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| **Course** | Grade 5 Social Studies | **Unit Title** | | Immigration Unit: Why Are We Moving? |
| **Prioritized Standards** | [Social Studies:](https://www.georgiastandards.org/Georgia-Standards/Pages/Social-Studies.aspx)  SS5H1 Describe how life changed in America at the turn of the century  d. Describe the reasons people immigrated to the United States, from where they emigrated, and where they settled.  [Arts:](https://www.georgiastandards.org/Georgia-Standards/Pages/Fine-Arts.aspx)  ESD5.CR.2 Demonstrate an understanding of dance as a form of communication  Use improvisation to discover and invent movement. | | | |
| **Learning Targets** | Social Studies: I can…  I can use photographs, maps, and movement to develop an understanding of how life changed at the turn of the century in the United States.  Arts: I can…  I can use improvisation and creative problem solving to develop an understanding of how life changed at the turn of the century in the United States. | | | |
| **Essential Questions** | Social Studies:  Why did people come to the United States at the turn of the century and where did they go?  Arts:  How can embodied movement improvisation create a conceptual understanding of immigration at the turn of the century in the United States? | | | |
| **Lesson Materials** | | | | **Key Vocabulary, People, Events, Places** |
| * [Grade 5 Learning Maps](https://fultonk12.sharepoint.com/:b:/s/learningandteaching/ESEsVGMQBTxFgwYTd-Ky5pUBjt84uola5xYLs6hRaBKRPA?e=cx2V6n) * [PowerPoint](https://www.fultonschools.org/cms/lib/GA50000114/Centricity/domain/273/loc%20lesson%20plans/Slide%20Deck%20for%20Why%20Are%20We%20Moving%20LOC%20TPS.pptx) * Making Textiles: By Hand or By Machine Reading   <https://www.nps.gov/articles/lowell-handbook-making-textiles.htm>   * 8.5x1, or larger, paper - enough for each student plus teacher for 3 sessions plus 10 extra pieces * 11x17, or larger, paper - enough for every student plus teacher for session 2 * crayons or art stix, pencils | | | | Social Studies Terms   * immigration * emigration * push/pull factors * persecution * unemployment * economic instability * harsh * lure * Transcontinental Railroad   Art Terms   * Metaphorical thinking – Mental process by which implicit comparisons are made to connect things that are usually considered separate * Improvisation – spontaneous movement creativity * Neutral – standing with your legs shoulder-width apart, feet firmly planted on the floor, arms relaxed, head looking forward, and focused with ease. This is the body not talking. * Personal space – working on your own in a particular spot * General space – working throughout the room while maintaining an awareness of others * Negative space – where there is empty air * Level – The vertical distance from the floor. Movements take place on 3 levels: high, middle, and low. * Energy – the amount of force used for a movement. * Straight/curved/angular – refer to the shape of a body in space or the movement pathway through space from one place to another. |
| **Primary Sources** | | | | |
| **Music Suggestions (music without words) tends to work best so that students focus on moving)**  -Electro Dub Tango ‘Mundo Bizarro’  -Lucky Pierre ‘Jim Dodge Dines at the Penguin Cafe’  -Zap Mama ‘Belgo Zairoise’  -Charlie Musselwhite ‘Chicago Sunset’  -Gotan Project ‘Triptico’  -Steve Reich ‘Electronic Counterpoint 111 Fast’  -Little Walker ‘Juke”  Hine, Lewis Wickes, 1874-1940, photographer. **11:30am, Jenny Rizzandi, 9 yr old girl, helping mother and father finish garments in dilapidated tenement.** Photograph. Retrieved from Library of Congress. [https://www.loc.gov/item/2018676690](https://www.loc.gov/item/2018676690/)  Meadville, Pa., Keystone View Company, c1907. **Sewing Room, Shirt Factory, Troy, NY.** Photograph. Retrieved from Library of Congress <https://www.loc.gov/item/89706288/>  **IMPERATOR- Immigrants and luggage.** Photograph. Retrieved from Library of Congress. <https://www.loc.gov/item/2014693332/>  Bain Collection, Gelatin Silver Prints 1900-1910. **Arriving Ellis Island.** Photograph. Retrieved from Library of Congress <https://www.loc.gov/pictures/item/97519082/>  Bain, George Grantham, 1865-1944, photographer, created 1910. **Immigrants, Ellis Island**. Photograph. Retrieved from Library of Congress <https://www.loc.gov/item/2012646353/>  London: Underwood & Underwood, European Publishers, Ltd., [between 1870 and 1920] **Immigrants just arrived, awaiting examination, Ellis Island, New York Harbor.