

Coming to America

Immigration, 1880–1920



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Handbook

Teaching
Masters

Student
Portfolio

Content
Slides

Student
Handout

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STORYPATH®

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ACKNOWLEDGMENTS

This Storypath has been “under construction” for many years as I have visited many countries in Europe, Asia, Africa, and beyond. I’ve also visited Ellis Island in New York Harbor and Angel Island in San Francisco. As with all Storypath units, ideas have been gleaned from many sources. In particular, I want to thank Leslie Morrison of Morrison Bookworks for insightful and helpful comments in the development of the unit and Bobbie McKean at the University of Arizona, for highlighting the many opportunities for drama in the unit. Most important are the teachers who pilot the curriculum and provide invaluable feedback. A sincere thank you to Amanda Turner, Seattle School District for this invaluable work.

DEDICATION

I am from a family of immigrants. Grandmother Margit came by herself at age 16 from Norway to live near her brothers in North Dakota. Grandmother Elizabeth traveled from Finland by ship to Montreal and then to western Canada in a covered wagon. My great grandfather traveled from County Lietrum, Ireland to Salmon Arm, British Columbia, Canada. My parents and I traveled from British Columbia to eastern Washington in the late 1940s to begin a life of farming. My mother’s parents had moved to the farm earlier and needed extra hands to help with converting the sagebrush to orchards. Growing up on the farm with my parents and grandparents, I heard many stories of life in Norway. One day when my Norwegian grandmother was telling me about life in Norway I asked, “Why did you come to this country?” She said, “I always wanted to come to America so I did.” I think she saw America as the land of opportunity and with her spirit of adventure, she was willing to leave her family and what was familiar to experience a new life in a new place. She was a remarkable woman and a wonderful grandmother. She never returned to her homeland nor saw her parents or brothers and sisters whom she left behind. This story is not unusual for so many families that immigrated to America; they sought a better life and were willing to give up so much to make that happen. This unit is dedicated to her memory: Margit Vaaler Metzgar.

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Coming to America

Immigration, 1880–1920

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ABOUT STORYPATH

THE STORYPATH STRATEGY

Storypath offers both a structure for organizing the social studies curriculum and an instructional strategy for teaching. The structure is a familiar one: the story. The strategy is grounded in a belief that children learn best when they are active participants in their own learning, and places students' own efforts to understand at the center of the educational enterprise. Together, the structure and the teaching strategy ensure that students feel strongly motivated and have meaningful and memorable learning experiences.

Originally developed in Scotland during the 1960s, Storypath draws support from decades of experience with teachers and students. The approach has its roots in these beliefs about children and learning:

- The world is complex and presents many layers of information. Children know a good deal about how the world works and have a reservoir of knowledge that is often untapped in the classroom.
- When children build on that knowledge through activities such as questioning and researching, new understandings are acquired. Because children construct their own knowledge and understanding of their world, their learning is more meaningful and memorable.
- Problem solving is a natural and powerful human endeavor. When children are engaged in problem solving, they take ownership for their learning.
- The story form integrates content and skills from many disciplines and provides a context for children to gain a deeper, more complex understanding of major concepts.

AN INQUIRY APPROACH

Questioning, by both teacher and students, is a key component of Storypath. Through the story structure and the discourse it creates, the teacher guides students in their search for meaning and understanding as they acquire new knowledge and skills. Your questions, and the discussions they engender, cause students to:

- ask their own questions and think critically about what they know;
- use their prior knowledge to make sense of new information;
- connect personally to important social studies concepts.

The story structure and inquiry guided by unit goals provide the framework for students to integrate skills and complex content through problems they encounter. As they do so, their understanding of important concepts is extended and key connections are made.

THE STORY STRUCTURE

For thousands of years, stories have helped us create order and make connections between events. Storypath's narrative structure helps students understand concepts that they often find difficult to comprehend in the traditional social studies curriculum. Each Storypath unit centers on a unique and engaging story that provides a concrete context for understanding the social science content. This story may be based on actual historical events, as developed in *Struggle for Independence*. Or the story might instead be based on typical community or business structures, as developed in *Families in Their Neighborhoods* or in *Understanding the Marketplace*. From all of these structures, students develop a meaningful context for developing understanding of the topic.

Typical structure of a Storypath unit

CREATING THE SETTING

Students create the setting by completing a frieze or mural of the place.

CREATING THE CHARACTERS

Students create characters for the story whose roles they will play during subsequent episodes.

BUILDING CONTEXT

Students are involved in activities such as reading, writing, and research to stimulate them to think more deeply about the people and the place they have created.

CRITICAL INCIDENTS

Characters confront problems typical of those faced by people of that time and place.

CONCLUDING EVENT

Students plan and participate in an activity that brings closure to the story.

USING THE COMPONENTS

TEACHER'S HANDBOOK

Each Storypath unit includes a Teacher's Handbook, which is designed to be flexible and easy to use.

Episode Planning Guides

Each episode opens with an overview of the instructional plan and materials needed.

Teaching Notes

Each Handbook contains detailed support for instruction.

BUILDING CONTEXT
LIFE AND WORK IN COLONIAL BOSTON

3 EPISODE

INTRODUCING COLONIAL LIFE page 28
Students discuss colonial life and determine ways they can learn more about it.
Materials: None
Grouping: Whole class
Schedule: Approximately 30 minutes

RESEARCHING COLONIAL LIFE page 28
Students write a report describing the daily life and work of their characters.
Materials: Teaching Master 5, Sample Report: *The Bakery*, T11 p. 62
Teaching Master 6, *Making a Dinosaur or Potter*, T11 p. 63
Portfolio 7, *Presenting a Report*, p. 10-11
Portfolio 8, *Writing a Report*, p. 12
Portfolio 9, *Self-Assessment*, p. 13
Content Cards 2 and 3
Optional: cardboard grocery boxes for dioramas, poster board for posters, construction and tissue paper; colored markers, crayons, colored chalk, glue, tape, scissors; assorted colors of paint, brushes, water cans
Grouping: Family groups for planning and research; individually for writing the reports
Schedule: 2-3 hours plus time for students to write reports

CONCLUDING EPISODE 3 page 30
Students reflect on the experience, add to the word bank, and write about life and work in colonial Boston.
Materials: Portfolio 10, *Presenting a Report*, p. 14
Portfolio 11, *Taking Notes: Daily Life*, Presentation, p. 15
Preps for presentations: 4 students to choose
Grouping: Whole class for the word banks; individually for the writing activity
Schedule: Approximately 1½ hours

EPISODE OBJECTIVES
☒ **History** Students have people's lives were affected by the conditions that existed in colonial times.
☒ **Language** Students research, take notes, draft, edit, and write a report.
☒ **Language** Students present and report to the class to share information.
☒ **Language** Students actively to and take notes during oral presentations.

EPISODE 3
Struggle for Independence 27

from the *Struggle for Independence* unit

INTRODUCING COLONIAL BOSTON

TIMELINE
Start a timeline to record and sequence the events that will be presented throughout the Storypath. Make the timeline horizontal and display it in the classroom. You might divide the timeline into ten-year segments, beginning with the year 1600 and ending with 1800. Let students add dates as the story progresses. Begin by posting these dates and events:
■ 1621: First European settler in the area (Rev. William Blackstone)
■ 1630: Boston founded
After students create the frieze, let them speculate about when their buildings were built and add this date to the timeline. Many buildings in colonial Boston were built in the late 1600s and early 1700s. For the timeline, students might choose one date such as 1700.

Launch the unit
Tell students that they will be creating a story about colonial Boston that begins around 1763. Ask a student to point out Boston's location on a map. Explain that often we can understand our own lives and communities better when we learn about the lives and communities of others in the past.
Review with students the elements of a story: setting (when and where the story takes place), characters (the people in the story), and plot (critical incidents or important events). In this episode, students will create the setting for the story—a view of colonial Boston.
Create groups of four or five students. Students will work with these same group members throughout the Storypath.

Build background on colonialism
To build background, discuss the concept of slavery and the relationship of colonies to the mother country.
colony: a group of people living in a new territory but keeping ties with the parent country
colonist: people who live in a colony. Colonists usually remain citizens of the parent country.
mother country (or parent country): the country from which colonists come, or the country of one's parents or ancestors, relating to colonies; the parent country continued to rule over the colonies, even though the colonists lived across the ocean.
Then read the following information to the class:
After Columbus's arrival in 1492, several European nations attempted to establish settlements in the Americas. The most successful settlements were the thirteen British colonies. Although the colonists lived far from

EPISODE 1
Struggle for Independence 15

from the *Struggle for Independence* unit

Teaching Masters

Masters provide nonfiction content, writing models, or other information specific to the unit's content. These Masters can be copied for students, displayed in the classroom, or projected via a laptop, depending on your teaching needs.

EPISODE 4
TEACHING MASTER
T8

Name _____ Date _____

PUBLIC NOTICE: TAXES FROM BRITAIN
Stamp Act, passed 1765
By an Act of Parliament, a tax must be paid to the customs official for any transactions involving the following items.

Item	Tax
Legal document submitted in a court of law	3 pence
College diploma	2 pounds
Bill of sale	4 pence
Liquor license	20 shillings
Will	5 shillings
Land purchase under 100 acres	3 shillings
Contract	2 shillings and 6 pence
Pack of playing cards	1 shilling
Pair of dice	10 shillings
Newspaper	1 penny
Advertisement in a newspaper	2 shillings
Almanac or calendar	2 pence
Any document listed above that is written in a language other than English	Double the tax listed above

Townshend Acts, passed 1767
Taxes must be paid on the following items imported from Britain.

Item	Tax
For every 100 pounds of glass	4 shillings and 8 pence
For every 100 pounds of lead	2 shillings
For every 100 pounds of paint	2 shillings
For every pound of tea	3 pence
For every 500 sheets of paper	12 shillings

TEACHING MASTER
Struggle for Independence 65

from the *Struggle for Independence* unit

Assessment

Each Handbook contains strategies for assessing learning throughout the unit, as well as unit questions for review and synthesis activities.

SYNTHESIS ACTIVITIES

The following synthesis activities offer your students the opportunity to demonstrate what they've learned in this unit. These activities are also a powerful assessment tool for you because they're meaningful. They allow for variances in students' abilities as learners.

1. PORTFOLIO RESPONSE
Activity
Have students review their Portfolio and identify at least five items that represent important ideas or skills learned. After students have selected the items, they should write at least one paragraph in response to the following questions:
■ List three important ideas from your Portfolio. Why are these ideas important?
■ What challenges did your character face? How did your character respond to these challenges?
■ What are three costs and three benefits of seeking independence from Britain?
■ What skills do you believe improved as a result of this unit?
Explain why.
Criteria for Assessment
Learning objectives are demonstrated if
■ the portfolio demonstrates an understanding of how the colonists lived, the effect of British rule on the colonies, the Boston Massacre, and how the colonists responded to and were shaped by the events of the time;
■ the reflections are thoughtful, well organized, and clearly communicated;
■ the paragraphs demonstrate appropriate writing conventions.

2. ANALYSIS OF A CURRENT EVENT
Activity
Students can locate a current event in the newspaper that they believe has similarities to events in the Storypath. Students should
■ summarize the current event. What is happening? Why is there conflict? How are people responding to the conflict? What injustices have been identified?
■ list three ways the event is similar to the events in the Storypath.
■ write a paragraph offering suggestions for what the people who are involved in the conflict should do. Suggestions should be based on what students have learned from the Storypath.

EPISODE 4
Struggle for Independence 75

from the *Struggle for Independence* unit

Students use the Portfolio to read, write, conduct research, and complete other activities crucial to the specific Storypath unit. The Portfolio helps students manage their work throughout the unit. When completed, the Portfolio becomes an authentic assessment tool.

from the *Struggle for Independence* unit

from the *Struggle for Independence* unit

Each unit includes sets of Content Slide Sets and Handouts that offer flexibility in how they are used to support student learning. The number of Slide Sets varies from unit to unit. The slides and handouts in each set provide focused nonfiction content and can be used for independent, paired, or small group reading.

In the overview of each episode, slide sets needed are listed and specific suggestions are provided for how to use the slides as you proceed through the episode. Best practice is for the slide to be available to the students either on a laptop in front of them or in hard copy. Then the teacher can use a large screen to display and support discussion related to the slide. A “reading tips” chart in PDF format (located on the CD) provides quick reminders of key reading strategies. Reproduce “reading tips” for each student or group.

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LITERACY AND STORYPATH

With the Storypath strategy, students deepen their understanding of major social studies concepts. Storypath provides literacy support to help students access and make sense of the social studies content. Students apply literacy skills such as reading comprehension, prewriting and writing skills, speaking and listening skills, and vocabulary development.

Reading

Content Slide Sets and Handouts present opportunities for students to engage in focused content reading. Students can use the slides and handouts to engage in shared reading or listen as a teacher or another student reads.

Colony Exports

Most of the colonies' exports were natural resources, or useful things from the land. Imports from Great Britain were mostly manufactured goods, or useful things made by people. Britain also sent ships and soldiers to protect the colonies.

Most colonies imported more than they exported. This was good for Britain, which profited from what it sold to the colonies.

Colony	Export
New England	fish, whale products, lumber, tar
Middle colonies	grain, iron
Southern colonies	cotton, tobacco, rice, indigo (a plant that produces a blue dye for coloring fabric)

3. Identify items exported to Britain and imported to the colonies. How are these items different? (understanding visuals)

Illustration by Chris Conrad. Original research from Historical Statistics of the United States: Colonial Times to 1970 by the U.S. Department of Commerce, the Bureau of Economic Analysis, and the U.S. Government Printing Office, 1975.

British Colonies in North America, 1765

The British colonies were divided into three regions.

- New England:** Massachusetts, Rhode Island, Connecticut, and New Hampshire
- Middle Colonies:** New York, New Jersey, Pennsylvania, and Delaware
- Southern Colonies:** Maryland, Virginia, the Carolinas, and Georgia

Colonial Government

In 1765, British citizens had the right to elect the people who governed them. British citizens living in England voted for members of Parliament, who passed laws for all of Great Britain. In the colonies, British citizens voted for an assembly. The assembly made laws, raised money through taxes, and decided how that money should be spent. Most colonies also had a governor who was appointed by the king of Great Britain. The governor's job was to make sure the colonies followed British laws. The governor could veto, or strike down, an assembly's law if it went against a British law.

In order to vote for the assembly, a colonist had to be a white male Christian who owned property. Because it was relatively easy to own land in the colonies, voting was more widespread than it was under other governments. However, Jews, slaves, free African Americans, Native Americans, and all women were barred from voting.

Comprehension

Questions in each Content Slide Set help students focus on important content. Questions are labeled with suggested reading strategies.

Visual Literacy

Each unit offers numerous opportunities to evaluate and respond to visuals such as photographs, maps, diagrams, and illustrations.

Reading Tips

For easy reference, Reading Tips for using the reading strategies are included on the CD.

Struggle for Independence		
Reading Tips		
Reading Strategy	When do I use the strategy?	How do I use it?
Main idea/ supporting details	Use it to find the big idea, and then identify the facts and details that support it.	<ol style="list-style-type: none"> 1. Think about what you want to know and what you already know. 2. Read the text and think: "What is the 'big idea' here?" 3. Look for information that is important to the big idea. Some facts are interesting but not important. 4. The details you find may cause you to change your big idea.
Comparing and contrasting	Use it to find information that tells you how two or more ideas are alike and different.	<ol style="list-style-type: none"> 1. Think about what you want to know. 2. Choose two events or ideas to compare and contrast. 3. List important information about one event or idea. 4. For each item on the list, look for information about how the other idea is the same or different. 5. Look for clue words such as "similarly," "also," and "however."
Making inferences	Use it to understand information not stated directly in the text, or to "read between the lines."	<ol style="list-style-type: none"> 1. Think about what you want to know and what you already know. 2. Look for clues in the text that give you new information. 3. Compare this new information with what you already know to figure out what the author is saying.
Connecting	Use it to understand new information by connecting it with what you already know.	<ol style="list-style-type: none"> 1. Think about what new information you want to remember. 2. Think about what you already know. 3. Look for connections between the new information and what you already know from experience or reading. 4. These connections will help you remember the new information.
Scanning	Use it to quickly find the specific information you need.	<ol style="list-style-type: none"> 1. Think about what information you need to find. 2. Move your eyes over the page looking for subheadings, italicized or bold print words, and key ideas. 3. When you find what you're looking for, slow down and read carefully.
Understanding visuals	Use it to find information presented in visual form, such as maps, graphs, photographs, diagrams, and timelines.	<ol style="list-style-type: none"> 1. Think about what you want to know and what you already know. 2. Look for information that explains the visual. For example, look at labels, captions, axes, or map keys. 3. Search for the specific information you want. 4. Put the information into words to help you understand the visual.

from the *Struggle for Independence* unit

Throughout each unit, students complete writing activities to prompt thinking as well as to demonstrate what they have learned.

from the *Struggle for Independence* unit

In each unit, students are exposed to specialized vocabulary for speaking and writing. Students create word banks in their Portfolio by recording content words.

from the *Struggle for Independence* unit

Students refine these skills by presenting ideas to the class and resolving issues through discussion and collaboration.

from the *Struggle for Independence* unit

Use the Reading Mini-Lesson Framework on p. 69 of the Teacher's Handbook to conduct reading mini-lessons.

from the *Struggle for Independence* unit

ENGLISH LANGUAGE LEARNERS AND STORYPATH

English Language Learners, or ELL, is a term that applies to students whose primary language is not English. These students are in the process of acquiring English as a way to communicate ideas and gain content knowledge. They don't yet have the tools at their fingertips that native English speakers have that allow them to easily navigate classroom activities and contribute to classroom experiences. ELL students don't lack ability; they just don't know the language.

As ELL students gain experience in an English-speaking classroom, their abilities and comfort level increase. But remember that regardless of the progress made by ELL students, new material will revert them back to beginner status simply because they do not have the same background knowledge that a student who was born here does.

There are some very basic things the teacher can do to make the classroom a place of learning for ELL students. For example, text-rich activities, without visuals, should be avoided. Visually rich activities should be commonly used, and the senses should be engaged whenever possible. Music and kinesthetic activities, such as role-playing, are excellent tools for ELL students.

Activate prior knowledge. English language learners are similar to native English speakers in the most fundamental ways: they possess a great deal of prior knowledge and are excited about sharing that knowledge. To provide scaffolding, preteach new vocabulary and introduce concepts with visuals that relate to the subject matter. When studying another time period, it is important to connect concepts to both the present and the past.

Allow extra time for small group work. ELL students will benefit from working with partners and small groups. These situations allow students more opportunities to contribute to conversations and complete tasks. In small groups, assign ELL students a specific task to complete, and allow them extra time to complete this task if needed. When you do have whole class discussions, you might have ELL students follow this discussion by working with a partner to recap the important ideas or the assignment.

Model tasks and thought processes. Modeling makes tasks and thinking processes more concrete. For example, if students are expected to write a short poem, model the process of writing a poem. Then have them refer to the model poem as they write their own.

Develop vocabulary. Vocabulary development is key to comprehension, so preteach vocabulary whenever possible. Use illustrated word banks and vocabulary exercises that encourage interaction with words. For example, students can write the word and draw an illustration of each word in the word bank and then verbally explain how the word relates to the big ideas in the unit.

Allow use of the native language. For students who possess few English words, allow them to complete writing activities in their native language. As they learn more English, they will begin to incorporate English into their written and oral language. This validates the students' native language and their prior knowledge, and also helps bridge the gap on their way to learning—and using—their new language.

Encourage involvement in class discussions. English language learners will likely be reluctant to contribute to whole group discussions, so encourage them to contribute in a way that is comfortable for them—words, phrases, simple sentences. Make sure the classroom is a safe and supportive environment.

Modify assignments and assessments. Students can use many different modes to communicate their understanding of unit concepts. Illustrating, cutting and pasting vocabulary activities, using graphic organizers such as timelines, and completing sentence stems are all excellent and valid methods for responding to content. ELL students should also work on and present material with a partner or in small groups whenever possible. In these situations, you will gain a more valid assessment of what ELL students have learned.

Additionally, at the beginning of the school year and anytime new material is introduced, limit the number and complexity of the activities you assign. Allow students to use methods other than writing to respond to information.



Look for this icon throughout this Teacher's Handbook. This icon indicates that an activity is particularly appropriate for English Language Learners.

ASSESSMENT

Each Storypath unit offers a range of options for assessing student learning.

Portfolio Assessment

The Student Portfolio provides ongoing assessment of student understanding of unit objectives through writing and other response activities.

During Each Episode

Assessment suggestions are included throughout the Teacher's Handbook and align with the Student Portfolio. Complex thinking and problem-solving abilities are assessed as students role-play and respond to critical events throughout the unit.

EPISODE 7
PORTFOLIO
20

DATE _____

WRITING: FRIENDLY LETTER

Episode event: _____

Continue your letter writing to the same person in England. From your character's point of view, describe what happened to the shipment of tea. Include your family's response to it and tell whether or not you feel the colonists' actions were right or wrong.

Assessment: The letter is written from the character's point of view and includes accurate information about the event, an ethical issue, and the character's feelings about the event. Friendly letter format is followed.

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Struggle for Independence

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from the *Struggle for Independence* unit

CONCLUDING EPISODE 6

Write about the massacre

Tell students that they should continue their correspondence—letter writing—and describe their version of what took place at the “massacre.” Prompt this writing activity by saying that news of the event has spread throughout the colonies and across the sea. People in Britain have heard that the soldiers were attacked by a vicious mob. They want to know if this is true.

Have students write their letters onto Portfolio page 22. If time permits, read students’ letters aloud. Challenge students to look for examples of information and feelings in the letters that vary from the accounts given on the Teaching Master and on Content Card 8.

ASSESS: The friendly letter

- is written from the character's point of view;
- includes accurate information about the massacre;
- describes how the character feels about the events;
- follows the format for friendly letters.

To bring closure to the episode and to set the stage for the next episode, read the following narrative to the class.

Narrative

The day after the massacre, March 6, 1770, Col. Dalrymple moved his troops from Boston to Castle William on an island in Boston Harbor. Coincidentally, on the day of the massacre, Parliament was debating if it should keep the Townsend-Act taxes. On April 12, 1770, all the taxes, except the tax on tea, were repealed. Although not yet aware of the Boston Massacre, Parliament was persuaded to repeal the taxes by the other violence, protests, and particularly the boycotts. Parliament kept the tax on tea, however, to remind the colonists that it still had the right to govern them and tax them as it saw fit.

