about values. Observations will be made during the discussion noting valid reasoning on the part of the students. The loyalty oaths will be evaluated on the student's ability to create an oath that represents the obligations on part of the naturalized citizens.

Following these presentations or at another time in the day, I want the children to take a closer look at the requirements of applicants for naturalization. Immigrants who wish to become United States citizens must go through a legal process known as naturalization. Discuss these requirements. Ask them how they feel about this list of requirements. Is the criteria sufficient? Would they add anything more to this list? Applicants for naturalization must meet the following requirements:

- \* Be at least 18 years old
- \* Have legally lived in the United States as permanent residents for five years
- \* Prove that they have lived by generally accepted moral standards for the last five years
- \* Prove their loyalty to American principles of government
- \* Be able to read, write, and speak English

Part of the naturalization process involves taking a test on American government and history. The final step is to take an oath of loyalty to the United States. Have individuals take an oath of loyalty to the United States. Have individuals or small groups write their own versions of a loyalty oath. The actual oath, which can be found in a current almanac, can be shared with the students.

#### A Tough Decision: Predict Consequences

The content objective is to read about and discuss the immigration issue in the United States. The critical thinking skills include analyzing and evaluating this process and the criteria by which to make a decision about the number of immigrants being admitted to

the United States and predicting consequences of those decisions. The students will be evaluated through observations of the group discussions. Each student should take an active role in discussions and should have sound reasoning for their choices.

This activity will require the students to take a close look at our increasing population in relation to immigration. This activity is called "A Tough Decision". Since the 1800's, immigration has been a controversial issue in the United States and other receiving countries. Some nations restrict immigration; others feel that the enormous contributions made by immigrants are worth any problems caused by immigration.

Challenge students to think critically with the following exercise. Explain that even though the total number of immigrants was recently raised, the number of people wishing to come here is far more than our country can legally admit. In many countries long waiting lists are common for would-be immigrants to the United States. If students were given the task of deciding how to choose which immigrants would be admitted first, what criteria would they use? Brainstorm some ideas and categorize them. The criteria may include some of the following: job skills, health, the number of family members already living in the United States, and the severity of the problems in the immigrants' homelands. Then divide the students into groups. Have each group discuss the criteria and rank them in order of importance. Be sure the groups can give reasons for their choices when sharing their rankings in class.

### Our Heritage: Creating a Chart

The content objective is to create a chart with words and illustrations with factual information about one's heritage. The critical thinking skills will include observation and evaluation. The product of this lesson will be evaluated for accuracy and completeness of the information.

Now that the children have interviewed their parents and learned about their ancestors, assign this for homework. Students will continue a discussion with their parents to learn more information about where their ancestors came from, the countries they came from, the types of foods they eat now in their homes that have an ethnic connection, any words or phrases that are common to the student's family heritage, holiday or other family traditions, or any other interesting facts they can learn about their ancestors. With this information each student will create a chart with words, as well as illustrations or magazine pictures that will help them share this learned knowledge with the rest of the class. These will be displayed around the room, so they can be seen and read by their class members on our celebration day. Students should also bring in a typewritten copy of a favorite family recipe with the origin of the recipe typed on it. These recipes will be bound in a book for all students to take home on the last day of this unit.

### Foods From Different Countries: Cultivating Openness

The content objective is to have students appreciate cultural diversity in foods. The creative objective is to cultivate an openness in the students. Evaluation of the children's openness will be done

through observations made during the food tasting. I anticipate the children will try different foods for the first time.

Our closing activity will be our celebration of our diverse cultures, "Foods from Different Countries". People living in the United States enjoy eating a wide variety of foods that actually were brought to this country by our ancestors. From the Dutch, we learned of coleslaw and pickles. The Germans gave us hamburger, pretzel, and waffle. African slaves gave us gumbo and okra. Without the Italians we would not have pizza and spaghetti. We will discuss stereotyping that occurs from over generalizations that some people make. One example would be that: All Italians prefer spaghetti to hamburgers versus some or many Italians prefer spaghetti to hamburgers. These varieties of foods are available to people, regardless of their cultural background. It does not mean if you are from one culture, you must eat certain foods.