** Photograph. Retrieved from Library of Congress <https://www.loc.gov/item/2017660810/>  Stuttgart : J.B. Metzler'schen Buchh., 1853. **Auswanderer-Karte und Wegweiser nach Nordamerika**. Map Photograph. Retrieved from Library of Congress <https://www.loc.gov/item/98687132>  **A Photograph of immigrants arriving at Angel Island, 1939**. Photograph. Retrieved from Digital Public Library of America <https://dp.la/primary-source-sets/immigration-through-angel-island/sources/1833>  **Chinese Poetry of the Detention Barracks.** Photograph. Retrieved from Angel Island Immigration Station Foundation <https://www.aiisf.org/poems-and-inscriptions>  Poem 24 published in Him Mark Lai, Genny Lim, and Judy Yung’s book, Island: Poetry and History of Chinese Immigrants on Angel Island, 1910-1940, 2nd edition (Seattle: University of Washington Press, 2014). **Poem 24.** Retrieved from Angel Island Immigration Station Foundation <https://dp.la/primary-source-sets/immigration-through-angel-island/sources/1833>  Detroit Publishing Co., publisher, between 1900 and 1910, New York, New York**, yard of tenement,** Photograph. Retrieved from Library of Congress <https://www.loc.gov/item/2016795541/>  G.W. & C.B. Colton & Co., Atlantic and Pacific Railroad Company. Chicago & Pacific Railroad. New York, 1883.**Map showing the new transcontinental route of the Atlantic & Pacific Railroad and its connections.** Photograph. Retrieved from Library of Congress <https://www.loc.gov/item/98688587/>  Wright, Wilber, 1867-1912. Wright, Orville, 1871-1948, photographer, Daniels, John T., photographer, 1903 Dec. 17. First flight, **120 feet in 12 seconds, 10:35am.;** Kitty Hawk, North Carolina. Photograph. Retrieved from Library of Congress; <https://www.loc.gov/resource/ppprs.00626>  United States. Census office. 11th census, 1890. **Foreign born population by states and territories: 1890.** Photograph, Retrieved from Library of Congress <https://www.loc.gov/resource/g3701gm.gct00010/?sp=30&r=-0.274,0,1.548,0.666,0>  New York Times March 10, 2009. **Remade in America.** Photograph. Retrieved from New York Times Archive <https://archive.nytimes.com/screenshots/www.nytimes.com/interactive/2009/03/10/us/20090310-immigration-explorer.jpg> | | | | |
| **Formative Assessment Questions** | | | **Student Exemplar Responses to the Formative Assessment Questions** | |
| 1. The years marking the end of the nineteenth century and the beginning of the twentieth are often called the 2. Age of innovation 3. Cattle trail era 4. Turn of the Century 5. Old West 6. Which answer choice correctly describes immigration patterns as immigration to the US increased during the 1800s and the early 1900s?      1. German and Irish immigrants mainly settled in Area Y, while Chinese immigrants mainly settled in Area W. 2. German and Irish immigrants mainly settled in Area Y, while Chinese immigrants mainly settled in Area X. 3. German and Irish immigrants mainly settled in Area Y, while Chinese immigrants mainly settled in Area Z. 4. German and Irish immigrants mainly settled in Area Z, while Chinese immigrants mainly settled in Area A. 5. During the late 1800s, many immigrants from China came to the United States and settled throughout California and the West. What "pull" factor led them to settle in this area? 6. The many jobs available in factories in the region 7. The rich soil in the region that was good for farming 8. The opportunity to earn money through gold mining and railroad construction 9. The growth of meatpacking plants in response to demand in the urban center 10. Which of the following was NOT something that new immigrants often found when they moved to the US in the late nineteenth century? 11. More political freedom than in their home country 12. Better Living conditions than in their home country 13. More religious freedom than in their home country 14. More economic opportunities than in their home country 15. What led to a large increase in the Catholic population in the US during the nineteenth century?   A. The Opium Wars in China  B. The Gold Rush in California  C. The Great Famine in Ireland  D. The Napoleonic Wars in Europe | | | 1. C. Turn of the Century 2. A. German and Irish immigrants mainly settled in Area Y, while Chinese immigrants mainly settled in Area W. 3. C. The opportunity to earn money through gold mining and railroad construction 4. B. Better Living conditions than in their home country 5. C. The Great Famine in Ireland | |
| **Teacher Notes- Background on Art From** | | | | |