Sam Adams, a leader of the Sons of Liberty, has set up a Committee of Correspondence in Boston to keep in touch with other towns in Massachusetts and with the other colonies. News that used to take weeks to travel is now spread in days as special messengers ride day and night. They communicate news about taxes, Parliament, local gatherings, and other political news so that the towns and colonies can support each other. Committees of Correspondence have helped unite the colonies.

Discuss with students the issue of communication of the time. Ask, “What if the colonists knew that the Townshend Acts were going to be repealed? Do you think the Boston Massacre would still have occurred?” If students want to read about communication during this time period, refer them to Content Card 3.

LITERACY

Writing and Listening

- Write a friendly letter.
- Listen with a specific purpose.

CUSTOMIZE

Speeches

Instead of writing letters, you could have students prepare and give speeches about the Boston Massacre. This activity reflects the actual history of Boston, where speeches were made even years later at events that commemorated the Boston Massacre.

ASSESSMENT

18

46 EPISODE 6
Struggle for Independence

CONTENT CARD
C3

from the *Struggle for Independence* unit

Self-Assessment

Students have opportunities to assess their own work, such as writing and oral presentations. There are also opportunities for student reflection at the end of each episode.

EPISODE 3
PORTFOLIO
9

DATE _____

SELF-ASSESSMENT
Report on Daily Life
Use the rubric below to evaluate your report. The first column describes expectations for the assignment.
Rate yourself by putting a number in the second column.
1 = missed the mark; needs lots of work
2 = on target; met the basic requirements of the assignment
3 = outstanding work; went beyond expectations
In the last column explain why you assigned that number for that criterion.

Ideas and Content

Criteria for assessment	Rating	Explanation for rating
The content is accurate and realistic to the family created.		
The description of daily life is focused and includes relevant details.		
The relationship to Britain is included.		
Clear descriptions are included about tasks and tools/materials.		
The writing is insightful. The reader can picture daily life because of the vivid descriptions.		

Organization

Criteria for assessment	Rating	Explanation for rating
The introduction is inviting and a satisfying conclusion is provided.		
The sequence is logical and effective.		
The descriptions flow from one event to the other.		

© 2005 Highminds **PORTFOLIO**
Struggle for Independence **13**

from the *Struggle for Independence* unit

Social Skills

A social skills master is provided to support student self-assessment and can be used at the teacher's discretion whenever students need to reflect and build on such skills.

TEACHING MASTER
T15

Name _____ Date _____

SELF-ASSESSMENT: SOCIAL SKILLS
Social skills are an important part of belonging to a community. Use this chart to keep track of how well you work with others during this unit.

Episode: _____
Describe the group situation or event: _____

Criteria	I need to work on this.	I do this some of the time.	I do this most or all of the time.
I respectfully listened to others.			
I contributed actively to the group.			
I encouraged others to participate.			
I suggested solutions to problems.			
I did my fair share of work.			

One thing our group did well together: _____

One thing our group needs work on: _____

One thing I really did well: _____

One thing I could do better: _____

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Struggle for Independence **73**

from the *Struggle for Independence* unit

End of the Unit

At the conclusion of the unit, synthesizing questions reinforce unit objectives. Optional synthesis activities are included to guide students to apply what they've learned. Each synthesis activity includes criteria for assessment—you decide how best to use these options.

UNIT QUESTIONS FOR REVIEW

DISCUSSING COLONIAL BOSTON AND THE STRUGGLE FOR INDEPENDENCE
Lead a discussion that reinforces the concepts and generalizations taught throughout this unit. The following questions encourage a discussion of major concepts. Include questions about any problem-solving situations you've added to the unit.

- ❶ How was living in colonial Boston similar to living in a city today? How was it different?
- ❷ How did people communicate over long distances? How did this affect the relationship between the colonies and Britain?
- ❸ What were some major concerns of people living in colonial Boston? concerns of the British government?
- ❹ If you had lived at that time, what would you have thought of the Sons of Liberty? Would you have been a friend of Sam Adams? Explain.
- ❺ Why do people resort to vigilantism? What are some other ways people can take action and make their ideas known?
- ❻ How would you describe the way the British government handled events during this time period?
- ❼ Could the colonists have remained loyal but still have asked for change?
- ❽ If Britain had never taxed the colonies, do you think the colonies would have still become an independent nation? Explain.
- ❾ What do people look for in a government? Why were the colonists dissatisfied with their government?

REFLECTING ON COLONIAL BOSTON AND THE STRUGGLE FOR INDEPENDENCE
Students need time to reflect on their experiences and their progress through this unit. Have them respond to questions like these.

- What have I learned about colonial Boston and the events that led to independence?
- What was the most surprising thing I learned?
- What is the best work I did? Why was it good?
- What work could I have done better? How could I have done it better?
- What did I like most about working with others? What did I like least?

74 *Struggle for Independence*

from the *Struggle for Independence* unit

SYNTHESIS ACTIVITIES
The following synthesis activities offer your students the opportunity to demonstrate what they've learned in this unit. These activities are also a powerful assessment tool for you because they're multimodal. They allow for variations in students' abilities as learners.

1. PORTFOLIO RESPONSE
Activity
Have students review their Portfolio and identify at least five items that represent important ideas or skills learned. After students have selected the items, they should write at least one paragraph in response to the following questions.

- List three important ideas from your Portfolio. Why are these ideas important?
- What challenges did your character face? How did your character respond to these challenges?
- What are three costs and three benefits of seeking independence from Britain?
- What skills do you believe improved as a result of this unit? Explain why.

Criteria for Assessment
Learning objectives are demonstrated if

- the portfolio demonstrates an understanding of how the colonists lived, the effect of British rule on the colonies, the Boston Massacre, and how the colonists responded to and were shaped by the events of the time;
- the reflections are thoughtful, well organized, and clearly communicated;
- the paragraphs demonstrate appropriate writing conventions.

2. ANALYSIS OF A CURRENT EVENT
Activity
Students can locate a current event in the newspaper that they believe has similarities to events in the Storypath. Students should

- summarize the current event. What is happening? Why is there conflict? How are people responding to the conflict? What injustices have been identified?
- list three ways the event is similar to the events in the Storypath.
- write a paragraph offering suggestions for what the people who are involved in the conflict should do. Suggestions should be based on what students have learned from the Storypath.

75 *Struggle for Independence*

from the *Struggle for Independence* unit

PLANNING THE UNIT

COMING TO AMERICA

MAKE KEY DECISIONS

Plan space for the Storypath. You will need ample space for the frieze (mural) and displaying student work. You may also want to convert your room—or a corner of the room—into steerage on a steamship and later into an immigration processing center. Arranging tables and chairs to make the setting feel like a steamship with close quarters provides students with a sense of the spatial relationships emigrants experienced.

Make a Class Timeline. In this unit you can make a class timeline to keep track of important events and dates. Allow about ten feet of wall space for the timeline. You may want to add events that take place before or after those included in the Storypath in order to provide a context for understanding the immigration years (1880–1920) and their relationship to other events.

Organize Students. Beginning in Episode 1, students are organized into family groups. Each student will create one adult character who is a member of a family. Groups of three to four students are recommended but pairs work well too. Throughout the unit, the groups will work together as an extended family.

Weave in Historical Information. As you introduce students to this unit, it will be important to allow them to “figure out” how these people lived from the 1880s through the 1920s when 15 percent of our population was foreign-born. Students will be guided by key questions that you will ask as the Storypath develops. Students will also read and conduct research using materials such as the Content Slide Sets, primary sources in the Portfolio, and other resources such as nonfiction trade books. This nonfiction content will be used to move the unit forward. It may be tempting to simply tell students what they need to know; however, if you follow this path, problem solving and critical thinking are greatly reduced and the power of this approach is jeopardized.

Enhance the drama experience. Storypath offers the potential for drama activities to enhance and extend the learning experience. At the heart of the drama exercises are two basic ideas: 1) to create opportunities for the students to live *inside* the characters by participating in-role as the characters during the story; and 2) to introduce students to drama skills and concepts. Most of the drama work in this unit relies on *role-playing*. Teachers and students become the characters and act out the situations within the story. Teachers who are familiar and comfortable with Storypath may want to look at the ideas for adding more drama in Episodes 1, 3, 5, and 6. These can be accessed by referring to drama in the sidebar or by referring to the Background Information at the end of the unit.

Create a Learning Community. An open and supportive atmosphere is essential for students to engage in the discourse that is basic to the learning process of the Storypath approach. Students should understand the value of reflective discussions

and the importance of collaborative work to deepen their understanding of complex ideas. Consequently, students should be expected to listen carefully and respond thoughtfully and respectfully to one another's ideas.

CUSTOMIZE THE UNIT

Substitute Angel Island. Angel Island also experienced a similar influx of immigrants arriving from eighty-four different countries with Chinese immigrants constituting the greatest number. The unit can be modified to reflect this entry point. Suggestions are provided for these modifications including Background Information and Content Slide Sets.

Adapt the Unit. There will likely be many times in this unit when you will want to modify the curriculum to suit your own needs and follow the logical progression of the story. Alternate activities or special arrangements are suggested at various points during the unit to assist you in adapting the unit to meet your unique curriculum goals. Frequently, students will provide an unanticipated twist to the Storypath, or important learning opportunities will arise. The Storypath allows for the accommodation of those special circumstances.

Sometimes students will role-play the characters in the story to understand a particular viewpoint. At other times, students will reflect on the events of this unit out of role so that situations can be examined and understood objectively. These are opportune times to help students connect their own experiences and deepen their understanding of the immigrants of the 1900s in order to gain greater insight into the immigrants of today.

Accompany the Storypath with literature circles. There are many books written about immigration experiences. Select a variety of stories representing different regions and have students read these books as they participate in the Storypath. This cross-disciplinary approach will enrich both learning experiences.

Connect to other Storypaths. There are a number of published American history Storypaths that can accompany this unit. The *Struggle for Independence* and *The Oregon Trail* provide insights into important events in our history. *A Nation Divided* examines the events surrounding the Civil War. You can select several Storypaths for the year so that students can examine in-depth themes of historical significance.

INVOLVE OTHERS

Involve Families and the Community. Parents and other family members may have personal experiences with immigration. Invite them to share what they know at the conclusion of the unit. Guest speakers and field trips to museums can enrich students' understanding of immigration from another time. Schedule these events for the end of the unit when students can compare and contrast what they have learned from the Storypath.

Use experts. Communities often have organizations that assist immigrant families in acclimating to their new settings. Field trips or presentations by guest speakers can enrich students' experiences. Those activities should be carefully timed, however. So students can knowledgeably compare and contrast their own understanding with the new information, field trips, and guest speakers should happen only when students are truly interested in learning from the field trip or are ready to listen to a guest speaker. This careful timing will contribute to a powerful learning experience.

LANGUAGE USE

The difference between **emigrate** and **immigrate**:

Emigrate—to *leave* your own country to settle in another.

(Example: My grandmother emigrated from Norway.)

Immigrate—to *come* to another country to live.

(Example: Many Irish immigrated to the United States during the Great Famine.)

For this Storypath, *emigrant* is used until characters arrive on Ellis Island in Episode 5.

CREATING THE CHARACTERS

THE EMIGRANTS

1

EPISODE

INTRODUCING IMMIGRATION IN 1900

page 16

Students are introduced to the Storypath and consider why people emigrated in the past and today.

Materials Content Slide Set 1
Portfolio 1, *Reading for Information*, pp. 4-5
(Optional) Portfolio 2, *Family Interview*, p. 6
Materials for creating a word bank

Grouping Whole class

Schedule Approximately 30 minutes

CREATING FAMILIES

page 17

Students will create the families who will emigrate to the United States.

Materials Content Slide Set 1 and teacher-gathered supplemental resources on emigration in 1900
Portfolio 3, *Family Information*, pp. 7-8
Portfolio 4, *Three-Dimensional Character*, p. 9
Teaching Master 1, *Passport*, TH* p. 46
For three-dimensional characters:

- heavy duty aluminium foil and masking tape for making the body
- tissue paper, fabric scraps, yarn, cotton balls
- colored markers, crayons, glue, scissors
- (optional) wool fiber for hair
- (optional) camera for passport photos

Grouping Organize the class into groups of 3–4 students (or with partners)
These groups will form the families immigrating to America. Each student will create one family member.

Schedule 3 hours

CONCLUDING EPISODE 1

page 20

Students introduce their characters in-role, meet the other families that will be emigrating, and reflect on their experiences.

Materials Portfolio 5, *Character Introductions*, p. 10
Portfolio 6, *Active Listening Guide*, pp. 11-12
Teaching Master 2, *Currency Exchange Information*, p. 47
World political map
Optional: Suitcase, bag, or basket for packing belongings

Grouping Whole class participates in the introduction over several days

Schedule Approximately 2 hours spread over several days

*TH = Teacher's Handbook

EPISODE OBJECTIVES



- **Cultural/Social Interaction** *Demonstrate how setting influences people and family circumstances by creating characters that are appropriate to a time and place.*
- **History** *Identify how different regions of Europe created a desire for people to emigrate. Identify how the circumstances in Europe in the early 1900s could have motivated families to immigrate to America.*
- **Global Studies** *Demonstrate how global events led to immigration to the United States.*
- **Social Skills** *Organize, plan, and make decisions while determining the characteristics of family members.*
- **Critical Thinking** *Organize ideas from group work and apply those ideas for creating an emigrant family.*
- **Reading** *Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. Determine the meaning of words and phrases as they are used in the text. Read and analyze text to comprehend information related to immigration.*
- **Writing** *Research to develop the narrative. Write narratives to develop real or imagined experiences related to immigration.*
- **Speaking and Listening** *Present characters to the class. Listen actively and take notes during oral presentations.*

INTRODUCING IMMIGRATION IN 1900

CUSTOMIZE

Unit Focus

You can expand the emigration to other regions of the world such as China and Japan.

LITERACY

ELL Word Bank

Begin a word bank as students think and talk about the immigration experience. Using new vocabulary in context reinforces language skills throughout the Storypath.

PORTFOLIO

1



Launch the episode

Explain to students that they will be creating a story about the emigrants who came to the United States from Europe about 1900. Review with students the elements of a story: setting (when and where the story takes place), characters (the people in the story), and plot (the critical incidents or important events). In this episode, students will research events in Europe and the United States that led to emigration. Based on their research, students (in groups or with partners) will create families who will immigrate to the United States.

Build background on emigration

Using Content Slide Set 1, begin a discussion of life in 1900 and why so many people were emigrating from their home countries. Direct students' attention to the chart Content Slide Set 1, Slides 10 and 11, and guide their reading to consider what countries produced the most emigrants and why.

Using Portfolio 1, pages 4-5, read with students the first-hand accounts about life in Europe about 1900. Explain that these interviews were done in English, which was a second language for the emigrants.

Based on the reading and Content Slides, ask students to infer people's motivations for emigrating, encouraging students to draw comparisons between "then" and "now." Use questions like the following to guide students' thinking. Record responses so that students can refer to these as they create their families.

- ❓ Why might people move from one place to another? (*Students might suggest such reasons as better jobs, better quality of life, seeking adventure, fleeing conflict or persecution, and so forth. Some students may draw on personal or family experiences for this discussion.*)

CUSTOMIZE

Timeline

Students can make a timeline of American history events to provide a context for this story. See "Planning the Unit" for suggestions.



CONTENT
SLIDE SET

1

COMMON CORE

Vocabulary

- persecution
- homeland
- "land of opportunity"
- economic opportunity

AUTHOR NOTE

Creative Thinking

As the Storypath begins, you are asking lots of questions to activate students' imagination, engage them in the story, and help them elaborate on the characters they will create.

AUTHOR NOTE

Sensitive Topic

Some families may be reluctant to participate in the interview. If so, consider modifying the assignment or inviting a guest for the whole class to interview together.

CUSTOMIZE

Group Work

Review effective strategies for working together. Step 4 of Portfolio 3, asks students to assess how well they worked together.

PORTFOLIO

3



- ❓ How would it feel to move from one country to another? (*Scary, sad, exciting—encourage students to consider the range of emotions associated with such a move.*)
- ❓ What challenges might people face in making such a move? (*Focus on the differences between one place and another such as language, food, customs, religious differences, clothing, way of life, climate and environment, difficulty of travel, and leaving loved ones behind.*)
- ❓ What might it have been like to move from one country to another in 1900? How would it be different from today? (*Travel was more difficult; it took more time; and little might be known about the new place because communication was limited.*)
- ❓ What might have caused people to move from their country to the United States in 1900? (*Guide the discussion so that students consider such topics as the search for a better life, new job opportunities, war and conflict in one's homeland, limited opportunities for betterment in one's homeland, religious persecution, family members might have emigrated earlier, adventure seeking.*)
- ❓ During the early 1900s, the United States was called the “land of opportunity.” Why? (*Encourage students to explore why the United States might have been viewed this way.*)
- ❓ What differences do you think people expected between their home country and the United States? (*Guide the discussion so that students understand that people thought the United States offered economic opportunity, a better quality of life, and freedom to practice their own religion.*)

Explain the idea of pushes and pulls using Content Slide Set 1, Slide 13 helping students to understand the cause and effects of the conditions in their home countries and the United States.

Have students interview a family member using Portfolio 2, “Family Interview,” to expand and personalize their knowledge about immigration. Ask students to compare and contrast their interviews to immigration in 1900.

CREATING FAMILIES

Organize the families

Arrange students in family-size groups of three to four or with partners. These groups will remain together throughout the Storypath.

Students will work cooperatively in their groups to create the members of their families who live in Europe about 1900. To help students negotiate the important issues that will arise during this activity, students can first work in their groups to complete Portfolio 3, pages 7-8, “Family Information.”

Their families have decided to immigrate to the United States and are packing their belongings in preparation for boarding a steamship to the United States. Each member of the group will make a figure to represent a family member. Explain to students that their family members must be at least sixteen years old so that they can play an adult role.

CUSTOMIZE

ELL

In whole class discussions such as this one, allow ELL students to

- contribute words, phrases, or simple sentences
- use visuals to make concepts more concrete
- share their prior knowledge related to the topic
- draw or write their ideas

ELL Sentence Structure

Demonstrate sentence structure to discuss “pushes” and “pulls” and cause and effect: “Because of this, that happened.”

PORTFOLIO

2



AUTHOR NOTE

Family Groups

Sometimes students resist being in family groups. Let them form a different kind of traveling group but have them figure out a logical and realistic reason for why a particular group of people would be emigrating together. If babies or small children are included, that is fine, but they are background characters for the story.

COMMON CORE

Reading

Key Ideas and Details

Students read to analyze text to comprehend information related to immigration.

You may want to discuss each of the items on Portfolio 3 to ensure that students consider the range of possibilities for each item and to deepen their understanding for the emigration experience. Content Slide Set 1 provides background information on various countries' conditions that led to emigration. Model for students how they might weave this information into Portfolio 3. For example, an Italian family may be from southern Italy where there were few opportunities to own their own farmland. Explain how that could be the motivation for emigrating.

Students will also need to decide where they will live when they arrive in America. Have students look at a US political map to help them consider their destinations. Explain that emigrants' family members or friends may have already settled in America so they often settled nearby. Sometimes families decided that they wanted a new place to live because of job opportunities or land to homestead. Each family group needs to decide their destination point in America. Before students complete Portfolio 3, brainstorm a list of places people might choose to settle.

Students can begin to research their characters' home country using the Content Slides Set 1 as a starting point. Have students explore other resources including nonfiction and web resources to learn about the history and culture of their home countries. Students might also decide to use their own family experience as a source for creating a family background.

Use questions like the following to get students thinking about each of the categories. Create lists for later reference.

- ❓ What occupations might your character have in 1900? (*Remind students of the occupations of the 1900.*)
- ❓ What kind of education would you have? (*Consider their occupation and the kind of education people would have had to prepare them for that occupation. Introduce students to the concept of apprenticeship as another form of education during this time.*)
- ❓ What special skills might the characters have? (*Consider the skills that would be important to that time and the occupations of the people. Encourage a wide range of skills including mechanical, artistic, musical, homemaking, and interpersonal.*)

A sample list might look like this:

Personality traits	Occupations	Skills	Reasons for immigrating
cheerful serious dependable thoughtful outgoing meek brash	farmer carpenter miner teamster garment maker homemaker fisher	mechanical artistic musical good with animals sewing cooking storytelling can repair anything	better life conflict in country of origin religious persecution relatives have already emigrated searching for a husband or wife safe place to live adventure

LITERACY

Vocabulary

- apprentice
- teamster
- garment maker
- mechanical
- country of origin
- religious persecution

PORTFOLIO

3



CONTENT
SLIDE SET

1

AUTHOR NOTE

Names

To reduce confusion and make the Storypath more authentic, have students create names for their characters other than their own or that of their classmates. Encourage students to select names related to their country of origin.

CUSTOMIZE



Use visuals and role-plays to make the concepts concrete.

PORTFOLIO**4****CONNECT****Geography**

Using a world map, have students mark the countries of origin for their families. If possible, leave this on display as a reminder of the national differences among the emigrants.

Make the characters

Portfolio 4, page 9, “Three-Dimensional Character” will guide students’ work in creating their characters. If time allows, students can make younger members of the family. Discuss with students how people might have dressed at that time. Content Slides Set 1 provides photographs of typical clothing and hairstyles of that time. Women typically wore long dresses of heavy dark fabric with shawls. Men wore pants and shirts of dark fabric often with an overcoat.

Complete passports

Distribute a “Passport,” Teaching Master 1, TH page 46, to each student to complete. Explain why we travel with passports and the information included on a passport. Students can draw a picture of themselves for the passport or you can take photos of the characters to place on the passport.

Guide student work

As students work on these various activities, you may need to review directions and help group members monitor their work. Students will need their passports and family background information as they prepare to introduce their family members in their small groups and to the class. To make sure students are on track, you may want to preview their work as the characters are being developed.

Students should make their own decisions about their characters as much as possible. Some of those decisions can set the stage for a problem-solving situation later in the Storypath. Students are very adept at adding new information about their characters as the story gets underway. For example, a student may say, “I forgot to tell you that this person was a leader in his village so he will be able to lead the group through the immigration process.” The Storypath is compelling in that students will want the story to make sense and be logical to the developing events—this will happen throughout.

When the characters are completed, display them in family groups where they can be viewed throughout the Storypath.

ASSESS: The character

- reflects the directions for construction;
- includes appropriate details including clothing and artifacts related to the country of origin and occupation (if appropriate);
- reflects family information decided by the group; and
- is made with care.

ASSESS: The passport

- reflects family and character information;
- includes accurate information related to the country of origin; and
- is carefully constructed.

CUSTOMIZE**Characters**

Consider other options for making characters. Students benefit from the artistic creation of a character because it is concrete and fosters imagination in the process.