This activity will challenge the students' taste buds and hopefully encourage the children to try new foods. The students should go home and discuss with a parent a food item that he or she could make or purchase for a predetermined "Celebration Party". It is suggested that students return to school and sign up for a various country and food item to encourage a good variety among the items to be sampled. A recommendation to make this event easy to carry out, low budget for all involved, and easier on parents, is to allow the students to bring in only bread and pastry items. Encourage all students to bring an item with a small card stating what the item is and the country of its origin. Send invitations made by the children to their parents. Arrange the tables with the various foods labeled with

the name of the item and the country which it represents. Students will share their "Family Heritage Charts" on this day as they celebrate one another and their American citizenship.

## CHAPTER 4

### FINAL REFLECTION

#### Teacher Evaluation of Student Work

The success of the implementation of this unit will be evaluated using several techniques. There will be both teacher and student evaluations of the unit activities and learnings. Throughout the unit the students have created many pieces of written and artistic work. They have participated in many role-playing activities. To evaluate the effectiveness of the unit, I will focus on these many other sources of information.

Two sources of evaluation of the students' written work are their portfolios and their immigrant journals. The students' written pieces can be evaluated for many purposes. Reading through the student journals which were written from the immigrant's point of view, I will look for statements that show legitimacy of role-taking and appropriateness of their viewpoints. I will look for statements that show empathy for the immigrant and the experience he or she was facing at the time of the writing. Journals will also be read for accuracy of information and the level of detail and specificity. I will also evaluate these using a rubric that will give an overview of the topics and ideas that should be included in the writing. The criteria for the rubrics will include the following categories. Written pieces should take on their own identity, so that the frame of reference



from which they are written is clear to the reader. I will look for ways the students took the information they learned and used it in their written journal responses. Clarity and cohesiveness will also be important factors to be evaluated.

The students also will have written responses in their reading journals and answered comprehension questions for Morning Girl and Ellis Island New Hope in a New Land. I will evaluate these for comprehension of the subject matter. The visual representations for the Morning Girl symbols will be evaluated for their connection to the chapter material. The new final chapter of Morning Girl that each student wrote will be evaluated for originality, clarity, proper punctuation and capitalization of quotations, and for sentence and paragraph development. The rubric will include the following criteria for capitalization: capitalization of proper nouns, capitalizing the first word of a sentence, capitalizing the first word of a quotation, and capitalizing the word, I. The criteria for punctuation will include the following: proper punctuation at the end of sentences, proper use of quotation marks for dialogue, proper punctuation within quotations, proper use of commas, and proper use of apostrophes. The criteria for clarity will include: proper sequencing of events, clear descriptions of the events, and writing a chapter that has been developed from the previous events in the book. The criteria for sentence and paragraph development will include: the presence of a subject and verb in each sentence, a complete thought for each sentence, no run-on sentences, beginning sentences in a variety of ways without being redundant, beginning new paragraphs whenever the setting changes or the speaker changes in the dialogue, including

topic and detail sentences in paragraphs and indenting paragraphs properly. These will be evaluated using a rubric that the students will preview prior to their writing assignment.

Throughout the unit, I will have recorded anecdotal notes during group literature circles, cooperative learning groups, and whole class discussions. Anecdotal notes will have been recorded for the interviewing rehearsals and the presentations. These notes will help me to evaluate the unit and the students understanding of the various concepts.

The students have completed interviews and have presented their storytelling activities to the class. For these activities I will look for evidence for growth in empathy, use of drama, flexibility, and their ability to take risks. Students should feel more comfortable in these activities following the warm-up activities.

#### Student Evaluation of Their Work

As part of the unit culmination, the KWL chart, "Immigrants and Immigration", which was the introductory activity for this unit, will be revisited. The students will evaluate the accuracy and completeness of the information recorded. Information recorded at the beginning of the unit may now be shifted to another column, if the students think that is necessary. Students will add information to the chart in the third column titled "What We Learned", from the knowledge they have gained throughout the unit. This will offer a good summary of what the children have learned both factually and emotionally.