| *Why are We Moving? is a* movement improvisation-integrated unit plan designed for 5th-grade students to understand the reasons people immigrated to the United States, from where they emigrated, and where they settled at the turn of the century. The unit is to be completed in 4, 50-minute sessions or 3, 75-minute lessons. This residency does not require any previous dance or movement training. Introductory movement concepts and choreographic principles will be taught in tandem with the understanding that no formal training is needed. The idea is to move from inspiration and improvisation to expression and intentional choreography. Focus is on the process, not the product.  While these are considered dance-based lessons, you do not have to be a dancer to do them. They are designed for everyone and can be adapted to teacher and student comfort levels. Moving is key and we all move all the time. You can do this! Work toward abstract shape making rather than a narrative.  Skill lessons present strategies that will be repeated and built upon. When possible, explore this work in a circle and participate alongside the students.  Participation is sharing and is the performative aspect of the arts-integrated methodology. Encourage a generosity of sharing ideas; participating is the way of doing this. There is great delight and learning in seeing the differing ways of trying and discovering.  Links to assist teachers with movement instructions and confidence: The Elements of Dance: <https://www.youtube.com/watch?v=UGuD9Geeb2k>  * Positive and Negative Space: <https://youtu.be/aHCt8pqUXQI> * Shape Maker/Shape Explorer: Exploring Positive and Negative Space from Step on the Beat – Kuper: <https://www.youtube.com/watch?v=7s_HmmUJxMI> * Lessons - Negative Spaces in Dance: <https://www.youtube.com/watch?v=VMODWqKzNWU> watch from 0.40-0.55 * Link regarding Exquisite Corpse Writing: <https://poets.org/text/play-exquisite-corpse> * Warm-Up - Teaching Artist-created video at <https://youtu.be/7jx4OQoVzHc>. You can play and follow along with or, once comfortable with the format, the classroom teacher can lead. * Excerpts from Teaching Artist led lesson from this Why are We Moving Unit: <https://youtu.be/G4r_Kf37gng> | | | | |
| **Teacher Notes- General Overview** | | | | |
| Facility Needs:   * Space Requirements   + a large free & clear space, a classroom will work as long as all furniture has been cleared to the edges of the room   Technical Requirements   * + projector to connect a computer for ppt display and selected supporting videos   + ability to play music without disturbing other classes   Students should have background knowledge of the reasons people immigrated to the United States at the turn of the century, from where they emigrated and where they settled.  Students do not need any background knowledge of movement or dance.  Safety:   * Make sure students understand personal and general space * Use the word ‘still’ (like a freeze) and practice students moving and when they hear that word they immediately come to stillness. Practice getting them to stop mid-movement as this will provide interesting shapes. Alternatively, you can use music starting and stopping as a cue for movement and stillness * Assure students that when doing anything that involves a balance, whether in the warm-up or as they create shapes, that rather than falling over, it is best to put a foot back down or use a hand to help support themselves and ensure safety for themselves and their fellow students.   Group Work:   * Group work in these lessons is usually done in groups of 4 or 5. Divide students in whatever way is quickest - by existing table groupings, by a color they are wearing, by counting off, by predetermined groups, or any way that is efficient for you as the teacher.   Lesson Format:   * The lessons in this unit are designed to provide a conceptual understanding of changes at the turn of the century, specifically immigration. They are planned as gradual release lessons that build upon one another. * Every lesson includes preparation, movement and discussion, group work and formative reflection and assessments. Further summative assessment should be coordinated at the classroom teacher’s discretion.   Extension Activity Idea:   * Connect these lessons and arts-integration strategies to current events. * Follow-up on inventors Thomas Edison, Alexander Graham Bell, and George Washington Carver | | | | |
| **Schedule Options for Unit** | | | | |