TEACHING MASTER**T1****ASSESSMENT****ASSESSMENT**

CONCLUDING EPISODE 1

CONNECT

Drama

With partners, have students practice emotional responses. Have one or two students model for others how a happy or serious personality might be presented and then have students identify the emotional responses of the characters.

CUSTOMIZE

ELL Form and Function
Model an introduction.

Meet the characters

Students will use their passports to prepare their introductions, which are presented over a number of days. They will formally introduce themselves in family groups and meet the other families who will travel with them. Have students role-play in character as they practice presenting their introductions to their family groups using Portfolio 5, page 10, “Character Introductions.” Discuss such ideas as how their characters stand, speak, and move to develop their dramatic presentations. When students complete their introductions, display their passports with their families.

You can use the checklist on Portfolio 5, page 10, to assess students’ introductions to the class. After family members introduce themselves, allow time for students to ask questions of the family members. You might ask a few questions to get started. Focus on questions that get students thinking about what their characters are really like, how they will adapt to a new country, and what their hopes and aspirations are. As the introductions occur, have students complete Portfolio 6, pages 11-12, “Active Listening Guide.” Students will use this Guide to organize the names and relationships of family members.

Enhance the experience (optional)

To personalize this experience, have students pack a small bag, basket, or suitcase as though they were leaving for America on the day they present their family introduction. Instruct students that they should only pack items that they might have had at that time—no electronic games, for example. Remind students that people often had only one change of clothes. Also, explain that space is limited so they can only bring one special item with them. Have students bring their bag, basket, or suitcase to class and share what they have packed when they present their family introductions. If possible, students should save their packed items for Episode 5 when they arrive on Ellis Island.

Have students create currency from their country and take it with them. Remind students that \$50 would be a lot of money around 1900, and emigrants would want to be sure to keep it safe. See Teaching Master 2, TH page 47, for the currency names and exchange rates. If students’ native country is not listed, have them create British pounds. Explain that the pound was considered the most reliable money at the time. In Episode 5, some students will exchange their money and discover that they were not given a fair exchange rate.

PORTFOLIO

5, 6



COMMON CORE

Introductions

- Sequences facts logically
- Speaks clearly and confidently
- Makes eye contact with audience

TEACHING
MASTER

T2

CONNECT

Currency of 1900

An Internet search “visuals of currency 1900” provides examples of currency during this time.

CREATING THE SETTING

THE STEAMSHIP

2

EPISODE

NARRATING THE STORYPATH

page 22

Students listen to a description of the steamship that will take them to America.

Materials	Content Slide Set 2 Portfolio 7, <i>Steamship Vocabulary</i> , p. 13 Portfolio 8, <i>A Primary Document: Steerage</i> , p. 14
Grouping	Whole class
Schedule	Approximately 30 minutes

CREATING THE STEAMSHIP

page 23

Students create the steamship that will take them to America.

Materials	For the setting: ■ various colors of construction, tissue, and butcher paper ■ crayons, colored markers, masking tape, glue, scissors ■ yarn and or string, pipe cleaners, fabric scraps, cardboard tubes for smokestacks Portfolio 9, <i>Working Together on the Frieze</i> , p. 15
Grouping	Small groups, each group working on one feature of the ship
Schedule	1–2 hours

CONCLUDING EPISODE 2

page 24

Students reflect on the experience, make a word bank, and write about the setting.

Materials	Teaching Master 3, <i>Steamship Postcard</i> , p. 48 or Camera to take photo of frieze to make postcards
Grouping	Individual writing, group or whole class sharing
Schedule	About 30 minutes, plus time for students to share their writing

EPISODE OBJECTIVES



- **Cultural/Social Interaction** *Demonstrate an understanding of how people interact with their physical environment and social conditions aboard a steamship in the early 1900s.*
- **Social Skills** *Participate in organizing, planning, and making decisions to create a steamship.*
- **Critical Thinking** *Use information about steamships and travel in the early 1900s to organize information in new ways.*
- **Reading** *Key ideas and details: Read primary documents closely to determine what the text says explicitly and make logical inferences based on evidence.*
- **Writing** *Research to write about the voyage. Write explanatory texts to examine a topic, convey ideas, concepts, and information. Write using the postcard format to an appropriate audience.*
- **Listening** *Interpret information about a time and place to visualize the setting.*

NARRATING THE STORYPATH

COMMON CORE

Listening

Interpret information about a time and place to visualize the setting.

Set the stage

Explain to students that the families they created are now preparing to board ship as they journey to the United States. Before they start their journey, the families will need to fully prepare themselves for what lies ahead. In this episode, students will imagine and then create the steamship for their journey.

Read the following narrative:

Families have come to America from near and far—from all over Europe and beyond. Most of them are poor and have used their life savings or borrowed from their family to pay for steamship tickets. Some have received money from their family in America to help them make the trip. Seeing emigrants as easy targets, pickpockets try to steal from them as they travel into the port town. Some emigrants have had all their money stolen and have had to return home. These victims are devastated because they sacrificed everything to make this trip. They will return home in shame for being so foolish to have had their money stolen by a pickpocket. Fortunately, none of our families have had that misfortune.

Today is the day we will depart for America. As we approach the docks, we can smell the salt in the air and hear the seagulls squawking over the leftovers from the fishing boats. We also hear the sailors and dockworkers shouting back and forth as they load the ship with cargo to take to America. Everything we are taking we must carry with us. Everyone has something to carry, even the youngest child. Baskets, trunks, suitcases, and possessions wrapped in old tablecloths or blankets all serve as carriers for the things we will take to America.

As we approach the dock, we see the steamship we will take to America. It is huge, almost twice the length of two soccer fields. It has three black smokestacks or funnels in the center of the ship with one tall flagpole at each end. The flag poles are anchored with ropes and pulleys tied to each side of the ship. There are lifeboats at either end of the ship and along the sides.

Below deck, portholes or small round windows, allow people to see out. However, we will be staying in the third class, also called the steerage. Steerage is the cheapest way to travel. There is no privacy and little air circulation in these cramped quarters. People traveling in first or second class will have much better

CUSTOMIZE

Narrative for Angel Island

Adapt to an Asian port such as Guangzhou, known in 1900 as Canton.

AUTHOR NOTE

Learning Process

The frieze students make of the setting provides a common, concrete place for the story. When students contribute their own ideas to the construction of the setting, ownership is fostered and students are further motivated to invest in the development of the story.

AUTHOR NOTE

Life Aboard Ship

Students are usually more interested in first-class life aboard ship than third-class. However, since their characters are traveling third class, they need to focus on that experience.

CUSTOMIZE

Ship's names

Imperator

Baden

Ivornia

Saxonia

La Lorraine

Check the Internet for other ship names of that era.

accommodations with their own private rooms, better food, and other features to make the trip more enjoyable.

AUTHOR NOTE

The Titanic

Because of interest in the *Titanic*, many photographs, books, videos, and other media are available about this steamship. The *Titanic* was launched in 1912 and considered the biggest and most luxurious ship ever built. Third-class accommodation was considerably better than in other ships. If students choose to use this to construct their project, they need to understand that it was more luxurious than the ships of 1900. It also sank!



CONTENT SLIDE SET

2

Students can also view photos of steamships of that era. Do an Internet search on “steamships early 1900s images” for more photos.

PORTFOLIO

7



Discuss the narrative

Questions such as the ones that follow will help students elaborate on their ideas for the construction of the steamship and its setting. Make a list of students’ ideas to serve as a reference as they create the steamship.

- ❓ What do you recall from the description of the setting? (*Students should be able to identify the specifics.*)
- ❓ What items might be on the steamship? (*Encourage students to add details such as flags, signs, ropes, cranes, crow’s nest, or whatever is appropriate to the steamship—the more details, the better.*)
- ❓ What might be sitting on the dock next to the steamship? (*Cargo, gangway, ropes, carts, etc.*)
- ❓ The steamship is tied to the dock. What would you see beyond the ship? (*Ocean and sky, perhaps seagulls.*)

Discuss Portfolio 7, page 13, “Steamship Vocabulary,” as students prepare to make the steamship.

Read a primary document

Have students read the firsthand account of steerage conditions, Portfolio 8, page 14, “A Primary Document: Steerage.” Review unfamiliar vocabulary and then ask students to consider how it would feel to travel for two weeks in this condition. Have them identify in the document the evidence that leads them to their inferences.

PORTFOLIO

8



COMMON CORE

Speaking and Listening

Prepare for and participate effectively in a range of conversations and collaborations with diverse partners.

CREATING THE STEAMSHIP

Organize the work

Explain to students that they will work together to create a frieze or mural—the setting for their story. Organize students into groups and assign specific tasks. One way to organize students is as follows: dock; background (ocean, sky, seagulls); hull; deck with masts, lifeboats, and other features; and steerage (below deck) as a bird’s eye view or cutaway view. Vary the size of the group depending on the amount of details in the assignment. For example, the deck and steerage groups have more details to create so those groups should be larger than the background group. Have the background group work on the frieze while other groups work at their desks making the details of the dock, hull, deck, and steerage. Provide sample sizes of items to help keep the objects on the frieze in scale. For example showing students the size of the hull, portholes, lifeboats, and cargo bundles provides a sense of scale for other items.

Once students have been assigned to groups, use Portfolio 9, page 15, “Working Together on the Frieze,” to assist students in thinking about their tasks. This activity includes suggestions for working together effectively.

PORTFOLIO

9



CUSTOMIZE

Expand the Setting

If time permits and students are interested, they can construct other features of the ship's interior including the features for first- and second-class passengers.



ASSESSMENT

Outline major features of the frieze so students have a sense of the space for which they are responsible. The scene is viewed as though you were facing the dock looking toward the ship and the ocean beyond. Steerage can be created as a second setting.

Guide student work

Once students begin working, restrict your role to asking questions about the various tasks students are engaged in. Reinforce creative arts concepts of proportion, scale, and texture and review new vocabulary related to ships. Students need to make decisions themselves about the features. To help students monitor their own work, have them discuss what went well and what they would do differently following the activity.

ASSESS: The setting

- includes appropriate objects that are made to scale;
- demonstrates techniques to create texture and interest;
- demonstrates that students worked effectively together
 - working together to decide the placement of features;
 - staying on task to complete the setting in a timely manner;
 - helping others;
 - appropriately asking for help; and
 - disagreeing respectfully.

CONCLUDING EPISODE 2

Discuss the setting

Once the frieze is complete, label the features of the ship to reinforce new vocabulary and add those words to the word bank. Allow time for students to reflect on their work. Have students write a postcard to their family in their home country before they set sail. The postcard activity or an alternative writing assignment is important to deepen student understanding of the journey ahead and the part their ship plays in that journey.

To help students get into their roles, discuss what it might have been like to get on this ship and leave Europe—most likely never to return—and travel across the ocean to a new land.

Use the following questions to help students think about the experience.

- ❓ What sounds do you hear in the harbor as you board the steamship?
- ❓ What do you smell? The sea? The sweating sailors? The unfamiliar foods that people are bringing with them for the trip?
- ❓ How do you feel about seeing all these new families from different nations?
- ❓ How do you feel knowing you really can't turn back once you board the steamship?
- ❓ How does your character feel traveling in the cramped quarters of steerage as opposed to first or second class?
- ❓ What challenges do you think might be ahead for this journey across the ocean?

CONNECT

Creative Arts

Before students start on the frieze, discuss

- differing size of objects depending on their actual size and where they are placed on the frieze (proportion and scale)
- adding texture to the frieze by using tissue paper, yarn, fabric, or whatever is appropriate to the setting (texture)

AUTHOR NOTE

Modeling

Demonstrate a few art techniques to get students started. Showing students how to fold paper to make three-dimensional objects for a lifeboat or cart, or how to use yarn for ropes are simple and straightforward techniques. Once students get started, they will get ideas from each other making this a more collaborative activity.

ELL **Genre**
Explain postcards and how they are used to informally communicate with others.



Write a postcard

Have students brainstorm the information they might include in a postcard including descriptive words related to the setting and sensory language to describe their feelings about emigrating. Encourage them to use vocabulary from the word bank in the writing of their postcards. Teaching Master 3, page 48, “Steamship Postcard,” provides a template for the postcard. Alternatively, you can take a photo of their steamship frieze and make it into postcards for this writing activity.

ASSESS: The postcard

- is written from the character’s point of view;
- uses precise words and relevant descriptive details about the departure; and
- uses sensory language to convey feelings to explain the departure.

If time permits, share the postcards with a partner, in small groups, or with the whole class and display with characters.

**TEACHING
MASTER**

T3

COMMON CORE

Writing

Students write explanatory texts to examine a topic and convey ideas, concepts, and information.

CRITICAL EVENT

LIFE ABOARD SHIP

INTRODUCING LIFE ABOARD SHIP

page 27

Students listen and then discuss a narrative describing the beginning of their voyage.

Materials Content Slide Set 3
Optional: Yarn to reenact the departure narrative

Grouping Whole class

Schedule Approximately 30 minutes

CREATING ROLE-PLAYS

page 29

Living in such close quarters with people from many different backgrounds creates tensions. Students create role-plays to communicate the emigrants' experiences.

Materials Portfolio 10, *Creating a Role-Play*, p. 16
Content Slide Set 3

Grouping Students work in groups, then present to the class

Schedule Approximately 1–2 hours

CONCLUDING EPISODE 3

page 31

Students reflect on the experience by writing about daily life aboard ship.

Materials Portfolio 11, *Primary Document: Daily Menu*, p. 17
Portfolio 12, *A Day Aboard Ship*, p. 18
Content Slide Set 3

Grouping Whole class for discussion, individuals, partners, or small groups for writing

Schedule About 1 hour, plus time for students to share their writing over several days

EPISODE OBJECTIVES



- **Cultural/Social Interaction** *Identify ways different groups respond to similar human needs and concerns. Identify ways in which different groups of people interact with their environment and social conditions aboard ship. Identify ways language, stories, and music reflects one's culture.*
- **History** *Identify how one's culture and life experiences shape one's view.*
- **Global Studies** *Respond to conflicts that arise from different cultural experiences.*
- **Civic Competence** *Identify examples of freedoms, rights, and responsibilities of importance for people living in a community. Participate in civic discussion. Explain how actions people take can reflect their values and beliefs.*
- **Social Skills** *Plan and make decisions in a group setting. Work with others to resolve a conflict.*
- **Critical Thinking** *Define the problems related to conflicts aboard ship, consider alternatives, and make a decision based on an evaluation of the alternatives. Consider points of view in resolving problems. Organize ideas from readings, class discussion, and observation in new ways, then apply those ideas to a discussion of the conflict aboard ship and possible resolutions.*

EPISODE OBJECTIVES



- **Reading** *Craft and Structure: Interpret words and phrases in text to understand point of view and time and place related to life aboard ship.*
- **Writing** *Research to write about life aboard ship. Write explanatory texts to examine and convey information about life aboard ship.*
- **Speaking and Listening** *Pose and respond to specific questions explicitly drawing on the narrative; elaborate and provide details related to life aboard ship; and use evidence from the narrative to support statements about ship life. Interpret information through role-play to explain pertinent information related to controversies.*

INTRODUCING LIFE ABOARD SHIP

Set the stage

In this episode, students respond to a critical incident that relates to life aboard ship. Before you begin this episode, select a controversy. Possible topics are listed below in “Creating Role-Plays” but can be adapted to suit your specific Storypath. You want the specific example to result in the need for students to work together to solve the problem. When selecting the controversy, consider the following:

- ❓ Is the incident logical to the storyline, is it controversial, and does it allow for multiple solutions?
- ❓ Is the controversy developmentally appropriate?
- ❓ Will students have ownership of the problem and work in small or large groups to find a solution?
- ❓ How will parents and other community members react to the focus of the controversy?
- ❓ Does it develop an understanding of justice, equity, and the skills of civic discourse?

Read the narrative

We made it through the inspection required of us when boarding the ship. Others were turned away. One sad case was an old man with a very crooked back. The inspectors pulled him aside to examine him and told him he could not board the ship. His wife and widowed daughter with two small children would not leave him behind so they all left the ship to return to their home. Finally, the gangplank is pulled up.

The tide is going out and the ship is ready to leave. The blast of the horn startles us, and the reality of our journey is before us. We will never see our homeland again. The markets where we shopped, the lanes that we walked, our homes and our place of worship will be only a memory. We know that we may never again see those we leave behind. We have big lumps in our throats and a few silently let the tears roll down their cheeks. It is exciting and sad at the same time. Emotions are seen on the faces of the passengers. Some of us have brought balls of yarn. When

AUTHOR NOTE

Role-Play

Students can participate in the yarn experience as an optional activity.

AUTHOR NOTE

Valuing the Conversation

Listening to students' ideas about life aboard ship allows you to connect their understanding to new information, complexities not previously considered, and the value clashes that may occur because people come from many different backgrounds. At this point in the Storypath, the story is dependent on what students bring to the conversation.

we boarded the ship we gave one end of the yarn to a loved one staying behind, on board we hold onto the ball. As the ship pulls away from the dock, the ball of yarn slowly unwinds. The wind catches it and carries it aloft but both of us hold tightly to our end of the yarn. We want to keep the connection as long as possible. Too soon the ball of yarn is all unwound—we feel a tug on the yarn; it is like a tug on our hearts. We let go of the yarn and watch the breeze take the yarn up into the air and then drift slowly down to the water. The link is broken. As we look around, we see silent tears as the emotions of this experience can no longer be contained.

A new life begins, a life filled with new sights, sounds, and smells. Many languages are spoken and smells of many different foods drift through the air. Another smell also hits our senses; it is the smell of unwashed bodies, stale food, and other unsavory odors. As we go below deck the unpleasant smells become stronger; those of us traveling in steerage are in cramped quarters. We are in one big room with berths stacked one upon the other. There are two toilets for every 100 passengers. With so many people and so few toilets, there is always a line and the smell is horrible. There are long tables in the middle of the room for eating. The daily menu has unfamiliar foods and with the rolling of the ship, we don't want to eat anything anyway. We will only be on this ship for two weeks. That is, if we are lucky.

Down below deck where we are to live for two weeks, the noise is unbearable. Babies are crying and children are squabbling. We are crowded together and we fear that tempers will flare when we can't speak the same language. We start to get on one another's nerves. We can go to the steerage promenade, a dreary deck that catches the cold wind off the water. Relief from the smell and noise below deck makes this place preferable even if we have to wrap ourselves in woolen blankets and sit close together to stay warm. The rolling of the ship has made many sick to their stomach—imagine feeling this way for two weeks! The excitement and feeling of adventure is starting to fade as we realize what we will have to endure.

Discuss the narrative by asking such questions as follows to help students personalize the experience. Record ideas for later reference.

- ❓ How does your character feel about being on board ship?
- ❓ How do you think your character will handle the conditions aboard ship?

COMMON CORE

Speaking and Listening

Students pose and respond to specific questions explicitly drawing on the narrative; elaborate and provide details related to life aboard ship; and use evidence from the narrative to support statements about life aboard ship.



ELL Visuals
The visuals will assist students in understanding time and place.

- ❓ Is anyone seasick? How does it feel to be seasick?
- ❓ What tasks do you think your character will do while aboard ship? *(Record students' ideas. Guide the discussion to include taking care of the babies and small children; washing clothes, diapers, and bedding; visiting; reading; playing cards, checkers, or other games; dancing and singing; and telling stories.)*

To elaborate on life aboard ship, read Content Slides Set 3 and discuss.



CREATING ROLE-PLAYS

Organize the role-plays

Discuss and list the various controversies described below for the role-plays, including those that students might suggest, then organize groups to select one controversy to create a role-play. Discuss the prompts in Portfolio 10, page 16, “Creating a Role-Play” to help students get started. Encourage students to show their emotions as they act out the activity. Use the role-plays to raise issues about the journey and help students understand life aboard ship.

Remind students that they are representing different cultures—with different traditions, ways of life, religious practices, languages, food, and mannerisms—as a basis for introducing the controversies. At this point it is not necessary for students to understand all the differences that are represented by the various cultures; rather, focus on how a group of people can come together and find a solution to their differences. Here are suggestions for possible controversies—adapt as appropriate:

- One family is very sick, and the other families are afraid that they will be infected especially since they are living in such close quarters. How will the emigrants respond?
- Some people want to have time to worship and follow their religious practices; others have different religions or do not worship. Some want to have worship services on Saturday, some on Sunday and some want to pray at different times of the day. Everyone is in very cramped quarters so there is no privacy or space for each group to worship in its own way. How will the passengers solve the problem?
- Two families dislike each other because their countries were at war and family members were killed in the war. (Use appropriate examples related to family groups.)
- There is religious prejudice—between Catholic families and Protestant families (e.g. Irish/English) as well as Jewish families and Christian families (e.g. Russia, Poland, Germany).
- Something is missing and someone is accused of taking the missing item—how will the situation be handled?
- People are insensitive to one another. One group of families is always arguing and very loud, disturbing the other families and waking the babies.

AUTHOR NOTE

Learning Process

Using the actual names and traits of the characters adds interest, drama, and motivation for resolving the critical incident.

CUSTOMIZE

Artistic Representations

Alternatively, students can create media presentations or drawings depicting controversies aboard ship.

PORTFOLIO

10



AUTHOR NOTE

Expect the Unexpected

Don't be surprised if students you least expect rise to the occasion

- taking on a leadership role
- adding creative ideas
- relishing the role-play

Students in groups practice their role-plays in preparation for a presentation to the class.

Discuss the role-plays

Have groups present their controversy spreading them over a number of days. You can interject yourself into the role-plays to help students elaborate on an event or assist in moving the storyline along. Discuss the controversies.

- ❓ What was the problem?
- ❓ How did the emigrants respond?
- ❓ Was the problem resolved fairly?
- ❓ Do the passengers need to establish rules to help people get along aboard ship? What rules should be established?
- ❓ If emigrants are from countries where they are not allowed to speak freely or worship their religion, how will they respond to those freedoms in the United States?

ASSESS: The role-play

- provides a clear context for the controversy in its introduction;
- presents characters that are realistic;
- presents the controversy in a coherent manner emphasizing salient points;
- includes pertinent information to understand the controversy;
- includes props that enhance understanding;
- reflects appropriate emotion related to the controversy;
- features characters who make eye contact with the audience; and
- features characters who speak at an appropriate volume for the audience.

Reflect on the role-plays

Learning goals for students are to understand that people need to work together to solve problems and to remind students that compromise is often part of the solution. Additionally, solving problems should lead to rules that the group can live by, such as respecting the rights of others and taking responsibility for one's own actions. This discussion can lead to basic principles of democracy: equity, fairness, justice, and freedoms including freedom of religion, speech, and the right of people to gather together peaceably. Assist students in understanding that these principles were often the values that emigrants sought in coming to America.