The portfolios and journals will also be evaluated by the stu-

dents. In conferences with me, the students will assess their growth in several ways. Students will self-evaluate the contents of the portfolio identifying growth in their writing ability, as well as how their views of immigration have changed. They will identify the pieces they are most proud of, and will explain reasons for their selections.

I will also have the students review the videotapes that we created during the unit. I will have the students respond to their presentations in writing. I want them to think about their growth in presenting in front of a group. In writing or through discussion with me, I would like the students to respond to these questions. What are they surprised about in the presentation? Can you see any growth in yourself in the presentation? What were you able to do in this presentation that you did not think you would be able to do? What are you most proud of in your presentation? What process did you go through before reaching this stage in your presentation?

For self evaluation, I will also have the children answer the following questions in writing: How has your understanding of immigration grown? How have your skills developed in your writing? What can you do now that you could not do before? What have you learned through this study of immigration?

#### Teacher Evaluation of the Unit

The most important piece for my own self evaluation of the unit will be the record I keep myself during my reflection at the end of each day. I will record notes about the activities such as; What worked? What did not work? Can this be improved or changed in some way? Can this activity be deleted? Reading the responses of the children to the questions they responded to will be most inter-

esting to me. Their feedback on the lessons and what they learned about themselves, as well as about immigration will be very important to me as an educator. Suggestions from other teachers who try parts of this unit or the entire unit would also be beneficial to me.

## APPENDIX A

### WAVES OF IMMIGRATION

Immigrants came to America during different periods of time. We have discussed some of the different countries from which these peoples traveled. Each group has been given the name of a country to research. Using the books available to you in the class and in the media center, find the necessary information. You may also research the information in the computers. Find out the dates of the wave for your particular group of people. Find some information about some of the contributions they made to America, and find out reasons why they came to America. As a group, design a wave for your country and display the information mentioned above on your wave. Be prepared to share this information with the class. Good luck and have fun!

APPENDIX B  
IDENTITY CARD SAMPLES

These are some samples of the character identity cards. There will be several of these from which the students can choose.

Name: Molly O'Brien

Age:

Country of Origin: Ireland

Year of Arrival:

Transportation:

Other Information: Wife of Thomas O'Brien

Name: Thomas O'Brien

Age:

Country of Origin: Ireland

Year of Arrival:

Transportation:

Other Information: Husband of Molly O'Brien

Name: John O'Brien

Age:

Country of Origin:

Year of Arrival:

Transportation:

Other Information: Child, son of Molly and Thomas O'Brien; suffering  
from a fever on the vessel

APPENDIX C

PASSPORT AND ID IDENTIFICATION

These will be used for role-playing activities. Students will fill in the information for the immigrant they choose to be.

Passport	
Family Name: _____	Picture _____
First Name: _____	
Place of Birth: _____	
Year of Birth: _____	
Age: _____	
Height: _____	Passport Issued at _____
Color of Hair: _____	Date Issued: _____
Color of Eyes: _____	Signature: _____
U.S. Immigration Service Detention Card	
Name _____	
Vessel _____	
Cause of Detention _____	
Identification Tag	
Name _____	
Number _____	

Train Ticket

Good for rail passage from New York to \_\_\_\_\_

Price \$ \_\_\_\_\_

## APPENDIX D

### MORNING GIRL QUESTIONS

Part One: These chapter questions will be distributed to groups of children, so each group answers one question. Then each group will share the question and answer with the entire class. These will be printed in larger print and will be cut apart and laminated.

#### Chapters 1/2 Question 1

What are some of the things Morning Girl knows about her brother that she thinks he doesn't know? Is there something your mother or father doesn't know about you? Explain.

#### Chapters 1/2 Question 2

What are the differences Morning Girl says she has with her brother? Think of someone you are different from? Who is that person? How are you different?

#### Chapters 1/2 Question 3

Do you think you are more like Star Boy or Morning Girl? Why? Give examples from the book.

#### Chapters 1/2 Question 4

Discuss what you think Star Boy means when he says, "What I don't like is nothing." Give some examples. What does he like?