| |  |  |  |  |  | | --- | --- | --- | --- | --- | | ***50-minute Schedule:*** | **Day 1**:  Warm Up (10 mins)  Pass the Gesture (10 mins)  Primary Source Discussion (15 mins)  Textiles: Pass the Gesture (10 mins)  Paper Reflection (5 mins) | **Day 2**:  Warm Up (5 mins)  Big and Small Shifts (10 mins)  Primary Source Discussion (15 mins)  Find the Empty Space (10 mins)  Assessment of Choice (10 mins) | **Day 3**:  Warm Up (5 mins)  Work Period (10 mins)  Primary Source Discussion (10 mins)  Into to Exquisite Corpse Style Poems (10 mins)  Student Author Exquisite Corpse Style Poem (15 mins) | **Day 4:**  Warm Up (5 mins)  Find the Empty Space (5 mins)  Primary Source Discussion (10 mins)  Paper Reflection  (30 mins) | | ***75-minute Schedule:*** | **Day 1**:  Warm Up (10 mins)  Pass the Gesture (10 mins)  Primary Source Discussion (15 mins)  Textiles: Pass the Gesture (5 mins)  Big and Small Shifts (10 mins)  Primary Source Discussion (15 mins)  Paper Reflection (10 mins) | **Day 2**:  Warm Up (5 mins)  Primary Source Discussion (20 mins)  Find the Empty Space (15 mins)  Into to Exquisite Corpse Style Poems (10 mins)  Student Author Exquisite Corpse Style Poem (25 mins) | **Day 3**:  Warm Up (5 mins)  Find the Empty Space (10 mins)  Primary Source Discussion (20 mins)  Paper Reflection  (40 mins) | | | | | | |

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| **Lesson Sequence- Day 1** | |
| **OPENING**  **Time: 10** | **Scaffolding Suggestions** |
| **Listen to music while warming up:** Music without words tends to work best so that students focus on moving.  *Gently roll:*   * Head (starting to the right and then to the left) shoulders (starting forward and around, then back and around) * Arms (rotate your whole right arm in a big gentle loop starting forward, then starting backward then do the left arm) * Ribs (starting to the right and then to the left) * Hips (starting to the right and then to the left) * Legs (balance on the left and pick up the right leg and rotate it from the hip join in a circular motion forward and backward and then do the left) * Ankles (balance on the left, lift the right foot and rotate in the ankle in a circular motion, then do the left side)   *Imagine your head is heavy and* let it lead you to roll down the spine, arms dangling with ease; bend your knees and roll back up. Do this two times.  *Gently shake to loosen your joints:*   * head * arms * torso * legs * whole body   *Crossing the midline to activate both sides of the brain:*   * Cross your arms in front of you, switch and cross the other way (left over right and then right over left) * Cross your legs right in front, and then the left * Try crossing your arms and legs behind you   *Gently tap your head* with 2 fingers and go down your arms and legs.  *Take a deep breath in through your nose, hold it for 3 counts, and exhale through the mouth with a sigh.* | Students are welcomed into the space and invited to form a circle to join in a short group warm up.  Make sure your students have personal space so they can move without bumping into one another. Start in neutral. Demonstrate and have them follow along. They will catch on quickly.  There is a Teaching Artist-created video at <https://youtu.be/7jx4OQoVzHc> you can play and follow along with or, once comfortable with the format, the classroom teacher can lead.  Play music during the warmup. This playlist contains great options <https://youtube.com/playlist?list=PLLJ8JdyVsct3MC3TjSV7TNK3jcywhh4MG>  This warmup can be adapted to accommodate students with disabilities. They can move only their upper body or adapt as needed.  Students on the spectrum typically do well with movement work but do be aware of the music volume.  There is no need to be exact; this is the first day and this warmup will be repeated during each lesson.  Students who are athletic or have formal dance training will need to be reminded to make creative choices as their inclination may be to use preset poses |
| **WORK PERIOD**  **Time: 35 mins** | **Scaffolding Suggestions** |
| **Pass the Gesture – (2 Rounds)**  This can be done with or without music. Any of the previous music suggestions will work well if you choose music. This quick movement improvisation is like a quick introductory conversation. Start in a circle, everyone standing in neutral.  Round 1: One person provides a gesture (this can be a hand wave, an arm roll, a shoulder shrug, a hand clap, really anything). The person standing next to them (either to the right or the left- decide prior to starting) takes up the gesture and the first person stops doing it. The gesture is passed around the circle and can be adapted to each individual. As a facilitator you want the gesture to remain recognizable, but you also want to encourage personal voice so… it can change the level, someone might add a flourish or twist, direction might switch, etc.  Round 2: Keep the same gesture or start another. This time keep the gesture as exact and rapid as possible when passing from one person to the next. No changing, this is all about exactitude and fast passing.  Follow-up question: How are these two ways of passing movement different? How are they the same? Did you prefer one to the other and why?  **Primary Sources & Discussion**  Craftspeople and Machinery Comparisons  View videos about immigration and emigration. These videos are embedded in slides 2 and 3 of the slide deck. Direct links:   * Vocabulary Emigrant and Immigrant: <https://www.youtube.com/watch?v=Rp7Rev_kX_I> * Students sharing their immigration stories from What Does it Mean to Be an American website: <https://www.whatdoesitmeantobeanamerican.com/students-immigration-stories>   Post the question, ‘Has anyone in here every moved before and what was that like?’  Hine, Lewis Wickes, 1874-1940, photographer. **11:30am, Jenny Rizzandi, 9 yr old girl, helping mother and father finish garments in dilapidated tenement.** Photograph. Retrieved from Library of Congress. [https://www.loc.gov/item/2018676690](https://www.loc.gov/item/2018676690/)  *Guiding Questions:*   * How do you think it felt to be the 9-year-old in this photo? * How do you think it felt to be the adults in this photo? * What do you think might be some of the challenges of this work?   *Sample replies:*   * lots of hours for low pay * hard work for your eyes and hands * had to work during daylight or by candlelight   Meadville, Pa., Keystone View Company, c1907. **Sewing Room, Shirt Factory, Troy, NY.** Photograph. Retrieved from Library of Congress <https://www.loc.gov/item/89706288/>  *Guiding Questions:*   * What are some of the differences you notice between this photo of sewing and the previous image we discussed? * Do you think you would have enjoyed working in a sewing factory? Why or why not? * What do you think are some of the physical and emotional challenges of this work? * Do you think there are advantages to the use of machines for this work? Why or why not?   **Textile: Pass the Gesture**  Emphasis on efficiency, speed, and fatigue of textile manufacturing  Read Making Textiles: By Hand or By Machine  <https://www.nps.gov/articles/lowell-handbook-making-textiles.htm>  Discuss the different demands made upon workers as craftspeople vs machinery operators. Explore the possible motions of picking, carding, spinning, warping, and weaving by hand and by machine.  *Facilitate 2 more rounds of pass the gesture with the following questions and ideas in mind:*  ● How did repetitive use and fatigue affect workers in each situation?  ● Safety of each method of making textiles and the impact it had on workers’ job stability.  ● With machine made textiles, it is very easy to replace an employee.  ● Consider repetitive use injuries with textiles made by hand.  The first round of pass the gesture will resemble craftsmanship ways of doing the work.  The second round of pass the gesture will resemble machinery ways of doing the work. | This is a quick and deep way for students to experience the difference between craftsmanship and machine efficiency. I.e.: what was lost and what was gained by the industrial revolution. This was a shift, which will come up in the next lesson so mentioning this word would be good. |
| **CLOSING**  **Time: 5 mins** | **Scaffolding Suggestions** |
| **Paper Reflection**  Pass out one piece of blank paper per student and one for yourself.  Please fold the paper to reflect your experience with this lesson.  Model this yourself. Speak while you fold. For example, it might look like…. “I was nervous to execute this lesson (twist paper) then as we moved along, I had a few questions, (fold the paper two different ways), then I had clarity and am looking forward to tomorrow (standing the paper upright).”  Have each student (working individually but simultaneously) fold their paper in whatever manner reflects their process for today’s lesson. They will not speak as they fold. Have them lay their paper in front of them in the circle. Call on as many students as you have time to please share their reflection by describing why they made the folds they did. | Remember: This is a skill lesson too and the first step to reflecting in this manner. You will build on it as the lessons continue. This is a kinesthetic and visual method of reflecting with verbal explanation added in a formative assessment. |

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| **Lesson Sequence- Day 2** | |
| **OPENING**  **Time: 5 mins** | **Scaffolding Suggestions** |
| **Warm Up**: Repeat from Session #1.  Play Instrumental Music- Try it with a different piece of music. | You might ask a student who excels at kinesthetic learning to help lead.  Also note that if working in a circle everyone is leading together. |
| **WORK PERIOD**  **Time: 35 mins** | **Scaffolding Suggestions** |