If appropriate, have students as a class create a list of rules for living together aboard ship. Once the rules are listed, use these questions to help them consider the effectiveness of the rules.

- ❓ Are the rules understandable and clearly written?
- ❓ Can the rules be followed, or do they demand the impossible?
- ❓ Are the rules fair, or do they discriminate against a particular group of people?

CONNECT

The Arts

Students can locate and share traditional music, dances, and folktales from their characters' homeland.



ASSESSMENT



Writing

Students could draw life aboard ship with simple captions.

COMMON CORE

Speaking

Interprets information through role-play to explain pertinent information.

CONCLUDING EPISODE 3



CONTENT
SLIDE SET

3

PORTFOLIO

11



Describe daily life aboard ship

Discuss with students what the life of their characters would be like each day aboard ship. Brainstorm with students the various tasks that would be done each day. Post this list so it can be used as a reference.

Read Portfolio 11, page 17, “Primary Document: Daily Menu,” as a whole class, in small groups, or with partners. Have students underline unfamiliar words. Discuss as a class.

- ❓ What foods are unfamiliar to you?
- ❓ Have you eaten any of these foods?
- ❓ Do you like these foods? Why or why not?
- ❓ Why were these the foods that were served aboard ship? (*Explain that some of the foods could be easily stored for two weeks such as salted meat and root vegetables, the foods were easy to prepare for large numbers of people, and the dishes would be familiar to the European emigrants.*)

PORTFOLIO

12



Have students individually, in pairs, or in small groups write about “A Day Aboard Ship,” using Portfolio 12, page 18, to guide the process. Remind students to review Portfolio 11, page 17, “Primary Document: Daily Menu,” for ideas for their writing. Students should write from the viewpoint of their characters. Depending on time available and story momentum, select one—or a combination—of the writing activities that follow or choose one of your own.

Choice 1: Create a daily schedule from the time the emigrant wakes in the morning until bedtime.

Choice 2: Write a letter to family in the home country describing daily life aboard ship.

Choice 3: Write and sketch a “comic strip” of daily life aboard ship.

ASSESS: Understanding of daily life aboard ship

- reflects the character’s point of view;
- includes realistic feelings about daily life;
- is “true-to-life”;
- demonstrates effective use of primary sources to describe life aboard ship;
- is authentic to the character; and
- demonstrates thoughtfulness and care in the construction of the response.

Once the activity is completed, students can share what they’ve written in small or large groups.

COMMON CORE

Reading

Craft and Structure

Interpret words and phrases to understand point of view and time and place.

LITERACY

Word Bank

Identify and discuss unfamiliar words from the “Daily Menu.”

ELL Visuals

Use visuals/sketches for unfamiliar words.

ELL “Comic Strip”

Choice 3 allows students with limited English to demonstrate their learning.

COMMON CORE

Writing

Write explanatory texts to examine and convey information.



ASSESSMENT

4

EPISODE

CREATING THE SETTING NEW YORK HARBOR

INTRODUCING THE EPISODE

page 33

Students listen to and discuss a description of the end of the voyage.

Materials Teaching Master 4, *New York Harbor*, p. 49

Grouping Whole class

Schedule Approximately 20 minutes

IMAGINING NEW YORK HARBOR

page 34

Students either view the slide set of New York Harbor or create a frieze of the setting.

Materials Options 1 and 2: Slide Set 4
Option 2: For the frieze:
Teaching Master 4, *New York Harbor*, p. 49
Portfolio 13, *Frieze Guide*, p. 19
Wall space covered with blue paper for the background—water and sky, large enough to make the three primary features: Ellis Island, the Statue of Liberty, and the New York City skyline

- various colors of construction and tissue paper
- colored markers, crayons, glue, tape, scissors
- optional: cardboard boxes and tubes if making 3-dimensional features

Grouping Divide the class into three groups to make the three features of the frieze.

Schedule 1–2 hours. Although the time can be divided over several days, students will probably want to create the setting in one session.

CONCLUDING EPISODE 4

page 36

Students reflect on the experience, make a word bank, and write about the setting.

Materials Teaching Master 5, *Statue of Liberty Postcard*, p. 50, or
Camera to take photo of frieze to make postcards

Grouping Whole class for discussion, the three groups for the word banks

Schedule Approximately 1 hour, including time for writing

EPISODE OBJECTIVES



- **Global Studies** Identify how emigrants responded to New York Harbor—city skyline, Statue of Liberty, and Ellis Island—and the importance of these places in the emigration experience.
- **Social Skills** Plan and make decisions about the construction of the friezes. Work with peers to create the places.
- **Critical Thinking** Organize ideas from small group discussion and observation in new ways and apply those ideas to the creation of the frieze.
- **Writing** Research to write about the arrival. Write explanatory texts to examine the arrival in America. Write to an appropriate audience using the postcard format.
- **Listening** Interpret information about a time and place to visualize the setting.

INTRODUCING THE EPISODE



CONTENT
SLIDE SET

4

COMMON CORE

Listening

Interpret information about a time and place to visualize the setting.

Arrival in New York Harbor

In this episode students will imagine their arrival in New York Harbor. Decide if you want to use Content Slide Set 4 to familiarize students with the setting or have them construct these iconic places—Ellis Island, the Statue of Liberty, and the 1900 New York skyline—obviously the latter will take more time but also will be more memorable.

Read the narrative

To set the stage for arriving in New York Harbor, read the following narrative, substitute your own narrative based on the events up to this point, or read some of the students' writing. This narrative brings closure to the voyage.

I can smell a change in the air. When I'm on deck the air doesn't just smell like the sea; it has a freshness in it that I haven't smelled in a long time. The sailors tell me that I can smell land. My heart flutters because that means we will soon be in America. I'm joyful and also nervous as I know a new life will begin when we reach shore. Our journey has been difficult, but there have been happy moments, too.

Early in the voyage we were battered by a bad storm, and for a while I thought we would all drown. The ship tossed and rolled with the waves, and the water splashed onto the deck. We all had to stay below, and being confined below deck put everyone's nerves on edge. Some people were scared to death and prayed and cried while others held on to the edge of the berth for fear of being thrown onto the floor with the tossing and turning of the ship. People were seasick and that made the smell even worse. It was awful. Thankfully after a few hours, the storm withdrew and people staggered on deck to get fresh air and stretch their limbs. Mothers stayed below to clean up the mess and get things back in order. A couple of people had to see the doctor because they had bumped their heads as the ship was tossing.

Of course you know that there were disagreements among the various families. That was hard. But we managed to have moments of fun. One night some of the people who had brought fiddles and other musical instruments got them out and began to play tunes from their homeland. Songs were sung and people actually danced. In fact, almost everyone was dancing at one point—each family doing the dance they knew best, so it was fun to watch. People laughed and joked together. I think it was a release from all the tension, seasickness, and worry.

CUSTOMIZE

Angel Island and San Francisco Bay

Use Content Slide Set 7 to adapt descriptions.

BACKGROUND KNOWLEDGE

Ships docked at the Battery and then the steerage immigrants were taken by ferry to Ellis Island.

Now that part of the journey will soon be over. We are to dock at Ellis Island by noon tomorrow. I want to be up early so that I do not miss a thing as our ship travels into New York Harbor. I want to see everything!

Discuss the narrative

Have students reflect on the end of the voyage using the following questions:

- ❓ What were the feelings expressed by the emigrants?
- ❓ How do you think your character feels about arriving in New York? Why?
- ❓ What do you think the emigrants will remember most about their voyage? Why?

IMAGINING THE NEW YORK HARBOR

Option 1: Discuss the Content Slide Set 4

Have students review and discuss the Content Slide Set 4 using the questions accompanying each slide.

Option 2: Create the setting

To provide background information about the three settings, distribute the Teaching Master 4, page 49, *New York Harbor*. This Teaching Master introduces students to Ellis Island, the Statue of Liberty, and the New York City skyline. The following questions apply to these settings. You may want to record students' answers for each so that students can refer to them throughout the construction of their setting.

The Statue of Liberty

- ❓ What does the Statue of Liberty represent?
- ❓ What does she hold in her right hand?
- ❓ What does she hold in her left arm?
- ❓ What kind of base is used for the statue?
- ❓ Why would this statue be so important to immigrants?

Ellis Island

- ❓ What is the immigration building made of? (Brick.)
- ❓ What are the shapes of the buildings?
- ❓ What are the shapes of the windows?
- ❓ What makes the building ornate? (*Ornate* means decorative.)
- ❓ What feelings might the emigrants have toward this place?

The Manhattan Skyline

- ❓ What do you see when you look toward Manhattan?
- ❓ Why are there so many docks, wharves, and warehouses along the water's edge?
- ❓ What gives the feeling of hustle and bustle?



CONNECT

Geography

Have students locate on a map New York Harbor, Liberty Island, Ellis Island, and Manhattan Island. Have students identify the likely route the ship took into the harbor to dock at Manhattan Island. Emigrants are then ferried to Ellis Island.

TEACHING
MASTER

T4

AUTHOR NOTE

Learning Process

Reading a description and making a visual representation of it combines critical thinking, imagination, and application of artistic skills. Students will read for information and may encounter unfamiliar vocabulary. Learning new vocabulary in context and then imagining how those words can be displayed visually requires higher-order thinking and imagination.

PORTFOLIO

13



Continue the discussion until the class has generated enough details so that they can vividly imagine the three places.

Start the friezes

Divide the class into three groups. Each group is responsible for creating one frieze (mural) that shows one of the three settings. Explain to students that they can base their work on the ideas from the Teaching Master, Content Slides, and discussions, adding other details they may think of as they create the settings. They can also check out other resources. Before groups begin their work, guide them to consider the following issues:

- what to include in their friezes;
- the size of buildings or geographical features (harbor, island);
- where to place structures and geographical features;
- who is responsible for each of the features on the frieze.

Organize the work

Like in Episode 1, Portfolio 13, page 19, “Options 2: Frieze Guide,” provides both a structure for completing the work and tips for working together.

- When dividing the class into three groups to work on the frieze, you may want to keep the family groups intact to provide consistency in the development of students’ social skills and to minimize confusion in class organization.
- You may want to locate the friezes along one wall in the order in which the emigrants encountered these places.
- The amount of time to complete the frieze is related to the space available, degree of detail in the features, and background research students do to create the frieze. Plan accordingly.

Students can accomplish their work on the friezes in a number of ways. Here’s one method for organizing their work:

Step 1 Each group meets to form an overall plan for work.

Step 2 Students use chalk or pencils to outline the major sections of their friezes. This will help them talk about their friezes section-by-section.

Step 3 When the overall plan is done, some group members work on the background while others work at their desks on the more detailed features for the foreground.

As students work on the frieze, discuss

- how the size of objects get smaller as they recede into the distance (perspective)
- how foreground objects are clear and detailed while background objects are blurred and indistinct (perspective)
- how texture can create interest and perspective to the frieze (texture)

CONNECT

Creative Arts

To reinforce art principles introduced in Episode 2, discuss proportion, scale, and texture. Have students reflect on their creation of the steamship and then build on those experiences to create these settings.

- The Immigration Center provides a good opportunity for students to use the shapes described to make the buildings and add details. Focus on proportion and scale.
- The Statue of Liberty can be made as a scale model—1 inch = 10 feet.
- For the Manhattan skyline, use the want ads from the newspaper to make the tall buildings in the distance. The wharves could be two-dimensional. These techniques can add interest and texture to the frieze.

CUSTOMIZE

Three-dimensional Models

You may decide that you want the Immigration Center and Statue of Liberty to be three-dimensional. Use the skyline as the backdrop for the three-dimensional settings.

Guide student work

Once students begin working, restrict your role to asking questions about the various tasks students are engaged in to reinforce and extend their learning. Students need to believe that they have ownership of their settings and can make their own decisions about where to locate the various features. If students have difficulty executing tasks or resolving issues in their groups, use those situations as opportunities to teach and strengthen group social skills.

CONCLUDING EPISODE 4

Option 2: Discuss students' experiences

Initiate a discussion about the completed friezes. Because the friezes reflect collective work, this is a good opportunity to discuss the social interaction and cooperative learning that took place in order to create the friezes. Encourage groups to look at one another's friezes. Use questions like these to initiate the discussion:

- ❓ How do you think your character would respond to seeing these settings?
- ❓ What emotions would your characters experience when they arrived in New York Harbor?
- ❓ What artistic principles did you use to make your setting?
- ❓ What did you learn from making your frieze?
- ❓ What skills did you use when working together on your frieze?

Add to the word banks

Assign one student in each group to be the recorder, and have the groups brainstorm a list of words that describe their portion of the frieze or Content Slide Set 4. Have students add the words to the word bank.

Write a postcard

Have students brainstorm the information they might share in a postcard, including descriptive words related to the setting and sensory language to describe their feelings about arriving in New York Harbor. Encourage them to use vocabulary from the word bank in the writing of their postcards. Teaching Master 5, page 50, "Statue of Liberty Postcard," provides a template for the postcard. Alternatively, you can take a photo of their frieze and make it into a postcard for this writing activity.

ASSESS: The postcard

- is written from the character's point of view;
- uses precise words and relevant descriptive details about New York Harbor; and
- uses sensory language to convey feelings about the arrival in the United States.

Once the postcard is completed, students can share what they've written in small or large groups and then display their postcards near



ELL Visuals
ELLs can add sketches to the new vocabulary.

COMMON CORE

Writing

Write explanatory texts to examine a topic and convey ideas, concepts, and information.

TEACHING
MASTER

T5



ASSESSMENT

their characters.

Extend the learning

Share the poem below and discuss what events might have caused Emma Lazarus to write such a poem. Focus on the symbolism used in the poem.

“The New Colossus”*

Emma Lazarus

*Not like the brazen giant of Greek fame,
With conquering limbs astride from land to land;
Here at our sea-washed, sunset gates shall stand
A mighty woman with a torch, whose flame
Is the imprisoned lightning, and her name
Mother of Exiles. From her beacon-hand
Glow world-wide welcome; her mild eyes command
The air-bridged harbor that twin cities frame.
“Keep ancient lands, your storied pomp!” cries she
With silent lips. “Give me your tired, your poor,
Your huddled masses yearning to breathe free,
The wretched refuse of your teeming shore.
Send these, the homeless, tempest-tost to me,
I lift my lamp beside the golden door!”*

LITERACY

Vocabulary

- colossus
- brazen
- Greek fame
- Mother of exiles
- beacon-hand
- air-bridged harbor
- storied pomp
- tempest-tost

* This poem was written in 1883 and inscribed on a bronze plaque placed on the pedestal of the Statue of Liberty in 1903. Source: The World Book Encyclopedia, Volume 18, Chicago: World Book Inc., 1986, p. 689.

5

EPISODE

CRITICAL INCIDENT ELLIS ISLAND

INTRODUCING THE EPISODE

page 39

Students listen and then discuss the narrative describing the immigration process.

Materials Teaching Master 6, *Immigration Role-Play*, pp. 51–52
Teacher Master 7, *Inspection Chart*, p. 53
Content Slide Set 5, Slide 1

Grouping Whole class

Schedule Approximately 20 minutes

EXPERIENCING IMMIGRATION

page 40

Students, in character, experience the immigration process.

Materials Teaching Master 8, *Identification Cards*, p. 54
Teaching Master 9, *Train Fares Chart*, p. 55
Teaching Master 10, *Train Tickets*, p. 56
Characters' Passports prepared in Episode 1
A list of characters' names for the inspector
Optional: Baggage assembled in Episode 1
Pins/tape to attach the immigration cards
White chalk for marking the immigrants' clothing as they are inspected
Optional: stethoscope and other medical equipment as appropriate
U.S. "play" money—small bills
Optional: Students can dress typical of the 1900s

Grouping Students are in family groups as the whole class role-plays the immigration process; whole class for discussion

Schedule Approximately 1 hour

CONCLUDING EPISODE 5

page 41

Students reflect on the experience by writing about the immigration process.

Materials Portfolio 14, *Character's Friendly Letter*, p. 20
Portfolio 15, *Self-Assessment of Friendly Letter*, p. 21

Grouping Individuals for writing

Schedule Approximately 1 hour, plus time for students to share their writing over several days

EPISODE OBJECTIVES



- **Culture/Social Interaction** *Demonstrate understanding of how people interact with their physical environment and social conditions as they experience the immigration process.*
- **History** *Identify ways in which families responded to the immigration process. Explain how the immigration process affected different families.*
- **Civic Competence** *Identify the freedoms families were seeking by coming to America.*
- **Social Skills** *Plan and make decisions to successfully complete the immigration process. Work with groups to decide how to respond to immigration questions.*

EPISODE OBJECTIVES



- **Critical Thinking** *Define the issues related to the immigration process, consider alternatives, and make a decision based on the evaluation of the alternatives. Organize ideas from class discussion and observation in new ways, then apply those ideas to a discussion about how to respond to the immigration process.*
- **Writing** *Write informative text to convey information using well-chosen details and well-structured event sequences. Write to an appropriate audience using the letter format.*
- **Speaking and Listening** *Engage effectively in role-play demonstrating an understanding of the immigration process. Acknowledge new information in the role-play and respond appropriately.*

INTRODUCING THE EPISODE

Set the stage

In this episode, students experience the immigration process on Ellis Island. Teaching Master 6, pages 51–52, “Immigration Role-Play,” provides suggestions for role-plays for the “inspectors” and “clerks” and other aspects of the immigration process; modify these suggestions to reflect the learning goals of your classroom. To enhance the drama of the critical incident, organize the classroom or another room, such as the school library, to be the inspection room. Create a passageway for immigrants to follow using chairs or jump ropes. Arrange the room to resemble a waiting room with the designated areas for inspection. If possible, arrange for adults to play the roles of inspectors and clerks to add more authority to the roles and heighten the tension. Display Teaching Master 7, page 53, “Inspection Chart,” for the role-play.

Suggested incidents for the inspection process:

- A family is quarantined because someone is sick.
- A member of a family is quarantined because he/she has trachoma, an eye disease that eventually causes blindness.
- A family member is overlooked and separated from his/her family.
- When money is changed, the family is short-changed.
- An inspector wants money paid to allow the family to be processed.

To enhance the role-play, encourage students to “dress the part.” Girls can wear shawls and hats or kerchiefs over their heads. Boys can wear pants, shirts, overcoats, and hats. Have them look at the Content Slides for clothing ideas. They should also carry suitcases, “bundles,” or baskets of possessions if they did this activity in Episode 1.

Narrate the following

We were transferred from our steamship to a ferry to take us to Ellis Island. It seems to take a long time for our ferry to dock. The sailors are yelling and shouting as the ferry is tied up to the dock on Ellis Island. The seagulls are screeching as they hope for a tasty morsel from someone aboard the ferry. There are people everywhere directing the immigrants as they disembark. There seems to be noise and confusion as a wave of immigrants moves toward the gangway. Many languages are heard in all this

TEACHING MASTER

T6

TEACHING MASTER

T7

BACKGROUND KNOWLEDGE

Corruption

Sadly, corruption was a problem on Ellis Island as clerks failed to deliver money orders, barbers threatened to deport immigrants that didn't pay, baggage handlers doubled the cost of their services, and so forth.

BACKGROUND KNOWLEDGE

Deportation

About 20 percent of the total arrivals were temporarily detained; about 2 percent were deported. The most common reason for deportation was that a person was likely to become a public charge. These decisions were made by the officers on Ellis Island.

BACKGROUND KNOWLEDGE

Family Names

Historians disagree about the issue of names being changed as families traveled through Ellis Island. Because officials would have had the ship's manifest and many of the officials spoke the languages of the immigrants, it is argued that names were not changed as a result of processing through Ellis Island.

CUSTOMIZE

Angel Island

Introduce “paper son.” See Content Slide Set 7.



Content Slide Set 5, Slide 1 has a two-minute video clip of passengers disembarking on Ellis Island.

confusion, words that I don’t understand. I do understand the emotions of the words—fear, confusion, anger (at being pushed and shoved), and anxiousness as the immigrants anticipate the coming ordeal.

I begin to walk down the gangway toward Ellis Island and feel the sway of the ramp as the waves move the ferry up and down in the water. As my feet touch the ground, I start to feel dizzy. I feel like I’m going to fall over. I’ve been at sea so long that now the steadiness of land makes me feel disoriented. Fortunately, a hand steadies me and I move ahead with the long line of people headed into the Great Hall.

As I approach this beautiful brick building my stomach is doing somersaults. I’m so nervous; I must remember so many things. I’ve been told “don’t do this” and “don’t do that.” I’m not supposed to tell the inspectors that I have a job waiting for me because of the Alien Contract Labor law. If the inspector thinks I have a job waiting for me, he will send me back. Also, I was really sick on the ship. If I don’t look healthy, I will be sent back. I need to stand up straight and look lively so the inspectors will think I am healthy and fit. My English is very poor; I hope I can understand the questions and the inspectors can understand my answers. What if I get separated from my family? What if I’m deported and my family is admitted to the United States? Will I ever see them again? I’m so scared.

Discuss the narrative

After reading the passage, have students connect this experience to their own character. Ask students in-role to respond to such questions as follows:

- ❓ What emotions are you feeling as you arrive at Ellis Island?
- ❓ What do you think is going to happen now?
- ❓ Do you anticipate any problems going through the immigration process?

Connect the events in the narrative to the characters they have created and the events they have experienced to personalize the discussion.

LITERACY

Vocabulary

- dock
- disembark
- gangway
- ordeal
- Great Hall
- deported

BACKGROUND KNOWLEDGE

Alien Contract Labor Laws

The Alien Contract Labor Laws passed in 1885, 1887, 1888, and 1891, stated that an immigrant who had a job contract before entering the country was prohibited, and the person would be deported.

EXPERIENCING IMMIGRATION

Introduce the critical incident

Once students have imagined what might be ahead, explain that they will now begin the immigration process. The first step is to complete the Teaching Master 8, page 54, “Identification Cards.” Discuss the information needed for the card and any unfamiliar concepts. While students complete their immigration cards, the inspectors and clerks prepare for

TEACHING MASTER

T8

AUTHOR NOTE

Valuing the Conversation

Using the actual names and traits of the characters adds interest, drama, and motivation for resolving the critical incident.

TEACHING MASTER

T9, T10

LITERACY

Vocabulary

- nationality
- port of arrival
- status of admission
- surname

AUTHOR NOTE

Ship's Name

Students should have decided on the ship's name in Episode 2; if not, research steamship names traveling between Europe and New York City in 1900.

PORTFOLIO

14, 15



ASSESSMENT

their roles and the room is arranged for the immigration process. They should pin or tape their cards onto their chests in preparation for the role-play.