Chapters 1/2 Question 5

How did Star Boy get his nickname? Why? What does he want to do now that he has this name?

Chapters 3/4 Question 1

How does Star Boy mess up the niceness for Morning Girl?

How do you think she feels about it and why?

Chapters 3/4 Question 2

What did Star Boy notice about the world as a rock that he did not notice as a boy?

Chapters 3/4 Question 3

Describe Morning Girl and Star Boy's relationship. How does it change? Why does it change?

Chapters 3/4 Question 4

What does this statement mean? "My brother never simply puts his footprints in the sand" (page 15) Why does Morning Girl think this?

Chapters 3/4 Question 5

Why do you think Morning Girl took the blame for the canoe? What do you think really happened to it?

Chapters 5/6 Question 1

What is Morning Girl trying to find out when she asks Star Boy, "What is me?" If someone were to ask you, "Who do you see when you look in the mirror?", what would you tell them?

Chapters 5/6 Question 2

Who did Star Boy talk to at the tree? Was this a real conversation? Do you think this was a helpful conversation for Star Boy? Why or why not?

Chapters 5/6 Question 3

In what ways does Morning Girl look like her mother? How is she different? Who do you look like? Explain.

Chapters 5/6 Question 4

Describe the storm in Chapter 6. Talk about the wind, the water, leaves, sand, trees, etc. How was Star Boy feeling about the storm? Have you ever been in a storm like this? Explain. How did you feel?

Chapters 5/6 Question 5

Where did Star Boy go during the storm? Why did he choose this place? Do you think this was a good idea? Why or why not?

Chapters 7/8 Question 1

How were people acting after the storm? Why was the tribe celebrating?

Chapters 7/8 Question 2

Why did Morning Girl run to the food sampling? How do you think Star Boy felt about it?

Chapters 7/8 Question 3

Why isn't Star Boy eating?

Chapters 7/8 Question 4

Why are names special? Why did Star Boy call Morning Girl, "The One Who Stands Beside Me"?

Chapters 7/8 Question 5

Why were people making Star Boy mad? Why do you have to be your own friend at night?

Part Two: These questions and activities that follow will be typed and given to each student upon the completion of each chapter. Each chapter will be represented by its own questions and activities.

Chapter One

Journal Entry:

Pretend you are Morning Girl and you are keeping a diary.

Write an entry based on chapter one. Be sure to include the following:

- \* Do you like your name? Why or why not?
- \* If not, what would you like to change it to and why?
- \* What do you think of your brother?

Journal Questions:

1. Describe Morning Girl based on what you have read in chapter one. What are some things she likes to do?
2. Write any one question you now have after reading chapter one.
3. Write your prediction for the next chapter.

Activity:

Create a symbol to represent chapter one. Be prepared to share your symbol with the class and your reason for choosing it. Write a title for chapter one underneath your symbol.

Chapter Two

Journal Entry:

Pretend you are Star Boy. Write a diary entry based on chapter two. Be sure to include the following:

- \* What do you think of your sister?
- \* Do you like your name? Why or why not?
- \* If not, if you could change it what would you change it to and why?

Journal Questions:

1. Describe Star Boy. What are some things he likes to do?
2. Write any question you are now wondering about after reading chapter two.
3. Write a prediction for the next chapter.

### Activity:

Make a symbol for this chapter. Choose a title for this chapter and write it underneath your symbol. Be able to explain why you chose this title.

Create a Venn diagram to compare and contrast Morning Girl and Star Boy. You may include both pictures and words.

### Chapters Three and Four

#### Journal Entry:

Pretend you are either Morning Girl or Star Boy, and you are keeping a diary. Write an entry about either chapter three or chapter four. Be sure to include how the character is feeling during the chapter.

#### Journal Questions:

Choose only two of the following questions to answer in your reading journal.