| **Big and Small Shifts**  Find the Empty Space can be laddered up so there is no given number of students entering at any given time. Makes for a free flowing in and out. If necessary, add that students must wait 5 counts before re-entering. Watch for the engagement of every student.  Start in a circle standing in neutral.  “Please take a small shift with your head and hold it. (Ex: tip your head slightly to one side) Keeping that, take a small shift with your hip. Now take a big shift with your right leg”. Be sure to not bump into each other as you do this- make choices that support this. It is ok to change your direction (forward, back, diagonal) as you make these shifts! Makes for more interesting shape configurations too. Encourage differences- everyone will make a slightly different choice with each direction. That is part of the joy and learning in this method. There is usually laughter as students get bold in their choices- rather like a game of twister. Relax and come back to where you started.  Try another: “Take a big shift with your left foot. Take a small shift in your right shoulder. Make a big shift with your right knee. Make a small shift with your left hand. Make a big shift with your right hand. Come back to neutral.”  Now let’s think about a push. Imagine taking a small shift in your knee as though you’ve been given a tiny push. Come back to neutral.  Try it slightly bigger with your whole body – how might you shift forward if given a small push? Come back to the starting place in neutral.  This time imagine you’re being gently pulled in any direction- take a small shift with your right foot as though you’re pulled.  Try it with a shoulder or hip. How are a push and a pull different?  **Primary Sources and Discussion**  Emigrant and Immigrant  Slides 7-10  Photo shows the S.S. Imperator, an ocean liner of the Hamburg America Line in New York City. The Imperator arrived in New York City on June 19, 1913. (Source: Flickr Commons project, 2009 and New York Times, June 20, 1913)  IMPERATOR- Immigrants and luggage. Photograph. Retrieved from Library of Congress. <https://www.loc.gov/item/2014693332/>  Bain Collection, Gelatin Silver Prints 1900-1910. Arriving Ellis Island. Photograph. Retrieved from Library of Congress <https://www.loc.gov/pictures/item/97519082/>  Bain, George Grantham, 1865-1944, photographer, created 1910. Immigrants, Ellis Island. Photograph. Retrieved from Library of Congress <https://www.loc.gov/item/2012646353/>  London: Underwood & Underwood, European Publishers, Ltd., [between 1870 and 1920] Immigrants just arrived, awaiting examination, Ellis Island, New York Harbor. Photograph. Retrieved from Library of Congress <https://www.loc.gov/item/2017660810/>  *Sample Questions:*   * What do you notice about the items immigrants brought with them? * What would you pack if you had to move to a different country and could only take what you could carry? Why would you choose these items? * What emotions do you think the pictured immigrants are feeling while they are in the situations shown in these images? * What are some challenges (shifts) you think would be small and what are some changes (shifts) you think would be big for immigrants? * What might be a reason to emigrate from your country of origin? How would you decide where to immigrate? These are push and pull factors. How does a push feel in your body? How about a pull?   **Find the Empty Space**  Start in a circle standing in neutral.  Invite someone to move to the center, create a shape and hold it still. Another person adds in, not touching but staying close. Facilitator points out that where they are becomes the “positive” and the space where they are not becomes the negative.  Let those 2 students return to the circle and have the next person enter and take a shape, encouraging use of level- low, middle, high. Add another person and another so there are three people in the center creating a shape together. Notice where there are curves, where there are straight, curved and angular lines and shapes. Help students make bold choices by positive feedback about what you see. First person into the circle is the first person to leave without touching or bumping anyone. Then second then third.  Start again with the next person in the circle, gradually adding up to six people at a time and still retrograding the return but this time the last person in, instead of leaving, becomes the first person of a new shape.  Find the Empty Space adds that when students move into the center to create a shape, they choose a push or pull shift as their transition to center and state why they are moving first- economic, religious, or political. | This improvisation builds on the previous skill lesson Find the Empty Space done in Lesson #1. Build on shifts first, then push/pull metaphor. These are then incorporated into Find the Empty Space. You may use the same music or switch it up. See Lesson #1 for music recommendations.  For advanced students when they enter, instead of simply stating religious, political, or economic reasons they can make a short descriptive statement instead such as “Our crops were destroyed, and we have no food.” Or “My family spoke out against the government.” |