Prepare a list of character names for the first inspector. Explain the process to students and underscore why students need to know the information on their cards and family circumstances.

The room should be set up so that students first encounter Inspector 1 who will check to see that everything is in good order on their identification card. Next the health inspector will check them over and decide if they are healthy or not. The registry clerk will ask them a series of questions about themselves and their plans once they are admitted to the United States. The clerk signs the immigrant "Identification Card" if the person is to be admitted. Finally, the moneychanger will change their currency and sell train tickets to their destination. (See Teaching Master 9, page 55, "Train Tickets," and Teaching Master 10, page 56, "Train Fares Chart.") Remind the family groups where they decided they were going to settle so they are prepared to purchase their train tickets as needed.

Have students proceed through the role-play of the immigration process. Explain to students that once the role-play begins they cannot speak to each other except as their characters. Begin by asking students to enter the room in-role as their characters in their family groups, take seats, and wait until they are called. During the role-play, the inspector calls the names (of the characters) and proceeds. Mix up names so not all family members are called in order.

Debrief the experience

Use the following questions to help students reflect on the experience:

- ❓ How were you feeling as you went from station to station?
- ❓ Did you have any concerns about what might happen to you? Why or why not?
- ❓ What difficulties did you encounter?
- ❓ Why were the various inspections important?
- ❓ How do you think the immigrants of that time felt going through a similar experience?
- ❓ What do you think immigrants experience today when they come to this country?

CONCLUDING EPISODE 5

Write about the immigration process

Have students write a friendly letter to someone in their home country about their arrival in America. Use Portfolio 14, page 20, "Character's Friendly Letter" and Portfolio 15, page 21, "Self-Assessment of Friendly Letter," to guide the letter writing process.

ASSESS: Friendly letter

Use the criteria on Portfolio 15, page 21, "Self-Assessment of Friendly Letter," to assess the letters.

ELL Role-Plays

The role-play supports students learning academic language.

CONNECT

Drama

It is important to introduce a sense of drama for the role-play so that students take it seriously. Immigrants were fearful that they would not make it through the inspection and be deported or worse—some of their family would be allowed to enter while others would be sent back. Consider how these feelings would be expressed in the role-play and practice with students.

COMMON CORE

Speaking and Listening

Prepare for and participate effectively in a range of conversations with diverse partners.

COMMON CORE

Letter Writing

Write informative text to convey information using well-chosen details and well-structured event sequences.

ELL Sentence Starters

Use sentence starters to assist ELLs with friendly letters.

CONCLUDING EVENT

THE REUNION

GETTING SETTLED

page 43

Students decide where their family settled and imagine their life since their arrival twenty years ago.

Materials Portfolio 16, *Immigrant Experiences*, pp. 22–23
Portfolio 17, *Settling in America*, p. 24
Portfolio 18, *Timeline*, p. 25
United States political map
Resources about life in the 1920s

Grouping Whole class

Schedule Approximately 25 minutes

PLANNING AND HOLDING THE REUNION

page 44

Students hold the reunion event.

Materials Depending on the students' specific plans, the following materials may be needed: food, music, art supplies

Grouping Small groups or individuals for the preparations; whole class for the event

Schedule Approximately 1 hour

CONCLUDING EPISODE 6

page 45

Students reflect on their reunion and discuss what they learned about the immigration experience during the Storypath.

Materials None

Grouping Whole class to discuss the events

Schedule Approximately 40 minutes

EPISODE OBJECTIVES



- **Culture/Social Interaction** *Cite ways in which language, stories, music, and artistic creations express culture and events in the 1920s. Identify the activities that people engage in to celebrate and commemorate events of a reunion. Identify ways people adapted to their new homeland.*
- **History** *Identify how settling in a new place shaped the new immigrants.*
- **Civic Competence** *Explain how the freedoms, rights, and responsibilities of living in the United States shaped the new immigrants.*
- **Social Skills** *Organize, plan, and make final decisions for the reunion. Work together to successfully participate in the reunion.*
- **Reading** *Key ideas and supporting details: Students read to determine main ideas and cite specific evidence to support conclusions. Students make logical inferences about immigrant experiences.*
- **Speaking and Listening** *Engage effectively in role-play demonstrating an understanding of the events of the unit. Acknowledge new information in the role-play and respond appropriately.*

GETTING SETTLED

Introduce the Episode

Explain to students that they have traveled to their new homes meeting many challenges along the way. Some families have done just what they planned to do, while others discovered that their plans were disrupted because of many different hardships including stolen money, a lack of jobs, prejudice, and illness. To assist students in considering the possibilities, read the excerpts on Portfolio 16, pages 22–23, “Immigrant Experiences,” which includes firsthand accounts of immigrant experiences from *Imported Americans* by Broughton Brandenburg. Brandenburg, a journalist, posed as an Italian emigrant to write about the experience at the turn of the twentieth century. Ask students to read the stories to find the main ideas and supporting details to identify what helped or hindered immigrants as they began their new life in America.

PORTFOLIO

16



COMMON CORE

Reading

Main ideas and supporting details:

Students read to determine main ideas and cite specific evidence to support conclusions.

Students make logical inferences about immigrant experiences.

Discuss the reading

Ask students to recall information from the excerpts that describe the circumstances that either helped or hindered immigrants’ ability to make a new life. Students should be able to identify the following main ideas from the readings with supporting details:

- Ability to speak English
- Support of family and friends in the community
- Marketable skills
- Good physical health and willingness to work hard
- Perseverance
- Luck

Imagine the future

Have family groups meet together and decide the major events in their lives since they arrived in America. Explain that it is twenty years later and much has happened to their family. To assist them in imagining their circumstances, distribute Portfolios 17, page 24, “Settling in America,” and 18, page 25, “Timeline.” Encourage students to locate resources about the 1920s that describe life for the new immigrants using the Internet and other resources. Once students have completed the Portfolios, have them share their circumstances and identify on a map where they have settled. To deepen their understanding of what immigrants might have experienced, discuss such questions as follows and record student responses to reference the completion of Portfolios 17 and 18.

- ❓ Did your family experience any hardships?
- ❓ Was it difficult to find housing?
- ❓ What jobs were available to your family?
- ❓ Were your English skills a problem?
- ❓ Did you settle with people from your home country?

ELL **Reading**
Partner ELLs for reading “Immigrant Experiences.”

LITERACY

ELL **Vocabulary**
• carriage

- Grand Central Station
- Battery
- succumbed
- scores of people
- “L” trains
- porter
- Calabrese
- Superintendent
- ushered

PORTFOLIO

17,18



CONNECT

Geography

Use a North American map for locating where immigrant families have settled.

- ❓ What freedoms did you experience in the United States that you did not have in your home country?
- ❓ Is the United States “the land of opportunity”? Why or why not?

Allow family groups time to create their family history.

PLANNING AND HOLDING THE REUNION

Introduce the reunion

Suggest that a reunion is planned to bring together the immigrants and to celebrate their new life. The people attending the reunion are the people who traveled on the steamship. Have you seen any of these people since? If so where did you see them? Under what circumstances? Have students reference their responses from Portfolio 17, page 24, “Settling in America.”

Ask students to imagine what it would be like to see these people again if they had not seen each other for the past twenty years. Again, allow time for students to consider what this would be like. What emotions would be evoked by such an event?

Discuss the concept of a reunion. Ask, why do people have reunions? What activities occur at such events? Connect students’ own experiences with family reunions—for those who have had such an experience—with the events of the Storypath.

Use questions such as the following to help students think about the reunion:

- ❓ What traditions surround reunions?
- ❓ How might families share the events that have happened in their lives over the past twenty years?
- ❓ What kind of activities might the immigrants want at a reunion? (*Suggest storytelling, the sharing of photo albums, dancing, music, and sharing of traditional foods.*)

Guide the discussion so that students make plans that are appropriate to their Storypath. Encourage students to consider several activities for the reunion. For example, students might:

- provide food that is representative of the immigrants’ homeland.
- create special activities—games, songs, music, poetry—for the event.
- create banners or other decorations that will become traditional to this event.
- make a commemorative sculpture, visual artwork, or other artistic creations for the event.
- provide a brief “update” on what has happened to each family group the past twenty years—students could create an imaginary timeline or photo album of significant events.

AUTHOR NOTE

Setting the Context

Explain to students that reunions such as the one being planned were not likely to occur, but for the purposes of this storyline and to bring closure, a reunion is serving as a concluding event.

CUSTOMIZE

Adapting the Reunion

Decide how elaborate you want the celebration to be—the more activities, the more time it will take to plan and produce.

PORTFOLIO

17



CUSTOMIZE

Other Concluding Activities

If you or your students decide to conclude the Storypath in another way, do so keeping the conclusion consistent with the story.

CUSTOMIZE

Inviting Family Members

Suggest that students invite family members and other members of the community to the reunion. You can ask students to create roles for the family members for the Storypath reunion.

Assign tasks

If a special ceremony or another specific event is planned, organize students in relation to their Storypath roles. If a speech is planned, students should decide who will write and give the speech. Suggest that they assign the task to two or three students, including the student whose character will give the speech.

Guide students to choose other tasks to prepare for the reunion. In addition to preparing the activities they planned during the discussion, students might

- make and send invitations to family and community members.
- make programs listing the reunion activities.

Conduct the reunion

Before students begin the reunion, you may want to discuss appropriate behavior. Stress that this is a very important event. Students should play the role of their characters at the reunion.

CONCLUDING EPISODE 6

Reflect on the reunion

Once again, give students time to reflect on their work. The following questions can assist students in thinking about the reunion in the role of their character.

- ❓ Why was the reunion important to the immigrants?
- ❓ How did you feel about the reunion?
- ❓ What significant events shaped the families' experiences in their new homeland?
- ❓ Was coming to America a good decision for your family? Why or why not?
- ❓ How was living in America with its rights and responsibilities of democracy new or different from your character's homeland?
- ❓ Thinking back to the immigration experience, what were the highlights?

PASSPORT

Directions:

1. Cut out passport pages.
2. Insert pages inside passport cover and staple in center.
3. Fill in the information.
4. Create a passport photo.
5. Add your signature below the photo.

	<h3 style="margin: 0;">Country of Origin</h3> <hr style="width: 80%; margin: 10px auto;"/>
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<div style="margin-bottom: 10px;"> <hr style="border: 0; border-top: 1px solid black;"/> <div style="display: flex; justify-content: space-between; width: 100%;"> Last Name </div> </div> <div style="margin-bottom: 10px;"> <hr style="border: 0; border-top: 1px solid black;"/> <div style="display: flex; justify-content: space-between; width: 100%;"> First Name </div> </div> <div style="margin-bottom: 10px;"> <div style="display: flex; justify-content: space-between; width: 100%;"> _____ Male _____ Female </div> <div style="display: flex; justify-content: space-between; width: 100%;"> Age </div> </div> <div style="margin-bottom: 10px;"> <hr style="border: 0; border-top: 1px solid black;"/> <div style="display: flex; justify-content: space-between; width: 100%;"> Place of birth </div> </div> <div> <hr style="border: 0; border-top: 1px solid black;"/> <div style="display: flex; justify-content: space-between; width: 100%;"> Occupation </div> </div>	<div style="border: 1px solid black; height: 150px; margin-bottom: 10px; position: relative;"> <div style="position: absolute; top: 50%; left: 50%; transform: translate(-50%, -50%); font-size: 1.2em;">(place photo here)</div> </div> <div> <hr style="border: 0; border-top: 1px solid black;"/> <div style="display: flex; justify-content: space-between; width: 100%;"> Signature </div> </div>
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CURRENCY EXCHANGE INFORMATION

Country	Name of Currency	Amount (Year information available)
United Kingdom (England, Scotland, Wales, Ireland)	British Pound	.21 (1900) = \$1.00
Denmark	Krones	3.74 (1913) = \$1.00
Finland	Old Markkaa	60.39 (1921) = \$1.00
Norway	Kroner	3.86 (1915) = \$1.00
Sweden	Kronor	3.46 (1916) = \$1.00
Belgium	Franc	5.22 (1913) = \$1.00
Netherlands	Guilder	2.49 (1913) = \$1.00
Austria	Kronen	4.96 (1913) = \$1.00
France	Old Francs	5.18 (1913) = \$1.00
Germany	Mark	4.20 (1913) = \$1.00
Switzerland	Franc	5.20 (1913) = \$1.00
Greece	Old Drachmas	5.24 (1915) = \$1.00
Italy	Lire	5.26 (1913) = \$1.00
Portugal	Escudo	1.46 (1916) = \$1.00
Spain	Pesta	5.00 (1916) = \$1.00
Russia (Soviet Union) No information available		

Notes: Poland was part of Germany and Russia. Hungary and Czechoslovakia were part of Austria.

Source: The source for the European exchange-rate series is Lawrence H. Officer, "Exchange Rates," in Susan B. Carter, Scott S. Gartner, Michael Haines, Alan Olmstead, Richard Sutch, and Gavin Wright, eds., *Historical Statistics of the United States*, Millennial Edition, vol. 5 (New York: Cambridge University Press, 2006).

A large steamship, the SS Normanna, is shown sailing on the water. The ship has three prominent funnels and two masts. The name "NORMANNA" is visible on the side of the hull. In the background, a city with many buildings is visible on a hillside. The water is a deep blue-green color. The sky is a pale, hazy blue. The overall tone of the image is sepia or aged.

THE NEW YORK HARBOR

The Statue of Liberty We are all on deck as our ship travels into New York Harbor. Children sit on the shoulders of their fathers or older brothers to get a glimpse of the Statue of Liberty. Soon the Statue comes into sight and a cheer goes up. Viewing the Statue is overpowering. It is a symbol of freedom, liberty, and new beginnings. The Statue is on a small island and our ship passes close to it as we make our way to Ellis Island. The Statue rests on a granite-faced pedestal. Below the pedestal are two squares, one larger than the other. These two squares sit on a 10-pointed star that was once a fort. The statue is a proud woman who represents liberty. She is draped in a graceful robe. In her uplifted right hand she holds a glowing torch. On her head is a crown with seven spikes that stand for the light of liberty shining on the seven seas and seven continents. In her left arm she holds a tablet with the date of the Declaration of Independence. A chain that represents tyranny (unjust rule) lies broken at her feet. The Statue is made of copper. Over time the copper has oxidized in the salt air, changing the copper color to a light green. The pedestal, including the two squares, stands 154 feet tall. The Statue rises another 151 feet, one inch from its feet to the top of the torch.

Ellis Island As the ship comes into the harbor and heads to Ellis Island, I can see the building where we will disembark. The building sits on a small island and the ferry can dock at the island and unload its passengers. The building is very ornate. It is made from red brick with white brick outlining the windows and corners of the building. There is a big rectangular building in the center with towers at each corner. Three big windows fill up the side of the building; they are shaped in upside-down “U”s. At each end of the large rectangular building are two smaller rectangular buildings two stories high. There are two kinds of windows on these buildings—upside-down “U”s—five on each building. Sitting above the upside-down “U” windows are square windows. All of the windows are outlined in white bricks. The tops of the towers look like someone cut balls in half and set half a ball on top of each tower. Out of each ball rises a spire. A covered walkway leads up to the entrance of the building. A flagpole stands to the right of the building, and flying from that flagpole is a United States flag—13 stripes and 35 stars, with the stars organized in five rows.

The Manhattan Skyline From the ship we can see New York City’s Manhattan Island. There are lots of tall buildings. From a distance they looked stacked closed together with streets that look like narrow canyons. The colors are drab—gray, brown, and brick-colored. There are many small windows on each of the tall buildings. Newer buildings look clean and white and stand in contrast to the older buildings that have become dingy from the grime of the city. Along the water’s edge are lots of wharves and warehouses. The wharves jut out into the harbor and ships, ferries, and boats are docked all along the harbor’s edge. Carts, wagons, and horse-drawn carriages line the street along the wharves taking goods and people from the docks to the railroad stations or rooming houses. New York looks like a busy place with lots of hustle and bustle.

STATUE OF LIBERTY POSTCARD



IMMIGRATION ROLE-PLAY

Inspector 1: You are the inspector of the immigration cards. In an official voice, tell immigrants to line up, stay in line, be quiet, and have their immigration identification cards ready for inspection. Call out individual names to come forward for inspection. Call a few family members out of order so families are separated. Look at the immigration card to make sure it is filled out completely and with no errors. Quiz family members about their information.

Hurry them along, be brusque in your demeanor, and if someone asks you a question, respond that you do not understand their language or “misunderstand” what the immigrant has said and respond accordingly.

Props: List of characters’ names. You should look like you are in charge; wear clothing that looks like a uniform.

Inspector 2: You are the health inspector. Be stern and officious. Examine immigrants for favus (a fungal disease of the scalp) and head lice, both highly contagious. Ask immigrants to take off hats or head coverings. Look in their eyes, and ask immigrants to open their mouth and stick out their tongue. Ask them to take two right angle turns. (This action served to show imperfections in muscular coordination and posture). Ask immigrants to take a few steps forward—looking for problems with walking and balance. If available, use a stethoscope to check the heart (Do this on the student’s back). Ask immigrants to hold out their hands. Examine their fingernails for blueness—a sign of a bad heart.

Select two or three immigrants—the teacher can help you decide who should be “marked” for further examination. Using chalk, mark on the clothing one of the following symbols: C for conjunctivitis, Ct for trachoma, E for eyes, Ft for feet, G for goiter, H for heart, and Pg for pregnancy (one of the immigrants may have identified herself as pregnant). Tell those marked for further examination to step aside while others are told to proceed to the next station.

Once everyone has gone through inspection, take those marked to another area in the room and ask them more questions to determine if they have a health issue. Tell them they will have to be quarantined and be inspected further.

Note: Review with the teacher appropriate and inappropriate touching so that the role-play can be authentic but appropriate. Write on sleeves with the chalk.

Props: Dress like a doctor or nurse; stethoscope (even if only worn around the neck and not used in role-play). *Inspection Chart*, Teaching Master 5, chalk

IMMIGRATION ROLE-PLAY CONT.

Inspector 3: You are the registry clerk, and you decide if the person can enter the country. The Alien Contract Labor Law of 1885 stated that immigrants could not have a job waiting for them in the United States. When questioned, the immigrants must answer in such a way that they do not admit that they have a job, yet they cannot appear likely to become a ward of the state. Be stern in asking questions and challenge immigrant responses as though you might have to detain them. If you are not satisfied with their answer, tell them they will be detained for further questioning and ask them to wait to the side. Be sure to tell those who admit to a job in the United States to wait.

Questions for interview:

- How old are you?
- Where were you born?
- Are you wanted by the police in your country?
- What work skills do you have?
- Do you have a job to go to when you enter the United States?
- Can you read and write?
- Where will you live?

If an older immigrant, ask the following questions:

- Can your family support you?
- What evidence do you have that your family can support you?
- Where will you live?
- How will you help your family?

Props: You want to look official; wear clothing that looks like a uniform. Desk (for conducting your business)

Money Changer: You are the moneychanger. Ask immigrants to change their money for U.S. dollars. The teacher will provide currency exchange information. Be sure to “short change” some of the immigrants when making the money exchange. That is, give them less than the exchange rate for their currency.

Props: *Currency Exchange Information*, Teaching Master 2; U.S. “play” money—small bills; desk (for conducting your business)

Ticket Seller: You are the ticket seller. Ask immigrant families where they want to go. Will they travel by train or carriage to their new home? Use the *Train Fare Chart* to determine the cost of travel to the various destinations. In a couple of cases “short change” the immigrants on their money—give them less money than they should receive when they purchase their ticket. (The ferry was free from Ellis Island to Manhattan.)

Props: Teaching Master 5-4, *Train Tickets*, Teaching Master 5-5, *Train Fares Chart*, desk (for conducting your business)

INSPECTION CHART

C for conjunctivitis

(Contagious eye infection, redness)

Ct for trachoma

(Contagious inflammation of the mucous membrane of the eyeball and eyelids; can cause blindness)

E for eyes

(poor eyesight, walks carefully, squints, looks down, requires someone to help find his/her way)

Ft for feet

(malformed foot; difficulty walking; limping)

G for goiter

(enlargement of thyroid gland, large swelling in front of neck; lack of iodine)

H for heart

(poor breathing; moves slowly; blue fingernails —sign of poor circulation)

Pg for pregnancy

IMMIGRATION IDENTIFICATION CARDS

<p>_____ SURNAME</p> <p>_____ GIVEN NAME</p> <p>_____ COUNTRY OF BIRTH DATE OF BIRTH</p> <p>_____ NATIONALITY COLOR OF EYES</p> <p>_____ PORT OF ARRIVAL STEAMSHIP</p> <p>_____ DATE ADMITTED STATUS OF ADMISSION</p> <p>_____ IMMIGRANT'S SIGNATURE</p> <p>_____ ORIGINAL IMMIGRANT INSPECTOR</p>	<p>IMMIGRANT IDENTIFICATION CARD</p> <p>UNITED STATES</p> <p>DEPARTMENT OF LABOR</p> <p>PHOTO</p>
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<p>_____ SURNAME</p> <p>_____ GIVEN NAME</p> <p>_____ COUNTRY OF BIRTH DATE OF BIRTH</p> <p>_____ NATIONALITY COLOR OF EYES</p> <p>_____ PORT OF ARRIVAL STEAMSHIP</p> <p>_____ DATE ADMITTED STATUS OF ADMISSION</p> <p>_____ IMMIGRANT'S SIGNATURE</p> <p>_____ ORIGINAL IMMIGRANT INSPECTOR</p>	<p>IMMIGRANT IDENTIFICATION CARD</p> <p>UNITED STATES</p> <p>DEPARTMENT OF LABOR</p> <p>PHOTO</p>
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TRAIN FARES CHART

This data source will give students an *estimate* of fares in 1900. The Source of Train Fares is from Auburn, New York, located in central New York state to cities identified on the chart.