1. On the bottom of page 14 and the top of page 15, Morning Girl describes several different situations concerning Star Boy and herself. Describe one of the situations. How do you think she is feeling? Have you ever had similar experiences, or felt the same? If so, explain.
2. How would you feel if you were going to have an addition to your family? Why?
3. How is Morning Girl and Star Boy's relationship changing in these two chapters. Give some specific examples from the book to support the changes taking place.
4. Why do you think Morning Girl took the blame for the

canoe? What would you have done and why? Have you ever taken the blame for someone else? Why did you do this? How did it make you feel afterwards?

**Activities:**

Think of two questions you would ask Morning Girl or Star Boy. Draw the two chapter symbols and write a title for each chapter.

**Chapters Five and Six**

**Journal Entry:**

Pretend you are either Morning Girl or Star Boy. Write a diary entry into your journal from the viewpoint of either Morning Girl or Star Boy. Be sure to include what he or she is feeling.

**Journal Questions:**

1. Close your eyes and gently touch your face. Now write a description of your face, as Morning Girl did. Use similes to describe your features.
2. Do people often tell you that you look like any of your relatives? Which features are they referring to?
3. Why do you think Morning Girl is so curious about what she looks like?
4. What experience does Star Boy go through? Do you think his grandfather is really there beside him? Explain why or why not.

### Activities:

Draw and color symbols for chapters five and six. Be sure to write a title for both chapters.

### Interior Monologue:

You will become either Star Boy or Morning Girl. Write an interior monologue about how that character is feeling. Draw your character at the bottom of a piece of construction paper, and make a big bubble above him or her. In the bubble write any thoughts or questions you feel that character has at this point.

### Chapters Seven and Eight

#### Journal Entry:

Write a diary entry in your reading journal for either Star Boy or Morning Girl. Be sure to include why Star Boy is not eating and why he gave Morning Girl the name that he did.

#### Journal Questions:

1. Have you ever been in a storm? How did it feel? Was there any damage done or was anyone hurt? Explain with details.
2. On the top of page 49 Morning Girl describes her feelings. Explain in your own words how she is feeling? Have you ever felt this way? If so, when and why?

#### Activities: (Do both activities)

Create and color a symbol for chapters seven and eight. Choose a title for each chapter and write it under the appropriate

symbol.

On a separate piece of paper write an acrostic poem or any other type of poetry for Morning Girl or Star Boy.

## Chapter Nine

### Journal Entry:

Write a diary entry in your reading journal. Include in this entry Morning Girl's thoughts and feelings as she spotted these strangers approaching the island.

### Journal Questions:

1. On page 64 Morning Girl spoke before she could stop herself and regretted it afterward. Have you ever said anything, and later wished you had not said it. Explain.
2. Why did Morning Girl dive under the water when she really felt like laughing at these strangers?

### Activity:

Create a symbol to represent this chapter. Write a chapter title. Be able to explain why you chose this symbol and title.

## Epilogue

After reading the epilogue, answer the following questions in your reading journal using the information from the books, as well as your prior knowledge. Be prepared to share your responses in a discussion group.



Journal Questions:

1. What do you think were some of the thoughts, feelings, and concerns of the Native Americans when the Europeans arrived?
2. What do you think were some problems the Native Americans might have faced once the Europeans arrived?
3. What did the Europeans assume or think about the Native Americans? Were these assumptions true? Explain and support your answers with reasons.
4. What do you think eventually happened to the Native Americans?

Activity:

Write the final chapter for Morning Girl. What do you think would have happened next in chapter ten? In your chapter you may want to include the answers to the questions you had after reading Michael Dorris's last chapter. (What happened to Morning Girl and Star Boy? Did the visitors leave? ) Make sure you give your new chapter a title. Proofread your chapter and type it neatly. These will be bound together, so each of you will receive a copy of every person's chapter ten.

## APPENDIX E

### ELLIS ISLAND QUESTIONS

Below are the questions that will be given to each student. This is revised. The original will be double spaced and will have lines on which the students will write their answers.

Directions: After reading and discussing each chapter, answer the questions for that chapter in well-structured sentences.

#### Chapter One

1. What are some things that first-class passengers did to the poor people during the voyage to America?
2. What were at least three unpleasant things about steerage class?
3. Where is Ellis Island located?
4. How many immigrants arrived at Ellis Island in 1907?
5. Give at least two reasons why people came to America?