| **CLOSING**  **Time: 10** | **Scaffolding Suggestions** |
| Formative AssessmentDivide into groups of 4. Have each group create a round robin narrative, 3 sentences long, of why someone left their country. Ex: “We left Ireland because there was no food. We were hungry all the time. We heard the United States was the land of plenty, so we thought we would take a chance and leave.” Share orally. One person can re-tell, or the group can collaborate on the re-telling.OrPaper ReflectionPass out one piece of blank xerox paper per student and one for yourself.Please fold the paper to reflect something you learned today.” Place your reflection in the center when you are done. Note: this is a slight but significantly different question than in lesson #1 reflection.Call on three or four students at random to please share their reflection by describing why they made the folds they did. Or, if there is time, have each student describe their folds- give them a moment to think what they will say first- that way they are prepared, and you can give each person a time limit of your choice (keep it short) to share their reflection. | Add further details and descriptive language for the academically gifted.  Alternately for challenged students or if language is difficult, they could do these as a drawing. |

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| **Lesson Sequence- Day 3** | | |
| **OPENING**  **Time: 5 mins** | | **Scaffolding Suggestions** |
| **Warm Up:** Repeat from Session #1.  Play Instrumental Music- Try it with a different piece of music. | |  |
| **WORK PERIOD**  **Time: 30 mins** | | **Scaffolding Suggestions** |
| **Find the Empty Space**  Group 6 desks together so they make a sort of unit. Preset this. Circle the class around these desks. Thinking of Find the Empty Space, invite four students to place themselves on the desks so they are not touching the floor.  Add four more students- with the caveat that they may not sit on someone else. Students might sit on top of the desks, stand on a chair, or balance carefully between a desk and a chair. Watch for safety and encourage students to think of others in their choice making as well as their own safety.  Repeat with a new group of students.  **Primary Sources and Discussion**  Ellis Island and Angel Island  Discuss the two main entry points to US, the differences between the two. At least once during this discussion ask students to change places in the room and sit next to a different person. You can also ask students to take on a shape they see in a slide- remember this might be a person but it could also be an object.  Slides 11- 14  Stuttgart : J.B. Metzler'schen Buchh., 1853. Auswanderer-Karte und Wegweiser nach Nordamerika. Map Photograph. Retrieved from Library of Congress <https://www.loc.gov/item/98687132>  **A Photograph of immigrants arriving at Angel Island,** 1939. Photograph. Retrieved from Digital Public Library of America <https://dp.la/primary-source-sets/immigration-through-angel-island/sources/1833>  Over 200 poems and hundreds of other inscriptions found on the detention barracks walls have long been centerpiece of the Immigration Station’s rebirth as a National Historic Landmark. **Chinese Poetry of the Detention Barracks.** Photograph. Retrieved from Angel Island Immigration Station Foundation <https://www.aiisf.org/poems-and-inscriptions>  **Poem 24** published in Him Mark Lai, Genny Lim, and Judy Yung’s book, Island: Poetry and History of Chinese Immigrants on Angel Island, 1910-1940, 2nd edition (Seattle: University of Washington Press, 2014). Poem 24. Retrieved from Angel Island Immigration Station Foundation  <https://dp.la/primary-source-sets/immigration-through-angel-island/sources/1833>  Detroit Publishing Co., publisher, between 1900 and 1910, New York, New York, **yard of tenement**, Photograph. Retrieved from Library of Congress <https://www.loc.gov/item/2016795541/>  *Guiding Questions:*   * Why did you choose to make the shape you created? * What does it feel like once you are in the shape and the space? * What do you think might happen next in the shape situation you created? Why? | | For students with disabilities, you can allow them to join but remain standing on the floor rather than onto the desks. For advanced groups you can set up two sets of desks so have two groupings going at the same time.  Ask the academically advanced readers to read the poem aloud. |
| **CLOSING**  **Time: 15** | | **Scaffolding Suggestions** |