City / State	Fare	City / State	Fare
Albany, NY	\$3.48	Minneapolis, MN	\$28.00
Baltimore, MD	\$9.68	Newark, NJ	\$1.00
Binghamton, NY	\$2.92	New Orleans, LA	\$41.00
Boston, MA	\$7.98	Niagara Falls, NY	\$3.00
Buffalo, NY	\$2.96	North Lansing, MI	\$.80
Chicago, IL	\$16.90	Omaha, NE	\$29.65
Cincinnati, OH	\$15.15	Philadelphia, PA	\$9.08
Cleveland, OH	\$7.90	Pittsburgh, PA	\$1.00
Denver, CO	\$47.55	Providence, RI	\$8.14
Detroit, MI	\$9.84	Rochester, NY	\$1.54
Fair Haven, CT	\$.95	San Francisco, CA	\$89.40
Hartford, CT	\$6.34	Springfield, MA	\$5.82
Hoboken, NJ	\$6.58	St. Louis, MO	\$23.65
Ithaca, NY	\$1.22	St. Paul, MN	\$28.00
Kansas City, MO	\$29.40	Syracuse, NY	\$.52
Louisville, KY	\$18.65	Washington, DC	\$18.65
Milwaukee, WI	\$19.45	Yonkers, NY	\$6.12

TRAIN TICKETS

*** TRAIN TICKET ***

FROM: _____ TO: _____

DATE: _____ DEPARTURE TIME: _____

PASSENGER NAME: _____

AMOUNT: _____

*** TRAIN TICKET ***

FROM: _____ TO: _____

DATE: _____ DEPARTURE TIME: _____

PASSENGER NAME: _____

AMOUNT: _____

*** TRAIN TICKET ***

FROM: _____ TO: _____

DATE: _____ DEPARTURE TIME: _____

PASSENGER NAME: _____

AMOUNT: _____

Name _____ Date _____

SELF-ASSESSMENT: SOCIAL SKILLS

Social skills are an important part of belonging to a community and working together effectively. Use this chart to keep track of how well you work with others during this unit.

Episode: _____

Describe the group situation or event: _____

Criteria	I need to work on this.	I do this some of the time.	I do this most of the time.
I respectfully listened to others.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I contributed actively to the group.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I encouraged others to participate.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I suggested solutions to problems.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I did my fair share of work.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

One thing our group did well together:

One thing our group needs work on:

One thing I really did well:

One thing I could do better:



UNIT QUESTIONS FOR REVIEW

DISCUSSING COMING TO AMERICA

Lead a discussion that reinforces the concepts and generalizations taught throughout the unit. The following questions encourage a discussion of major concepts. Include questions about any problem-solving situations you've added to the unit.

- ❓ What were the “pushes” and “pulls” for immigrants coming to the United States?
- ❓ What were the most difficult challenges of such a move?
- ❓ What freedoms attracted immigrants to America?
- ❓ Why do people continue to want to immigrate to America?
- ❓ Are the freedoms that attracted people in the 1900s still relevant to immigrants today? Why or why not?
- ❓ What challenges do you think immigrants might experience today? How are these challenges similar or different from those of immigrants in the past?

REFLECTING ON COMING TO AMERICA

Students need time to reflect on their experiences and their progress through this unit. Have them respond to questions like these:

- ❓ What have I learned about the lives of immigrants traveling to the United States in the early 1900s?
- ❓ What is the most surprising thing I've learned?
- ❓ What was the best work I did in the unit? Why was it my best work?
- ❓ What work could I have done better? How could I have done it better?
- ❓ What did I like most about working with others? How will these skills help me in the future?



SYNTHESIS ACTIVITIES

The following synthesis activities offer your students the opportunity to demonstrate what they have learned in this unit. These activities are also a powerful assessment tool for you because they're multimodal. They allow for variances in students' strengths and weaknesses as learners. These activities also allow you to assess students on a variety of subjects and on a number of different levels.

1. PHOTO ESSAY OF IMMIGRATION

Activity

Find photographs from the newspaper, Internet, textbooks, or other resources of at least six immigrants who have come to the United States from six different places in the world. The photographs can be from any time period. Copy the photograph and then write a caption for each. Include in the caption the following information:

1. Homeland
2. Reasons for immigrating—the pushes and pulls
3. At least two challenges the person might face as a new immigrant

Include a summary paragraph responding to the following: If you were to meet these people what would you tell them about living in the United States?

Criteria for Assessment

Learning objectives are demonstrated if the assignment

- includes accurate information about the immigrants
- bases responses on learning from the *Coming to America Storypath*
- demonstrates understanding of the challenges of immigrating through summary paragraph
- demonstrates care in creating the photo essay—shows evidence of preplanning and editing

2. INTERVIEW A RECENT IMMIGRANT

Activity

With permission from your teacher and parents or guardians, interview a person who has immigrated to this country within the past ten years. Write six questions that demonstrate your understanding of the challenges of immigration. Interview the person and write responses to each of your questions. Write a summary statement about the interview experience.

Criteria for Assessment

Learning objectives are demonstrated if

- the questions clearly exhibit major understandings of immigration related to reasons people immigrate, the challenges faced, and the emotional responses to the experience

SYNTHESIS ACTIVITIES

- the answers from the interview reflect that the interviewee understood the questions
- the summary statement reveals insight into the challenges of immigration
- there is evidence of preplanning for the interview
- correct grammar and mechanics of English are used in the summary statement

3. “MY PORTFOLIO”

Activity

Assemble at least four work samples from your experience in the Storypath that represent ideas or skills learned. You may include postcards and anything else you think demonstrates your learning. For each item explain:

- why you selected the item
- what you learned from constructing the item
- how the item illustrates the events of immigration and addresses why people came to the United States

Criteria for Assessment

Learning objectives are demonstrated if the student

- explains what was learned from the items chosen and can accurately explain at least two events from the immigration experience
- communicates an understanding of the challenges of immigration and addresses why people wanted to immigrate and why the concepts of freedom, justice, equality, and rights of citizens attracted people to the United States
- includes reflections that are thoughtful, well organized, and clearly communicated
- employs correct grammar and mechanics of English

EXTENSIONS

ENHANCING THE DRAMATIC EXPERIENCE

Bobbie McKean, University of Arizona

EPISODE 1

Extend the drama exercise by asking all of the students in the family groups to role-play their characters, using the information they have created in the Storypath. Begin with a sculpting/tableaux exercise. It works like this: one family member stands outside the group and places the others into positions that form what would be the “family photograph,” leaving room for him/herself to join in. Coach the “sculptor” to consider the relationships between the family members. When the tableau is complete, “dynamize” the tableaux by asking each family member to think of one sentence to say in relation to the family. When the teacher touches that person in the picture, he/she states the sentence. Then ask the students to create one sentence that summarizes why they want to travel to America. Dynamize the tableau again, asking each family member to reveal his/her motivations for leaving.

After the tableau work, ask students to discuss what they learned about their own character and their family members. How did the tableau add to their understanding of their characters? Discuss as a class what each group learned about the other groups.

The sentences relayed and feelings experienced in the drama exercise will enhance the student introductions at the end of Episode 1.

EPISODE 3

Introducing the Episode

Narrative

After reading the narration through one time, create a large space for the “ship” and the “dock” either in your classroom or outside. Ask students in one family group to take a place “on board” near the railing. Ask another student to take on the character of someone the family is leaving and to stand on the “dock.” Using a ball of yarn, ask the students to act out the narration, moving as a group farther and farther away from the dock. *“As the ship pulls away from the dock, the ball of yarn is slowly unwinding. The wind catches and carries it aloft but both of us hold tightly to our end of the yarn. We want to keep the connection as long as possible. Too soon the ball of yarn is all unwound—we feel a tug on the yarn and watch the breeze take the yarn up into the air and then drift slowly down to the water. The link is broken...”* Encourage students to move slowly and take their time unwinding the ball of yarn. Discuss how acting the narration out helps us understand the emotions of both the people leaving and those who stay behind.

Creating role-plays

To extend the role-play exercise, ask the students in their family groups to set up their “place” in the ship. If space allows, students or the teacher create an outline of the below-deck area on the classroom floor, and all of the groups find their “place” within that area. Then the students act out a “day in the life” through pantomime—with the teacher guiding them through the day using the imagery and daily activities that were discussed in the narrative. The day might end with the sounds of music or with each traveler returning to their suitcase to review the treasures they are bringing with them to America.

After the role-play, discuss students’ experiences and feelings as they acted out the day.

Introducing the critical incident

Use drama to discuss and respond to the controversy. The teacher enters in-role as the ship’s captain and calls a meeting of the passengers to discuss the problem facing them. Encourage students to respond to the problem as their character. Suggest that they talk in smaller groups (either in the family groups or in random groups of travelers) to share what they have heard about the problem and to come up with possible solutions. After the small group discussions (students stay in-role in small groups), the whole group gathers again to share their ideas. Depending on the resolution reached, students can enact the agreed upon solution (playing music together, sharing provisions, making up a list of rules, etc.) as a whole group.

EPISODE 6

Planning and holding the reunion

Add to the reunion by dividing the class into two groups. One group is composed of members of the original family groups who took the journey to America. These students need to create their memories and perhaps any artifacts they might have kept from their journey. Students in the other group role-play historians who are writing oral histories of those who immigrated to America. These students can work together to create questions they would like to ask in order to write their oral histories. When the groups are ready, create pairs of students (one as the immigrant, one as the historian) to conduct an interview. After the interviews, gather the whole class together and ask each pair to share what they learned. Each pair can then work together to write up the oral histories of the immigrants.

ADAPTING FOR ANGEL ISLAND

The unit readily adapts to immigration through Angel Island in San Francisco. See notes in the sidebars for suggestions for adaptations and Content Slide Set 7.

Background Information

EPISODE 1

Students can create families that arrived through Angel Island. Angel Island Immigration Station opened in 1910; thus, your story would shift forward by a decade. While the preponderance of emigrants arrived from Asia, they also came from Europe traveling through the Panama Canal and around the Cape of Good Hope. Students' research would then shift to events in Asia in 1900–1910 when, like in Europe, people were experiencing difficulties. Economic hardships including crop failures, lack of opportunity for land and jobs, and political unrest; these circumstances were the primary reasons for people wanting to leave. There were also “pulls” as many Asians had emigrated earlier in the nineteenth century. Chinese workers came to the United State for the California Gold Rush and to build railroads. A large number of Japanese emigrants went to Hawaii to work on sugar cane plantations. Asians also found jobs in farming and fishing industries. While they experienced discrimination and were paid less than others, they were hard workers sought after by employers. As more and more Asian immigrated, however, discrimination increased resulting in laws that restricted immigration. Thus the motivations for coming to America were, like all immigrants, the opportunity for a better life.

As students create their characters, they can research the events in Asian countries that would “push” emigrants out of their homes in search of a better life. Have them consider the “pulls” to America as well, despite the discrimination and prejudice.

EPISODE 2

The Pacific Mail Steamship Company traveled between Hong Kong and San Francisco stopping at Yokohama, Japan, on its way. There was also a Shanghae Branch Line that traveled monthly between Yokohama, Japan, via Nagasaki, Japan, and Shanghae, China. One steamship, *China*, had two funnels and four masts. It accommodated 120 first-class passengers and 1,000 third-class passengers. (Source: <http://www.theshipslist.com/ships/descriptions/ShipsC.shtml>)

EPISODE 3

Circumstances were similar for third-class passengers aboard any ship so the narrative can be modified in Episode 3.

EPISODE 4

Arriving in San Francisco Bay provided emigrants a similar sense of excitement but without the iconic Statue of Liberty, the ornate arrival center on Ellis Island, or the dramatic view of the Manhattan skyline. San Francisco was much younger than New York City and set on surrounding hills. With the 1906 earthquake and fire, the city had been rebuilt, giving it a feeling of innovation.

EPISODE 5

The immigration process was similar to Ellis Island. However, with restrictions on numbers of immigrants, many Chinese immigrants were detained on Angel Island for long periods of time as they would undergo questioning to verify their legal status. “Island of Immortals: Chinese Immigrants and the Angel Island Immigration Station,” a historical essay on the web provides insights into the Chinese experience. Also see “Detained on Angel Island,” on the same website for additional information.

Unique to Angel Island is the poetry left by the Chinese detainees. The Chinese wrote poetry on the walls about homesickness, their voyage to America, and their feelings about how they were being treated. Many immigrants were deported back to China.

Here is an example of one poem.

*Barred from landing, I really am to be pitied.
My heart trembles at being deported back to China.
I cannot face the elders east of the river.
I came to seek wealth but instead reaped poverty.*

Source: Lai, Him Mark, Genny Lim and Judy Yung. (1980) *Island: Poetry and History of Chinese Immigrants on Angel Island 1910–1940*. (San Francisco: HOC DOI, p. 126)

This book contains both a history and the poems from Angel Island. As an extension activity, have students read some of these poems and then write their own poetry, imagining their character’s response to being detained.

EPISODE 6

The reunion can follow similarly to the Ellis Island reunion. However, the prejudice and discrimination would be a major feature of most Asians’ experiences in settling in the United States. Also, include the various exclusion laws enacted since the arrival.

OBJECTIVES OVERVIEW

Program Performance Standards	Unit Objectives	Episode 1	Episode 2	Episode 3	Episode 4	Episode 5	Episode 6	Synthesis 1	Synthesis 2	Synthesis 3
Culture/Social Interaction										
Identify ways different societies and cultures address similar human needs and concerns.								•		•
Cite ways in which language, stories, music, and artistic creations express culture and influence behavior.	Identify ways language, stories, and music reflects one's culture.			•						
	Cite ways in which language, stories, music, and artistic creations express culture and events in the 1920s.						•			
	Identify the activities that people engage in to celebrate and commemorate events of a reunion. Identify ways people adapted to their new homeland.						•			
Demonstrate understanding of how people interact with their physical environment and social conditions.	Demonstrate how setting influences people and family circumstances by creating characters that are appropriate to a time and place.	•						•	•	•
	Demonstrate an understanding of how people interact with their physical environment and social conditions aboard a steamship in the early 1900s.		•							
	Identify ways different groups respond to similar human needs and concerns. Identify ways in which different groups of people interact with their environment and social conditions aboard ship.			•						
	Demonstrate understanding of how people interact with their physical environment and social conditions as they experience the immigration process.					•				
History										
Identify examples of change and cause-and-effect relationships.	Identify how different regions of Europe created a desire for people to immigrate to the United States. Identify how the circumstances in Europe in the early 1900s could have motivated families to emigrate from their homelands.	•						•	•	•
	Identify how settling in a new place shaped the new immigrants.						•			
Cite examples of how people in different times and places view the world.	Identify how one's culture and life experiences shape one's view.			•					•	•
	Identify ways in which families responded to the immigration process.				•					
	Explain how the immigration process affected different families.				•					
Global Studies										
Give examples of conflict, cooperation, and interdependence among individuals, groups, and nations.	Demonstrate how global events led to emigration.	•						•	•	•
	Respond to conflicts that arise from different cultural experiences.			•						
	Identify how emigrants responded to New York Harbor—city skyline, Statue of Liberty, and Ellis Island—and the importance of these places to the immigration experience.				•					

Program Performance Standards	Unit Objectives	Episode 1	Episode 2	Episode 3	Episode 4	Episode 5	Episode 6	Synthesis 1	Synthesis 2	Synthesis 3
Civic Competence										
Identify examples of freedoms, rights, and responsibilities of citizens.	Identify examples of freedoms, rights, and responsibilities for people living in a community.			●				●	●	●
	Identify the freedoms families were seeking by coming to America.					●				
	Explain how the freedoms, rights, and responsibilities of living in the United States shaped the new immigrants.						●			
Identify and practice selected forms of civic discussion and participation.	Participate in civic discussion.			●						
	Explain how actions people take can reflect their values and beliefs.			●						
Social Skills										
Organize, plan, make decisions, and take action in group settings.	Organize, plan, and make decisions while determining the characteristics of family members.	●								
	Plan and make decisions in a group setting.		●	●	●					
	Plan and make decisions about the construction of the friezes.		●		●					
	Plan and make decisions to successfully complete the immigration process.					●				
	Organize, plan and make final decisions for the reunion.						●			
Persuade, compromise, debate, and negotiate in the resolution of conflicts and problems.	Work with others to resolve a conflict.			●						
Work with others to decide on an appropriate course of action.	Work with peers to create the settings.				●					
	Work with groups to decide how to respond to immigration questions.					●				
	Work together to successfully participate in the reunion.						●			

OBJECTIVES OVERVIEW

Program Performance Standards	Unit Objectives	Episode 1	Episode 2	Episode 3	Episode 4	Episode 5	Episode 6	Synthesis 1	Synthesis 2	Synthesis 3
Critical Thinking Skills										
Organize ideas in new ways.	Organize ideas from group work and apply those ideas to the creation of an emigrant family.	●						●	●	
	Use information about steamships and travel in the early 1900s to organize information in new ways.		●							
	Organize ideas from readings, class discussion, and observation in new ways, then apply those ideas to a discussion of the conflict aboard ship and possible resolutions.			●						
	Organize ideas from small group discussion and observation in new ways and apply those ideas to creating the frieze.				●					
	Organize ideas from class discussion and observation in new ways and apply those ideas to discussing how to respond to the immigration process.					●				
Use criteria to make judgments through such processes as appraising ideas, considering points of view, and evaluating statements or positions on issues.	Consider points of view in resolving problems			●					●	●
Define issues or problems and consider alternatives. Then make a decision based on evaluation of alternatives.	Define the problems related to conflicts aboard ship, consider alternatives, and make a decision based on the evaluation of the alternatives.			●						
Reading Processes										
Key ideas and details: Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.	Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.	●						●		
	Define the issues related to the immigration process, consider alternatives, and make a decision based on the evaluation of the alternatives.					●				
Key ideas and details: Analyze the interactions between individuals, events, and ideas in a text (e.g., how ideas influence individuals or events, or how individuals influence ideas or events).	Read and analyze texts to comprehend information related to immigration.	●						●		
	Use information about steamships and travel in the early 1900s to organize information in new ways.		●							
	Key ideas and supporting details: Students read to determine main ideas and cite specific evidence to support conclusions.						●			
Craft and structure: Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of specific word choice on meaning and tone.	Determine the meaning of words and phrases as they are used in the text.	●						●		
	Interpret words and phrases in texts to understand point of view and time and place related to life aboard ship.			●						
	Students make logical inferences about immigrant experiences.						●			

Program Performance Standards	Unit Objectives	Episode 1	Episode 2	Episode 3	Episode 4	Episode 5	Episode 6	Synthesis 1	Synthesis 2	Synthesis 3
Writing Processes										
Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.	Write explanatory texts to examine a topic and convey ideas, concepts, and information.		●					●	●	●
	Write explanatory texts to examine and convey information about life aboard ship.			●						
	Write explanatory texts to examine the arrival in America.				●					
	Write informative text to convey information using well-chosen details and well-structured event sequences.					●				
Write narratives to develop real or imagined experiences or events using effective techniques, relevant descriptive details, and well-structured sequences.	Write narratives to develop real or imagined experiences on immigration.	●								
Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.	Write using the postcard format to an appropriate audience.		●		●			●	●	●
	Write using the letter format to an appropriate audience.					●				
Conduct short research projects to answer a question, drawing on several sources and generating additional related, focused questions for further research and investigation.	Research to develop the narrative.	●						●	●	
	Research to write about the voyage.		●							
	Research to write about the life aboard ship.			●						
	Research to write about the arrival.				●					
Speaking/Listening Processes										
Integrate and evaluate information presented in diverse media and formats, including visual, quantitative, and oral.	Interpret information about a time and place to visualize the setting.		●						●	
	Interpret information through role-play to explain pertinent information related to controversies.			●						
	Engage effectively in role-play to demonstrate an understanding of the immigration process.					●				
	Acknowledge new information in the role-play and respond appropriately.					●				
	Engage effectively in role-play to demonstrate an understanding of the events of the unit						●			
Present information, findings, and support evidence such that listeners can follow the line of reasoning.	Present characters to the class.	●								
Prepare for and participate effectively in a range of conversations and collaborations.	Listen actively and take notes during oral presentations.	●							●	
	Pose and respond to specific questions explicitly drawing on the narrative; elaborate and provide details related to life aboard ship; and use evidence from the narrative to support statements about ship life.			●						
	Acknowledge new information in the role-play and respond appropriately.						●			

HOW TO CONDUCT READING MINI-LESSONS

The Reading Tips chart on the CD provides a quick reminder for students to use as they work with the slides. These Reading Tips cover strategies that are especially effective for reading and understanding nonfiction texts:

- Identifying main ideas and supporting details
- Comparing and contrasting
- Making connections
- Making inferences
- Scanning for specific information
- Understanding visuals

You can use the Reading Tips as the basis for mini-lessons.

The unit assumes that these strategies have been taught and practiced in other classroom contexts and that the purpose of the Storypath mini-lesson is to provide a quick review. You will decide which reading strategies are most applicable for each reading task within the unit. In addition, the discussion questions in the Content Slide Sets suggest applicable strategies that the students will need to use on their own.

READING MINI-LESSON FRAMEWORK

1. Describe the strategy, explaining when and why readers use it. Your students may need some help in understanding the reading strategy and knowing when it might be useful. Use the Reading Tips chart for information on explaining the strategy and helping students understand when and why readers use it.

2. Model the steps as you “think aloud” with a sample text. Demonstrate how you would use each strategy, using text from or similar to text in the Storypath unit. First, read some of the text aloud and then talk about what happens in your head as you use the strategy. This modeling makes the hidden reading processes become more visible and concrete for developing readers. Language that will help you includes the following:

- “I think about what I already know...”
- “When I look for the main idea, I ...”
- “Here is a clue that will help me ...”
- “That makes me think ...”

3. Guide students to apply these steps as they read during the unit. Support students as they apply the various reading strategies in the Storypath unit and begin to use the strategies independently. For example, after you model your own thinking, ask students to try out the strategy with your guidance before asking them to apply it on their own. This will help you determine which students understand the strategy and which students need more help.

4. Assess students’ progress. Students’ independent use of the various reading strategies will give you valuable opportunities to assess their growing proficiency with the strategy, as well as their understanding of social studies content.

ADDITIONAL RESOURCES

REFERENCES

Picture Books

Bierman, Carol. *Journey to Ellis Island: How My Father Came to America*. Toronto: Madison Press Books, 1998.

An account of the ocean voyage and arrival at Ellis Island of eleven-year-old Julius Weinstein who, along with his mother and younger sister, emigrated from Russia in 1922.

Peacock, Louise. *At Ellis Island: A History in Many Voices*. New York: Simon & Schuster Children's Publishing Division, 2007. The experiences of people coming to the United States from many different lands are conveyed in the words of a contemporary historian.

Woodruff, Elvira. *The Memory Coat*. New York: Scholastic Press, 1999. In the early 1900s, two cousins leave their Russian shtetl with the rest of their family to come to America hopeful that they will all pass the dreaded inspection at Ellis Island.

Other Books

Bial, Raymond. *Tenement: Immigrant Life on the Lower East Side*. New York: Houghton Mifflin Company, 2002. Provides information on life in the tenements during the early 1900s, including many photographs.

Cavan, Seamus. *Coming to America: The Irish-American Experience*. Brookfield, CT: The Millbrook Press, 1993. Provides a historical perspective on both sides of the Atlantic Ocean of the Irish experience.