#### Chapter Two

1. What were some things newcomers saw or heard as they entered the large lower hall?
2. What are some things that the doctors would watch for?
3. What happened to sick people?
4. Once the immigrants passed through the screen, how did some people express their joy?

### Chapter Three

1. Why is Ellis Island called by that name?
2. Shortly after the United States government bought Ellis Island, two wars broke out? How was the island used during those wars?
3. Why did newcomers stop coming to Castle Garden and begin arriving at Ellis Island?
4. When did Ellis Island open?
5. What happened to the original wooden buildings on the island?

### Chapter Four

1. Why did newcomers stop coming to Ellis Island around 1914?
2. Describe two new tests that newcomers had to take.
3. Why did American workers want tough rules for newcomers?
4. Why did so many immigrants arrive in 1933?
5. When did Ellis Island close? Why?
6. Describe Ellis Island after 1954.

### Chapter Five

1. What special event took place in 1976 ?
2. What is the building on Ellis Island now used for?
3. What is a "green card"?
4. What is the Immigrant Wall of Honor?

APPENDIX F  
SAMPLE LETTER

This is a sample letter that will be sent to parents, explaining the assignment.

Dear Parents:

As we study American History this year in our Social Studies curriculum, we will take a closer look at our diverse culture. We will explore our pluralistic culture. The children will begin to research their own family histories. Each of us has made contributions to America. As the students explore their family histories, America's history will come alive for them.

The children will be conducting an interview with a family member. They will have questions to ask you and/or other older members of the family. In addition, photograph albums and other family possessions will be good sources of family history, which you may want to share with your children.

The children have been presented with some guidelines for selecting the person whom they decide to interview. If there are any questions that you do not wish to answer, please do not do so. Please help your child acquire the necessary information.

If you have any questions, please call me or send a note to school. Thank you for your time, energy, and cooperation.

Sincerely,

Linda A. DaCorta

-----  
Please sign and return this tear-off sheet, so I know you received  
this letter. Thank you.

I received the letter about family histories.

Parent Signature \_\_\_\_\_

Additional Comments:

## APPENDIX G

### STUDENT GUIDE SHEETS FOR STORYTELLING

These sheets will be distributed to the students and explained in detail.

Name \_\_\_\_\_

Story telling is an old art. Through every age people have told stories. Stories have always been told and for lots of reasons. First of all, to entertain, to tell history, to boast, to pass cultural knowledge from one generation to another, or to illustrate an idea.

Each of you is going to have a chance to tell stories. There is an outline that follows, which explains what you will be doing. We will review it carefully together, and you will see that there are choices to make and several steps to follow. We will help each other to develop good stories, and we will share our stories with one another. These are the steps we will follow.

I. Think about your audience.

A. For whom will you be telling your story? What age level is your audience?

- |                                     |                 |
|-------------------------------------|-----------------|
| 1. kindergarten                     | 6. fourth grade |
| 2. first grade                      | 7. sixth grade  |
| 3. second grade                     | 8. older grades |
| 4. third grade                      | 9. adults       |
| 5. a mixture of adults and children |                 |

B. What is your audience interested in?

You can find out by:

1. asking the audience what kinds of stories they like
2. looking through books at the appropriate level
3. remembering what you liked when you were that age

II. Choose the story that you will tell.

After interviewing your family member, you will share what you learned with your audience. You may decide to tell one particular story that your really enjoyed hearing yourself, or you may choose to combine several facts that you learned into a story of your own.

III. Get thoroughly familiar with the story - even if you have written it. Don't memorize it, but get to know it so well, you could start anywhere and tell it. Start by summarizing the story, aloud to yourself or with a conference partner; try to tell the story in two or three sentences. Once you have decided on your story, and made all those decisions, here's what you do next! Use the storytelling charts to help you.

IV. Organizing Your Story

A. Storytelling Charts and Web

Divide the story into three or four principle parts. Write a sentence or two to describe each part. Write each part's description on Chart I, Storytelling.