| **Introduce Exquisite Corpse style poem**  Link regarding Exquisite Corpse Writing: <https://poets.org/text/play-exquisite-corpse>  **Students Author Exquisite Corpse Style Poem**  Pass out one sheet of paper per group. Fold in half and in half again.  Have each group do an exquisite corpse style poem with the prompt that they have just arrived on either Ellis or Angel Island. How do they feel? What do they see? Remember they should not see what the others in their group have written so they need to fold accordion style after they add a line and before they pass to the next student.  Read aloud and /or post up on a wall. | | For academically challenged students keep directions simple.; “How would you feel if you just arrived at either Ellis Island or Angel Island?”  For academically advanced, give more detailed prompts such as “Please format your sentence adjective, noun, verb, adjective. |
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| **Lesson Sequence- Day 4** | |
| **OPENING**  **Time: 5** | | **Scaffolding Suggestions** |
| **Warm Up:** Repeat from Session #1.  Play Instrumental Music  Repeat as in previous days, though you should be able to do this in less time. Try it with different music.  Teacher can observe. | |  |
| **WORK PERIOD**  **Time: 15 mins** | | **Scaffolding Suggestions** |
| **Find the Empty Space**  Repeat Find the Empty Space but this time: Each time someone enters the center, have everyone step forward into the circle one step in one (small shift!) so the outside circle gradually gets smaller. How does this affect things?  Repeat but this time when the circle starts to feel too small, allow two or three students to choose when they think it should open up. Note: circle will become a sort of U shape, morphing to create more space for people to move into. Continue so that the boundaries of the circle continue to morph and ultimately encompass the whole room.  Follow-up question: *What might this have to do with immigration? How does that relate to the present?*  **Primary Source Discussion**  View and Discuss Slides 16 – 19  *Suggested Questions:*   * What do you think it was like to live in a tenement settlement? What were the advantages and disadvantages of this housing situation? * What do you think prompted transportation expansion? * What patterns do you notice about where immigrants eventually moved within the United States? * What would you base your decision of where to move once you had immigrated into the United States during this time period? Why?   G.W. & C.B. Colton & Co., Atlantic and Pacific Railroad Company. Chicago & Pacific Railroad. New York, 1883.Map showing the new transcontinental route of the Atlantic & Pacific Railroad and its connections. Photograph. Retrieved from Library of Congress <https://www.loc.gov/item/98688587/>  Wright, Wilber, 1867-1912. Wright, Orville, 1871-1948, photographer, Daniels, John T., photographer, 1903 Dec. 17. First flight, 120 feet in 12 seconds, 10:35am.; Kitty Hawk, North Carolina. Photograph. Retrieved from Library of Congress <https://www.loc.gov/resource/ppprs.00626>  United States. Census office. 11th census, 1890. Foreign born population by states and territories: 1890. Photograph, Retrieved from Library of Congress <https://www.loc.gov/resource/g3701gm.gct00010/?sp=30&r=-0.274,0,1.548,0.666,0>  New York Times March 10, 2009. Remade in America. Photograph. Retrieved from New York Times Archive <https://archive.nytimes.com/screenshots/www.nytimes.com/interactive/2009/03/10/us/20090310-immigration-explorer.jpg> | |  |
| **CLOSING**  **Time: 30** | | **Scaffolding Suggestions** |
| **Paper Reflection**  Note: have extra paper available for the second component of this section.  Pass out one piece of blank xerox paper per 4 students.  Each person in the group will fold the paper to reflect something they have learned in the unit. Students should not destroy the folds someone made before them- add only. Know that when they make a new fold it might affect a previous fold and that’s ok, just no erasure-like folds.  Each group explains their folds, placing their paper in the center and as they do this, the teacher makes a list on a whiteboard or on large format paper that is posted for all to see.  *What’s missing?*  As class assesses missing information, pass paper to individual students, and ask them to make folds that supplement information and add to center paper sculpture.  *Complete Center Paper Sculpture* | | Be sure all students are participating so in each group of four, each is explaining their folds.  Academically advanced students will be key to the What’s Missing portion of this. Also, this is a time to call on those who might be missing key information. |
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