Coan, Peter Morton. *Ellis Island Interviews: In their Own Words*. New York: Checkmark Books, 1997. First-person accounts of immigration experiences from European immigrants and Ellis Island employees.

Cohen, Barbara. *Gooseberries to Oranges*. New York: Lothrop, Lee & Shepard Books, 1982. A true story of a girl from Eastern Europe who immigrates to New York. A good story to read while students are creating their own Storypath.

Hesse, Karen. *Letters from Rifka*. New York: Henry Holt and Company, 1992. Tells the experience of Rifka, a Jewish Russian emigrant who flees with her family to travel to New York. This moving story is based on experiences of the author's aunt.

Katz, William Loren. *The Great Migrations: 1880s–1912*. Austin, TX: Raintree Steck-Vaughn Publishers,

1993. Provides a brief history of various ethnic groups' immigration experiences both in their countries of origin and when arriving in the United States. Excellent resource for Episode 1.

Kroll, Steven. *Ellis Island: Doorway to Freedom*. New York: Holiday House, 1995. Provides a brief history of Ellis Island, including a great deal of factual information. Illustrated with pen and ink drawings and watercolors based on historical photographs.

Lawlor, Veronica. *I Was Dreaming to Come to America*. New York: Viking, 1995. This book provides first-person accounts of immigration experiences through short quotes.

Mayerson, Evelyn Wilde. *The Cat Who Escaped from Steerage*. New York: Charles Scribner's Sons, 1990. Tells the story of a Polish family immigrating to America. A stray cat is brought aboard and then escapes from a basket. The children search the ship for the cat.

Nixon, Joan Lowery. *Land of Promise*, New York: Bantam, 1993; *Land of Hope*, New York: Bantam, 1992; and *Land of Dreams*, New York: Delacorte Press, 1994. These stories tell about three young women immigrating to America: one from Sweden, one from Ireland, and one from Russia respectively. All three of the main characters are mentioned in each of the books and each has a uniquely different experience, so these books are interesting to read as a trilogy.

Shapiro, M.J. *The Story of the Statue of Liberty and Ellis Island*. New York: Vintage Books, 1986. An excellent resource for classroom use with first-person descriptions of Ellis Island, the Statue of Liberty, and the immigration experience. There are many drawings and photographs throughout the book.

Sonder, Ben. *The Tenement Writer: An Immigrant's Story*. New York: Steck-Vaughn Co., 1993. Follows a young Jewish immigrant from Poland as she struggles to build a new life in America and fulfill her dreams of becoming a writer.

Stein, R. Conrad. *Ellis Island*. Chicago: Children's Press, 1992. Provides an overview of Ellis Island, including many photographs of immigrants and the facilities. A brief history of people's reasons and motivations for immigrating to America is included.

REFERENCES FOR THE 1920s

America's Century: Year by Year from 1900 to 2000. New York: Dorling Kindersley, 2000. Excellent resource; provides overview of major events of each year written as newspaper articles.

Chronicle of America. New York: Dorling Kindersley, 1993, 1995, 1997. Excellent resource like the text above; provides overview of major events of each year written as newspaper articles.

Katz, William Loren. *A History of Multicultural America: The New Freedom to the New Deal, 1913–1939.* Austin, TX: Steck-Vaughn Company, 1993. Chapter 1 provides a good overview of life for the new immigrants in the United States.

Pietrusza, David. *The Roaring Twenties.* San Diego: Lucent Books, Inc., 1998. Focuses on the national events of the decade.

Any U.S. history textbook will work well for the concluding Episode.

WEBSITES

Ellis Island: <http://www.ellisland.org/default.asp>

Lower East Side Tenement Museum: <http://www.tenement.org/>

VIDEO

America 1900: The American Experience, PBS Home Video, 1998 (180 min.). *The American Experience* examines the pivotal year: 1900. Following a range of characters, from famous public figures to ordinary citizens, this program chronicles a year in the life of the nation by examining the forces of change that would ultimately shape the coming century. The video is best used in segments to build context for the Storypath.

PASSPORT

Directions:

1. Cut out passport pages.
2. Insert pages inside passport cover and staple in center.
3. Fill in the information.
4. Create a passport photo.
5. Add your signature below the photo.

	<p>Country of Origin</p> <hr style="width: 80%; margin: 10px auto;"/>
--	--

<hr style="border: 0; border-top: 1px solid black; margin-bottom: 5px;"/> <p>Last Name</p> <hr style="border: 0; border-top: 1px solid black; margin-bottom: 5px;"/> <p>First Name</p> <hr style="border: 0; border-top: 1px solid black; margin-bottom: 5px;"/> <p>_____ Male _____ Female</p> <p>Age</p> <hr style="border: 0; border-top: 1px solid black; margin-bottom: 5px;"/> <p>Place of birth</p> <hr style="border: 0; border-top: 1px solid black; margin-bottom: 5px;"/> <p>Occupation</p>	<div style="border: 1px solid black; height: 150px; margin: 10px auto; width: 80%; text-align: center; line-height: 150px;"> <p>(place photo here)</p> </div> <hr style="border: 0; border-top: 1px solid black; margin-top: 10px;"/> <p>Signature</p>
---	--

CURRENCY EXCHANGE INFORMATION

Country	Name of Currency	Amount (Year information available)
United Kingdom (England, Scotland, Wales, Ireland)	British Pound	.21 (1900) = \$1.00
Denmark	Krones	3.74 (1913) = \$1.00
Finland	Old Markkaa	60.39 (1921) = \$1.00
Norway	Kroner	3.86 (1915) = \$1.00
Sweden	Kronor	3.46 (1916) = \$1.00
Belgium	Franc	5.22 (1913) = \$1.00
Netherlands	Guilder	2.49 (1913) = \$1.00
Austria	Kronen	4.96 (1913) = \$1.00
France	Old Francs	5.18 (1913) = \$1.00
Germany	Mark	4.20 (1913) = \$1.00
Switzerland	Franc	5.20 (1913) = \$1.00
Greece	Old Drachmas	5.24 (1915) = \$1.00
Italy	Lire	5.26 (1913) = \$1.00
Portugal	Escudo	1.46 (1916) = \$1.00
Spain	Pesta	5.00 (1916) = \$1.00
Russia (Soviet Union) No information available		

Notes: Poland was part of Germany and Russia. Hungary and Czechoslovakia were part of Austria.

Source: The source for the European exchange-rate series is Lawrence H. Officer, "Exchange Rates," in Susan B. Carter, Scott S. Gartner, Michael Haines, Alan Olmstead, Richard Sutch, and Gavin Wright, eds., *Historical Statistics of the United States*, Millennial Edition, vol. 5 (New York: Cambridge University Press, 2006).

STEAMSHIP POSTCARD



THE NEW YORK HARBOR

The Statue of Liberty We are all on deck as our ship travels into New York Harbor. Children sit on the shoulders of their fathers or older brothers to get a glimpse of the Statue of Liberty. Soon the Statue comes into sight and a cheer goes up. Viewing the Statue is overpowering. It is a symbol of freedom, liberty, and new beginnings. The Statue is on a small island and our ship passes close to it as we make our way to Ellis Island. The Statue rests on a granite-faced pedestal. Below the pedestal are two squares, one larger than the other. These two squares sit on a 10-pointed star that was once a fort. The statue is a proud woman who represents liberty. She is draped in a graceful robe. In her uplifted right hand she holds a glowing torch. On her head is a crown with seven spikes that stand for the light of liberty shining on the seven seas and seven continents. In her left arm she holds a tablet with the date of the Declaration of Independence. A chain that represents tyranny (unjust rule) lies broken at her feet. The Statue is made of copper. Over time the copper has oxidized in the salt air, changing the copper color to a light green. The pedestal, including the two squares, stands 154 feet tall. The Statue rises another 151 feet, one inch from its feet to the top of the torch.

Ellis Island As the ship comes into the harbor and heads to Ellis Island, I can see the building where we will disembark. The building sits on a small island and the ferry can dock at the island and unload its passengers. The building is very ornate. It is made from red brick with white brick outlining the windows and corners of the building. There is a big rectangular building in the center with towers at each corner. Three big windows fill up the side of the building; they are shaped in upside-down “U”s. At each end of the large rectangular building are two smaller rectangular buildings two stories high. There are two kinds of windows on these buildings—upside-down “U”s—five on each building. Sitting above the upside-down “U” windows are square windows. All of the windows are outlined in white bricks. The tops of the towers look like someone cut balls in half and set half a ball on top of each tower. Out of each ball rises a spire. A covered walkway leads up to the entrance of the building. A flagpole stands to the right of the building, and flying from that flagpole is a United States flag—13 stripes and 35 stars, with the stars organized in five rows.

The Manhattan Skyline From the ship we can see New York City’s Manhattan Island. There are lots of tall buildings. From a distance they looked stacked closed together with streets that look like narrow canyons. The colors are drab—gray, brown, and brick-colored. There are many small windows on each of the tall buildings. Newer buildings look clean and white and stand in contrast to the older buildings that have become dingy from the grime of the city. Along the water’s edge are lots of wharves and warehouses. The wharves jut out into the harbor and ships, ferries, and boats are docked all along the harbor’s edge. Carts, wagons, and horse-drawn carriages line the street along the wharves taking goods and people from the docks to the railroad stations or rooming houses. New York looks like a busy place with lots of hustle and bustle.

STATUE OF LIBERTY POSTCARD



IMMIGRATION ROLE-PLAY

Inspector 1: You are the inspector of the immigration cards. In an official voice, tell immigrants to line up, stay in line, be quiet, and have their immigration identification cards ready for inspection. Call out individual names to come forward for inspection. Call a few family members out of order so families are separated. Look at the immigration card to make sure it is filled out completely and with no errors. Quiz family members about their information.

Hurry them along, be brusque in your demeanor, and if someone asks you a question, respond that you do not understand their language or “misunderstand” what the immigrant has said and respond accordingly.

Props: List of characters’ names. You should look like you are in charge; wear clothing that looks like a uniform.

Inspector 2: You are the health inspector. Be stern and officious. Examine immigrants for favus (a fungal disease of the scalp) and head lice, both highly contagious. Ask immigrants to take off hats or head coverings. Look in their eyes, and ask immigrants to open their mouth and stick out their tongue. Ask them to take two right angle turns. (This action served to show imperfections in muscular coordination and posture). Ask immigrants to take a few steps forward—looking for problems with walking and balance. If available, use a stethoscope to check the heart (Do this on the student’s back). Ask immigrants to hold out their hands. Examine their fingernails for blueness—a sign of a bad heart.

Select two or three immigrants—the teacher can help you decide who should be “marked” for further examination. Using chalk, mark on the clothing one of the following symbols: C for conjunctivitis, Ct for trachoma, E for eyes, Ft for feet, G for goiter, H for heart, and Pg for pregnancy (one of the immigrants may have identified herself as pregnant). Tell those marked for further examination to step aside while others are told to proceed to the next station.

Once everyone has gone through inspection, take those marked to another area in the room and ask them more questions to determine if they have a health issue. Tell them they will have to be quarantined and be inspected further.

Note: Review with the teacher appropriate and inappropriate touching so that the role-play can be authentic but appropriate. Write on sleeves with the chalk.

Props: Dress like a doctor or nurse; stethoscope (even if only worn around the neck and not used in role-play). *Inspection Chart*, Teaching Master 5, chalk

IMMIGRATION ROLE-PLAY CONT.

Inspector 3: You are the registry clerk, and you decide if the person can enter the country. The Alien Contract Labor Law of 1885 stated that immigrants could not have a job waiting for them in the United States. When questioned, the immigrants must answer in such a way that they do not admit that they have a job, yet they cannot appear likely to become a ward of the state. Be stern in asking questions and challenge immigrant responses as though you might have to detain them. If you are not satisfied with their answer, tell them they will be detained for further questioning and ask them to wait to the side. Be sure to tell those who admit to a job in the United States to wait.

Questions for interview:

- How old are you?
- Where were you born?
- Are you wanted by the police in your country?
- What work skills do you have?
- Do you have a job to go to when you enter the United States?
- Can you read and write?
- Where will you live?

If an older immigrant, ask the following questions:

- Can your family support you?
- What evidence do you have that your family can support you?
- Where will you live?
- How will you help your family?

Props: You want to look official; wear clothing that looks like a uniform. Desk (for conducting your business)

Money Changer: You are the moneychanger. Ask immigrants to change their money for U.S. dollars. The teacher will provide currency exchange information. Be sure to “short change” some of the immigrants when making the money exchange. That is, give them less than the exchange rate for their currency.

Props: *Currency Exchange Information*, Teaching Master 2; U.S. “play” money—small bills; desk (for conducting your business)

Ticket Seller: You are the ticket seller. Ask immigrant families where they want to go. Will they travel by train or carriage to their new home? Use the *Train Fare Chart* to determine the cost of travel to the various destinations. In a couple of cases “short change” the immigrants on their money—give them less money than they should receive when they purchase their ticket. (The ferry was free from Ellis Island to Manhattan.)

Props: Teaching Master 5-4, *Train Tickets*, Teaching Master 5-5, *Train Fares Chart*, desk (for conducting your business)

INSPECTION CHART

C for conjunctivitis

(Contagious eye infection, redness)

Ct for trachoma

(Contagious inflammation of the mucous membrane of the eyeball and eyelids; can cause blindness)

E for eyes

(poor eyesight, walks carefully, squints, looks down, requires someone to help find his/her way)

Ft for feet

(malformed foot; difficulty walking; limping)

G for goiter

(enlargement of thyroid gland, large swelling in front of neck; lack of iodine)

H for heart

(poor breathing; moves slowly; blue fingernails —sign of poor circulation)

Pg for pregnancy

IMMIGRATION IDENTIFICATION CARDS

<p>_____ SURNAME</p> <p>_____ GIVEN NAME</p> <p>_____ COUNTRY OF BIRTH DATE OF BIRTH</p> <p>_____ NATIONALITY COLOR OF EYES</p> <p>_____ PORT OF ARRIVAL STEAMSHIP</p> <p>_____ DATE ADMITTED STATUS OF ADMISSION</p> <p>_____ IMMIGRANT'S SIGNATURE</p> <p>_____ ORIGINAL IMMIGRANT INSPECTOR</p>	<p>IMMIGRANT IDENTIFICATION CARD</p> <p>UNITED STATES</p> <p>DEPARTMENT OF LABOR</p> <p>PHOTO</p>
--	--

<p>_____ SURNAME</p> <p>_____ GIVEN NAME</p> <p>_____ COUNTRY OF BIRTH DATE OF BIRTH</p> <p>_____ NATIONALITY COLOR OF EYES</p> <p>_____ PORT OF ARRIVAL STEAMSHIP</p> <p>_____ DATE ADMITTED STATUS OF ADMISSION</p> <p>_____ IMMIGRANT'S SIGNATURE</p> <p>_____ ORIGINAL IMMIGRANT INSPECTOR</p>	<p>IMMIGRANT IDENTIFICATION CARD</p> <p>UNITED STATES</p> <p>DEPARTMENT OF LABOR</p> <p>PHOTO</p>
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TRAIN FARES CHART

This data source will give students an *estimate* of fares in 1900. The Source of Train Fares is from Auburn, New York, located in central New York state to cities identified on the chart.

City / State	Fare	City / State	Fare
Albany, NY	\$3.48	Minneapolis, MN	\$28.00
Baltimore, MD	\$9.68	Newark, NJ	\$1.00
Binghamton, NY	\$2.92	New Orleans, LA	\$41.00
Boston, MA	\$7.98	Niagara Falls, NY	\$3.00
Buffalo, NY	\$2.96	North Lansing, MI	\$.80
Chicago, IL	\$16.90	Omaha, NE	\$29.65
Cincinnati, OH	\$15.15	Philadelphia, PA	\$9.08
Cleveland, OH	\$7.90	Pittsburgh, PA	\$1.00
Denver, CO	\$47.55	Providence, RI	\$8.14
Detroit, MI	\$9.84	Rochester, NY	\$1.54
Fair Haven, CT	\$.95	San Francisco, CA	\$89.40
Hartford, CT	\$6.34	Springfield, MA	\$5.82
Hoboken, NJ	\$6.58	St. Louis, MO	\$23.65
Ithaca, NY	\$1.22	St. Paul, MN	\$28.00
Kansas City, MO	\$29.40	Syracuse, NY	\$.52
Louisville, KY	\$18.65	Washington, DC	\$18.65
Milwaukee, WI	\$19.45	Yonkers, NY	\$6.12

TRAIN TICKETS

*** TRAIN TICKET ***

FROM: _____ TO: _____

DATE: _____ DEPARTURE TIME: _____

PASSENGER NAME: _____

AMOUNT: _____

*** TRAIN TICKET ***

FROM: _____ TO: _____

DATE: _____ DEPARTURE TIME: _____

PASSENGER NAME: _____

AMOUNT: _____

*** TRAIN TICKET ***

FROM: _____ TO: _____

DATE: _____ DEPARTURE TIME: _____

PASSENGER NAME: _____

AMOUNT: _____

Name _____ Date _____

SELF-ASSESSMENT: SOCIAL SKILLS

Social skills are an important part of belonging to a community and working together effectively. Use this chart to keep track of how well you work with others during this unit.

Episode: _____

Describe the group situation or event: _____

Criteria	I need to work on this.	I do this some of the time.	I do this most of the time.
I respectfully listened to others.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I contributed actively to the group.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I encouraged others to participate.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I suggested solutions to problems.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I did my fair share of work.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

One thing our group did well together:

One thing our group needs work on:

One thing I really did well:

One thing I could do better:

Name: _____

Coming to America

Immigration, 1880–1920



Author: Margit E. McGuire, Ph.D., Professor of Teacher Education, Seattle University

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Coming to America

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READ FOR INFORMATION

Read the following stories. The stories are told in English but remember the storytellers are just learning English.

Underline the evidence that answers the question:	Why do you think the storytellers wanted to come to the United States? (making inferences)
<p>Carla Martinelli—Italy</p> <p><i>Pietragalla was a small village. My parents and grandparents all grew up in this village. There was nothing there. Just a church. I used to sing in the church. I was practically living in the church. We go to church all the time, very religious...very poor. Not much people in the village. The young people wouldn't stay there. People, they go to the other towns to work, or they farmed vegetables, olives....They grew for their families, not to sell.</i></p> <p><i>...I went to school....I didn't like school. We had a little store, and I worked with my mamma mia in the store. We all did. My five sisters and my brother... I used to go to the fountain in the village and wash clothes. Beating the clothes with a stone and the water. All the villagers did this. People carried fresh water in jugs on their head.</i></p> <p><i>...When I was sixteen, I was supposed to marry a man in Italy, but I didn't want him. My mamma tell me, "Either you marry this guy or you go to America." But I told her, "I don't like him." She say, "Then you go to America." (p. 63)</i></p> <p>Cara Weichel—Austria</p> <p><i>We were very poor. The whole town was poor. There was no industry. The people were farmers. It was a Catholic town. But we were not religious....And although we were farmers, we had no animals because we couldn't afford to feed them. The women would work in the field and dig potatoes, different things, they would plant. My mother too. She was tall and thin and very smart, and on days when she</i></p>	



READ FOR INFORMATION

Underline the evidence that answers the question:	Notes continued
<p><i>didn't work in the fields, she worked as a cashier in a grocery store owned by the mayor of the town. She washed our clothes with water from a well she got with a bucket.</i></p> <p><i>....I remember the day the ticket for passage came [from my father in America]. It was fall, very cold, and my brother, my mother, and I were working the fields.... And the mailman came, and he's waving this thing because we were far back in the fields. We all ran to see what it was. My mother was so excited. It was the ticket from my father.</i></p> <p><i>But I couldn't go because I had eczema all over my forehead.... And, so... they left me there. My mother took my little sister who was now about four years old, and my younger brother who was nine. So she got a carriage—a horse and buggy, and they drove off. I remember running after that carriage screaming and screaming.</i></p> <p><i>My heart was broken. There they were going to America and they left me there with my aunt.... Finally, the mayor saved me. He had gotten letters from my parents, and he went over to my aunt and said, "Now get her ready. She's going to go to America." (pp. 216–217)</i></p> <p>Walter Lindstrom—Sweden</p> <p><i>I remember the day I left home. Mother had prepared some home-baked beans and salt pork. She was very quiet when I left. Maybe she cried later. Father went with me to the railroad station. He looked pretty sad, and I saw tears in his eyes as he wished me well.</i></p> <p><i>....[T]he big ship came and I walked on board. I had a suitcase and a trunk in the hold and I also had the tickets, besides thirty-five dollars. By and by the ship lifted anchor, and we left—left the harbor of Gothenburg, heading out west to a stormy sea. I was on my way to a faraway country, to strange people who spoke a language I did not know. I stood on the steerage deck, silently looking back at the coast of my native land. (p. 85)</i></p>	

Source: Coan, Peter Morton, *Ellis Island Interviews: In Their Own Words* (New York: Checkmark Books, 1997).



DATE _____

FAMILY INTERVIEW

Name: _____ Date: _____

Many families have immigration experiences. What about your family? Sometimes people move within a country or a state, an experience that can be similar to that of immigration. Find someone in your family to interview who can share an experience of immigration or knows what it is like to move from one place to another within the United States.

Name of family member interviewed: _____

1. Why did you decide to move? _____

2. Where did you emigrate from? _____

3. Where did you immigrate to? _____

4. What kind of transportation did you use? _____

5. How long ago did you emigrate? _____

6. What were some challenges of moving from one place to another?

7. Can you tell an interesting story about your move?



FAMILY INFORMATION

Step 1: List the name, age, and occupation or special skill for each family member.

Name	Age	Occupation

Step 2: Create background information for your family.

In what European country do you live? _____

Research your country to find out why your family might have made the decision to leave. See Content Slide Set 1 as a starting point.

What are the “pushes” (to leave your country) and “pulls” to come to the United States?

Pushes	Pulls

Does everyone in your family want to emigrate? Is anyone reluctant to leave?

Explain. _____

Step 3: Give your family a “personality.”

What leisure activities do you enjoy as a family? _____

What is a favorite food from your home country? _____

What is a precious item that is important to your family that you will take with you to America?



DATE _____

FAMILY INFORMATION CONT.

How will you transport the item on ship and to your new home? _____

What interesting anecdote involves the entire family? _____

How much money will you take with you? _____

(Steamship costs: Estimate \$40.00 for an adult, \$20.00 for a child between 5 and 12 years old, \$15 for 1–5-year-olds. Remember you will also need money once you arrive.)

What is the currency of your home country? _____

Where will you live in America? _____

Why do you think this place is a good choice? _____

Step 4: Assess your group work.