B. Describe the main action in each part of the story. Record it.

C. Think about the emotions in each part of the story. Is it sad? Is it funny? Scary? Write these on your chart.

- D. What images or word pictures will convey the part's emotion? Record it on your chart.
- E. What are the characters like? Refer to Chart II, Characters.
  - 1. Get to know them personally
    - a. What do they look like?
    - b. What are their voices like?
    - c. What are they thinking and feeling?
    - d. How do they behave under different circumstances?
  - 2. Practice being each character. Develop a voice and an expression for each character. I will help you, if you need me.
  - 3. For each character, try to think of something that the character might say, that tells you about him or her.
- V. Learn all about your setting. See Chart III, Setting. Take a trip into your imagination, to each of the places in your story. See the colors, shapes, light, etc. Listen to the sounds. Feel the textures. Smell the air. Be sure to use this information to fill in the third chart.
- VI. Now tell the story to yourself. Add details that use the important information that you have just found out. Try to find a "voice" for each character.
- VII. Go back to your charts. Close your eyes and imagine each scene. Add pictures to your story. Make sure you include smell, sound, touch, taste, and sight. If you cannot see them



clearly in your mind, try to draw the scenes on paper.

- VIII. Tell yourself the story again. Put in some images. Keep the ones that feel right for you. Take on your characters' voices.
- IX. When you feel ready, have a conference with a partner. Tell your partner what you want to know. Refer to the list of responses storytellers might wish to request in rehearsal for conferences, which is listed on the chart on the wall.
- X. Tell your story to me. Then tell your story to the class.
- XI. Now do your performance in front of your audience.

Name \_\_\_\_\_

Directions: Enter your information in the chart below.

Chart I. Storytelling

Part	Characters	Actions	Emotion	Images

Name \_\_\_\_\_

Directions: Write the necessary information in each column.

Chart II, Characters

Character	Physical: What S/he Looks Like	Interest and Jobs	Personality Habits

Name \_\_\_\_\_

Directions: Write the necessary information in each column.

Chart III, Setting

Place	Physical	Shapes/Textures	Color	Smells	Sounds

## APPENDIX H

### SAMPLE RUBRICS FOR EVALUATION

These are sample rubrics that will be used by the teacher to evaluate the immigrant journals and the Morning Girl chapter ten pieces. The students will discuss these with the teacher prior to the writing, so they know what the criteria requirements are for the evaluation. After the evaluation process is completed, these will be discussed individually with the students.

Rubric for Student Journals

Immigrant's point of view is clear	Excellent	Good	Poor	Fair
Shows legitimacy of role taking	Excellent	Good	Poor	Fair
Shows appropriateness of viewpoints	Excellent	Good	Poor	Fair
Shows empathy for the immigrant and his/her experiences	Excellent	Good	Poor	Fair
Information is accurate	Excellent	Good	Poor	Fair
Included details	Excellent	Good	Poor	Fair
Specificity of information	Excellent	Good	Poor	Fair
Frame of reference is clear to the reader	Excellent	Good	Poor	Fair
Included information from lessons	Excellent	Good	Poor	Fair
Piece is cohesive; clear	Excellent	Good	Poor	Fair

Morning Girl Chapter Ten Rubric for Mechanics

Capitalization of proper nouns; beginning of sentences; in quotations	Excellent	Good	Poor	Fair
Proper use of quotation marks	Excellent	Good	Poor	Fair
Proper use of commas and apostrophes	Excellent	Good	Poor	Fair
Proper punctuation at the end of sentences	Excellent	Good	Poor	Fair
Proper sequence of events	Excellent	Good	Poor	Fair
Clear description of events	Excellent	Good	Poor	Fair
Chapter follows text	Excellent	Good	Poor	Fair
Subject/Verb agreement	Excellent	Good	Poor	Fair
Variety of sentence beginnings	Excellent	Good	Poor	Fair
Proper paragraph structure	Excellent	Good	Poor	Fair
Began new paragraphs when the speaker changed	Excellent	Good	Poor	Fair

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