Did everyone get a chance to offer ideas? Why or why not? _____

How did you work together to resolve disagreements? _____

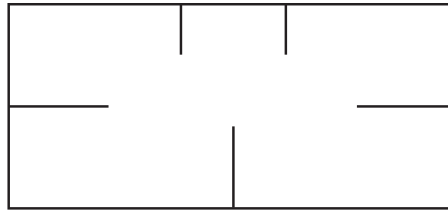
Group Member Names: _____



MAKE A THREE-DIMENSIONAL CHARACTER

1. Cut the aluminum foil.

- ☐ Take a sheet of heavy-duty aluminum foil approximately 2½ feet long and fold in half lengthwise.
- ☐ Halfway down on each side edge of folded foil, cut 6-inch slits toward the center of the sheet.
- ☐ At the bottom edge at the middle of the folded sheet, cut 6 inches toward the center.
- ☐ At the top where the sheet has been folded measure 7½ inches in from each side. Cut slits 2 inches long toward the center.
(Be careful not to cut yourself on the edge of the foil, it is sharp!)



Making the Three-Dimensional Character

2. Make the body shape.

- ☐ From the top folded edge on each side roll down the foil to form the arms.
- ☐ At the side roll the foil toward the center to form the legs.
- ☐ Gently crumple the foil to get the desired shape of the body.
- ☐ Shape the top of the foil into a head shape.

3. Cover the body shape with masking tape.

Wrap masking tape around the arms, legs, head, and torso shaping the body as you wrap the tape. Use enough tape so that the body shape will hold its form.

4. Make clothing authentic to 1900.

Use fabric scraps to make clothing. Glue or tape clothing onto the body. Attach buttons, ribbon, lace, or other materials to add details to the clothing.

5. Include details.

Add details such as hair, facial features, and jewelry.

6. Create an artifact.

Make or draw an item that this person would use in daily life. It could be tools such as a hammer, knitting needles, a rolling pin, or harness. The item should be authentic to 1900.

Assessment: Directions are followed for making a realistic character. The size is to scale, clothing is appropriate for the time and for traveling to the United States in 1900 and details include an artifact. The character is carefully constructed.



CHARACTER INTRODUCTIONS

Prepare an introduction of your character using the guidelines below. You are going to introduce your character as though you were that person. In your family group decide how you want to introduce yourselves. Use the following guidelines:

- Get into role. Remember you live in the 1900s. You are meeting people who will be on the steamship with you so you want to make a good impression. What will be interesting information to share about your family?
- Be sure to include your name, occupation, and why you have decided to immigrate to the United States.
- Keep your introduction short and to the point.

Prompts for introduction

You can begin by saying: *I would like to introduce myself*

Name: _____

My occupation is _____

I'm immigrating to the United States because _____

Another important fact: _____

Practice your introductions in your family group. Use the checklist below to give feedback to others in your group.

Checklist for a good introduction:

- ☐ Am I in character?
- ☐ Am I including important information and interesting details?
- ☐ Was the information believable and realistic to the time and place?
- ☐ Did I speak clearly and confidently?
- ☐ Did I make eye contact with my group members?

Make improvements as necessary.



ACTIVE LISTENING GUIDE

Step 1: Use the “steamship” chart to record important information about the families who will travel by steamship to the United States. For each family introduced, write the family name and home country of the family members. List the most important reason for them deciding to emigrate.

Step 2: After all the introductions, create a key that identifies which families might become friends and why. Consider home country and shared backgrounds such as occupation, family circumstances, and/or religion. For example, the families might share the same religion and would therefore attend the same place of worship. Children of the same age might play together.

Family Name: _____

Home Country: _____

Reason for emigrating: _____

Family Name: _____

Home Country: _____

Reason for emigrating: _____

Family Name: _____

Home Country: _____

Reason for emigrating: _____

Family Name: _____

Home Country: _____

Reason for emigrating: _____



DATE _____

Family Name: _____

Home Country: _____

Reason for emigrating: _____

Family Name: _____

Home Country: _____

Reason for emigrating: _____

Family Name: _____

Home Country: _____

Reason for emigrating: _____

Family Name: _____

Home Country: _____

Reason for emigrating: _____

Family Name: _____

Home Country: _____

Reason for emigrating: _____

Family Name: _____

Home Country: _____

Reason for emigrating: _____



STEAMSHIP VOCABULARY

aft	at or near the rear of the ship
bow	the front part of the ship
bridge	the high platform of the ship where the ship is steered
davit	a small crane used for lowering boats or cargo over the side of the ship
gangway	the removable passageway from a ship to the dock
hull	the frame or body of a ship
knot	a nautical mile; one nautical mile is approximately 1.15 miles on land
life boat	a small boat carried on a ship for use if the ship has to be abandoned
port	a town or city with a harbor for docking boats or ships. Also means the left side of a ship when standing on it and looking forward
porthole	a small, rounded window in the side of a ship
starboard	the right side of a ship when standing on it and looking forward
stern	the back end of the ship

Ships had different classifications for traveling. **First class** was most expensive and offered families private rooms with their own bathrooms, dining hall, and other features to make the travel enjoyable. **Second class** was not quite as nice as first class but families had their own rooms and a dining hall reserved just for them. **Steerage** was just above the cargo level on the lower decks near the bow and stern of a ship where the lowest paying passengers stayed.

Source: Definitions modified from Tom Stacey, *The Titanic*. (San Diego: Lucent Books, 1989), pp. 58–59.



A PRIMARY DOCUMENT: STEERAGE

Introduction: Most of the emigrants that journeyed to the United States traveled in steerage class. Steerage class was below deck with no windows and little air circulation. The smell from toilets and unwashed bodies, combined with the rolling of the ship, made traveling miserable. Here is how one passenger described it:

"Steerage No. 1 is virtually in the eyes of the vessel, and runs clear across from one side to the other, without a partition. It is lighted entirely by port-holes, under which, fixed to the stringers, are narrow tables with benches before them. The remaining space is filled with iron bunks, row after row, tier upon tier, all running fore and aft in double banks. A thin iron rod is all that separates one sleeper from another. In each bunk are placed "a donkey's breakfast" (a straw mattress), a blanket of the horse variety, a battered tin plate and pannikin, a knife, a fork, and a spoon. This completes the emigrant's 'kit,' which in former days had to be found by himself."

Source: H. Phelps Whitmarsh, "Steerage Conditions in 1898—A First-Hand Account" *Century Magazine* (February, 1898). Maggie Land Blanck Collection, <http://www.maggieblanck.com/Immigration.html>

Vocabulary

stringers	internal beams that go from the bow (front) of the boat to the stern (back) to provide support to the structure of the boat
pannikin	a small metal cup
tier	one row above another
a blanket of the horse variety	a blanket that is heavy and usually placed over the back of a horse for warmth

What can you infer from the description of steerage? How would it feel to journey across the ocean in steerage for two weeks? _____

Underline the words in the primary document that support your conclusions.



WORKING TOGETHER ON THE FRIEZE

Directions: As a group discuss each of the questions below and then write a brief response individually.

1. When working in a group, sometimes you have to be flexible. What are some ways you can be flexible?

2. It is important to be positive. What are some ways that you can be positive?

3. Being a good listener is important in a group. How will you know if you are listening carefully to each other?

4. What if you disagree with a member of your group? How will you respond?

5. It is important that everyone in the group does his or her fair share of work. How will you work together to make sure that happens?

6. What will you make for the setting? _____

If you finish early, help someone else!

When you are done with the setting, read your responses above and decide how successful you were in working together.



CREATING A ROLE-PLAY

Use the following prompts to guide the development of your role-play.

Step 1: Describe the controversy. _____

Step 2: Decide each character's position on the controversy.

List the characters.	What is each person's position on the controversy?

Step 3: Get Organized. Discuss what you want to say in the role-play and then practice. Review your character description so you are true to your character. Decide who will introduce the role-play. Use these questions to help you decide on your script.

- ☐ Did you provide an introduction that gives a context for the role-play?
(Place on the ship? Time of day? Number of days on the ship?
Characters involved?)
- ☐ Decide what you will say to explain the controversy.
How will you solve it?
- ☐ What emotions will you show in your role-play?

Step 4: Decide on the props. Consider clothing such as shawls and hats, family keepsakes, photographs, baby dolls, blankets, and so forth.

- ☐ Make your props or bring them from home if possible.
- ☐ Do the props help tell your story? Are they realistic to 1900?

Props: _____

Step 5: Rehearse. Make improvements. Check your presentation using the guidelines below.

- ☐ Do your voices reflect the appropriate emotions (sad, happy, angry, frustrated, shy, and so forth) involved in the controversy?
- ☐ Is your role-play realistic to the controversy?
- ☐ Is the controversy logically sequenced?
- ☐ Does your role-play include key information to understand the conflict?
- ☐ Is the resolution realistic to the controversy?
- ☐ Did you make eye contact with the other characters?
- ☐ Did you speak in a volume where everyone could be heard?



A PRIMARY DOCUMENT: DAILY MENU

Introduction: The emigrants traveling in steerage followed a strict schedule for meals. Read the following description of meals and times. Underline unfamiliar words.

Breakfast, 7 a.m. Coffee with milk and sugar; fresh bread, butter, oatmeal, corned beef, or cheese or herring.

Dinner, 12 p.m. *Sunday*: Bouillon with rice and vegetables, fresh meat, potatoes, pudding with plum sauce. *Monday*: Pea soup, fresh beef or salted pork, potatoes, and sauerkraut. *Tuesday*: Bouillon with rice, fresh meat, potatoes, French beans. *Wednesday*: Barley soup, fresh or salted beef, potatoes, cabbage or carrots. *Thursday*: Bouillon with rice and vegetables, fresh meat, potatoes, pudding with plum sauce. *Friday*: Bean soup, fresh beef or salted pork, potatoes, turnips or sauerkraut. *Saturday*: Barley soup with plums or bouillon, fresh or salted meat, potatoes, and sauce.

Afternoon, 3 p.m. Coffee with milk and sugar, bread or cake.

Supper, 6 p.m. A warm dish consisting of rice in milk or barley with plums or potatoes with herring or Labshaus* or ragout or Irish stew. Also white or rye bread, butter, and tea with sugar[sic].

Dinner and supper were served an hour earlier than announced. Not much time was consumed in serving—never more than a half hour. The food was brought to the tables occupied by the women. It was passed down from the gallery on the open deck along a line of stewards,** as pails of water are by a bucket brigade. For dinner each table received a pail or a small dish pan of meat and potatoes and another with vegetables; for the other meals a large tin kettle of either tea or coffee already containing milk and sugar, bread, a plate of prune jam or a butter substitute. The dishes were afterwards collected and washed by stewards. The men passengers did not receive even this much service. Each of them had to take his turn in bringing the food for his table and in washing and caring for the table's dishes. There were a couple of tubs of warm water in a corner of the dining room for dish washing, but no towels. There was also no place provided for keeping these dishes, so the beds and the floor beneath, already serving many purposes, also acted as a dish cupboard. Places at tables were not assigned, nor was there any attempt to establish or maintain order beyond to prevent crowding. And even here the attempt was only apparent, for the real cause of it rested not with the passengers. They were obliged to seek places at the first sign of preparation for a meal and grab dishes, if they were to be sure of any. More than one learned that to be a trifle late was to be too late.

The quality of the food was not so bad, but the manner and haste in serving it made it unsatisfying. It might not be unreasonable to demand a little more care in its preparation and seasoning.

*Typically a Northern German dish made of minced salted meat or corned beef, potatoes and onions. Sometimes the recipe includes beetroot, pickled gherkins, or herring as side ingredients.

** Stewards: Ship workers who provide the food and other services to passengers.

Source: "Reports of the Immigration Commission," presented by Mr. Dillingham (Washington: Government Printing Office, 1911). <http://freepages.family.rootsweb.ancestry.com/~gregkrenzelo/The%20Steerage%20Experience.html>



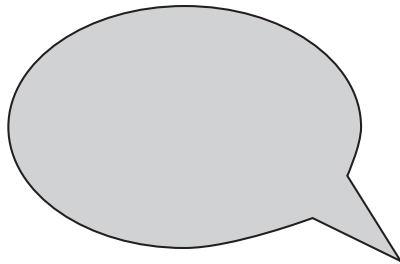
A DAY ABOARD SHIP

Life aboard ship could be very boring with little to do each day. How did people fill their time? Choose one of the following to complete for your character.

Choice 1: On a sheet of paper, create a typical daily schedule. Think about your character's role. Besides eating and sleeping, what else did the passengers do during the day? What time did the character get up in the morning? When was bedtime? Fill in the hours in between.

Choice 2: Write a letter to your family in your home country describing your daily life aboard ship. Think about including the daily events. What it is like to travel in steerage? Are there controversies aboard ship?

Choice 3: Write and sketch a "script" of life aboard ship. Use speech bubbles like the example below. Draw a series of boxes like a cartoon strip. Include at least four boxes of different events or activities aboard ship.



Assessment: Each choice demonstrates

- the character's point of view;
- realistic feelings about daily life;
- a "true-to-life" understanding of life aboard ship;
- effective use of primary sources to describe life aboard ship;
- information that is authentic to the character; and
- thoughtfulness and care in the construction of the response.



OPTION 2: FRIEZE GUIDE

Work with your group to plan and make your setting.

1. Brainstorm and list ideas for your setting.

2. Prioritize your ideas.

Look over your list as a group. Circle the ideas that you will use.

3. Delegate jobs and list assignments.

4. Assess your work.

If you were to do the task again, what changes would you make in how you worked with your group? Write about at least two of these work skills: 1) offering ideas; 2) listening carefully to others; 3) disagreeing politely; 4) making positive comments; 5) being flexible to complete the task.



CHARACTER'S FRIENDLY LETTER

A friendly letter is written to someone the writer knows well. The letter should reflect the personality of the writer and give the impression that the writer is talking to a friend or family member who is remaining behind in the writer's home country.

Step 1: Think about your letter. Use the questions below to get ideas about what to include in your letter.

1. Imagine a person that your character would write to. A grandmother? A wife? A brother? A girlfriend? Someone else? You decide.
What is the person's name (first name is fine)? _____
2. How old is the person you are writing to? _____
3. What does this person do? _____
4. How long have you known him or her? _____
5. List three events that you can share about the immigration experience:
 - _____
 - _____
 - _____
6. What transition words can you use to convey a sequence for the events?

7. What feelings did you have about going through the immigration process? List at least three words that express feeling. Think about vivid words that convey a picture in the reader's mind.

8. How will you close your letter? Consider what you miss about your home and community; your family, friends, the food, the house, pets. Are you homesick?

Step 2: Write your letter.

Use the responses to guide your letter writing. After you write your letter, use the rubric on the next page to make improvements and then self assess.



SELF-ASSESSMENT OF FRIENDLY LETTER

Use the rubric below to evaluate your friendly letter. The first column describes the expectations for the assignment.

Rate yourself putting a number in the second column.

1 = Missed the mark, needs additional work

2 = On target, meets the basic requirements

3 = Outstanding, went beyond expectations

In the last column explain why you assigned that number for each criterion.

Criteria for assessment.	Rating	Explanation for rating
The letter includes all the information from the prompts.		
The introduction provides a context explaining why you are writing the letter.		
Three events are described in a logical sequence, including important details so the reader can picture the events.		
The letter includes a variety of transition words to convey a sequence.		
Vivid words are used to describe the events.		
The letter reflects a close relationship with the recipient.		
The conclusion brings closure to the letter.		
The friendly letter format is followed.		



IMMIGRANT EXPERIENCES

Once families made it through the immigration process, they encountered more difficulties. Select one of the situations to read. Underline key ideas and details. What challenges did the immigrants encounter? Highlight unfamiliar words or phrases.

Story 1: Main idea: _____

A friend met Giuseppe but could not accompany him to Grand Central Station, New York City where he was to catch a train so he arranged for a carriage to take him.

...They bargained with a cabman standing at South Ferry to take Giuseppe and his baggage for \$1.50, and Giuseppe got in. As soon as the cab was out of sight of the Battery and of the friend who had met him, Giuseppe was astounded by the cabman's stopping and demanding a dollar more before he would drive on. After a futile argument in sign talk, and with a great waste of language which neither understood, Giuseppe succumbed and paid the dollar. In ten minutes more the cabman stopped and demanded another two dollars. Ten minutes later he had that also. Just about the time he knew he must be close to the station, Giuseppe received another demand, this time for three dollars. He did not have it, and after a violent scene with the cabman, who threatened to beat him with the butt of his whip, Giuseppe burst into tears, overcome with the feeling of being alone in a strange land and the helpless victim of such a villain. He decided to climb out and try to find his way to the station, so he shouldered his baggage and trudged off to the north, for he knew the station lay that way. The cabman whipped up and disappeared. Finally after asking scores of people where the station was, and being laughed at by some and pitied by others, he met a little girl who understood Italian, and she pointed out the way. He was only two blocks distant. (pp. 223–224)

Story 2: Main idea: _____

One Italian family traveled to Boston where they met family and friends from their home village. Here is what has happened to them six months after their arrival.

Concetta is now living in the home of her uncle, and six months have served to make a great change in her. She has a new spirit, a new gayety [sic] and independence, and at my last news from her there are about twenty young Italians in and about Harrison Street who are madly in love with her, and from all I hear it will not be long before she makes a choice and has a home of her own. The chances are in favor of a fine young fellow who is employed in one of the factories as a machine hand. (p. 234)

Story 3: Main idea: _____

Giovanni Pulejo is working as a barber in one of the South Boston shops, and Felicia is in one of the great shoe-factories at Lynn, Massachusetts. He says he finds the enormous machine process there very different from the handwork at the little benches in front of Merlino Camelo's shop back in Gualtieri [Italy]. (p. 234)



IMMIGRANT EXPERIENCES CONT.

Story 4: Main idea: _____

Nastasia is helping his uncle, and is going to have a better education then he has. All have melted into the life of the Italian colony in Boston with an ease and an adaptability that are truly remarkable, and now that they have learned enough English to understand what is said to them and to make some answer, they are beginning to enjoy life. The younger people suffered severely from the unaccustomed cold of the winter, but all have survived it.... (p. 234)

Story 5: Main idea: _____

When things were the blackest, he heard that a number of Italians were being employed to clean out a big store in some place where the "L" trains ran by, and ...were taking on all Italians for their night porter's staff.... In brief, Nunzio secured a place in the big department store going to work at seven in the evening and working until seven in the morning for \$7.50 per week, and good pay for overtime. He had Italians all about him, and the work, though heavy, was not unbearable.... The great disadvantage was that he could not hear any English spoken, and at the end of six weeks in the country could say nothing but "Good-morning" and a few bits of profanity. Meanwhile he was sleeping all day, working all night, and saving every cent he earned.... But misfortune came.... Shortly after Nunzio had been promoted to day work and his pay raised a dollar, a cousin of the Calabrese [his boss] arrived in New York, and the Calabrese wanted Nunzio's place for the cousin, so he began systematically to undermine Nunzio.... At last one night the superintendent asked all hands to work a part of the night, and the Calabrese informed him that Nunzio refused to do so, something which Nunzio had not the slightest idea of doing, and in ten seconds Nunzio found himself being suddenly and inexplicable ushered outside....

...Once again he began the task of finding a place, and tramped the streets in the bitter cold, going about asking every place where there was work going on, "You wan-sa man?"—and when it was found that that was about all the English he knew, the boss would always shake his head.... [T]hen one day he accosted Mr. Tolman, the superintendent in McCall's Bazar establishment in Thirty-First Street, and, as it happened that a man was needed that very minute to handle the huge piles of printer matter in the shop, Nunzio was put to work at \$1.25 per day.... All about him are English-speaking people with the exception of a large group of Austrians, and so he is picking up the language rapidly, and he has been promoted to the running of one of the big machines in the plant and is averaging \$10 a week. His face shines with his prosperity and he wants to get married. (pp. 240–242)

Source: Broughton Brandenburg, *Imported Americans* (New York: Frederick A. Stokes, 1904).



SETTLING IN AMERICA

Family: _____

Directions: Review your family information created at the beginning of the Storypath and make a timeline of events from 1900 to 1920. Check to see how old each family member is in 1900. Think about what might have happened to each family member. Here are questions to help you get started. Answer the questions below after you have agreement within your family.

1. What jobs did family members find in their new home?

2. Did family members have different jobs in the past 20 years? Describe.

3. Did anyone in the family get married? Have children? Explain.

4. Did the family move out of the New York area? If so, where did they move?
_____ Why did they move? _____

5. Did the family experience any prejudice? If so, what happened?

6. What were some of the challenges the family experienced?

7. What were some of the successes the family experienced? (Jobs? New friends?
More family members immigrating to America? Opportunities for education?)

8. Were there any national events that had an impact on your family? In what way?



TIMELINE

Directions: Complete a timeline for the events that have occurred in the past 20 years for your family. You need to have an event for every year. Think about marriages, deaths, births, and other life events such as new jobs, moving, new relatives arriving from Europe and so forth. Think about important events in your own family that you can use for your immigrant family.

YEAR	National and International Events	Events in Your Storypath Family
1901	President McKinley shot	
1902	U.S. Congress makes the Chinese Exclusion Act of 1882 permanent.	
1903	First two-way wireless transatlantic message sent and received; Wright brothers make the first airplane flight at Kitty Hawk	
1904	Steerage fares slashed	
1905	Bloody Sunday: demonstrators are shot trying to petition Russian Tsar Nicholas II — a key event leading to the Russian Revolution	
1906	San Francisco experiences major earthquake	
1907	Oklahoma becomes 46th state	
1908	Ford builds Model T	
1909	Peary gets to North Pole	
1910	National Association for the Advancement of Colored People (NAACP) is organized	
1911	A fire in the Triangle Shirt-waist Co. kills 146 people	
1912	<i>Titanic</i> sinks	
1913	Ford assembly line opens	
1914	World War I begins	
1914	Panama Canal opens	
1915	British ship, <i>Lusitania</i> , sunk by Germans	
1916	Federal child labor law is passed	
1917	U.S. enters World War I	
1918	World War I ends	
1919	Versailles Treaty signed	
1920	Women gain the right to vote	

WORD BANK

Keep track of the words you learn or words that interest you. Words in your word bank may come from class discussion, research, or any other source during the unit. Next to each word, write a definition of the new word or words that describe the new word. You might even draw a sketch of the word to help you remember its meaning.

[illegible]

GLOSSARY

accommodation *noun* a place to stay when traveling

apprentice *noun* a person who works for another person to learn a skill often without pay

artisan *noun* a person skilled in an applied art; a craftsman

Battery *proper noun* a part of New York City that is located at the southern tip of Manhattan. It gets its name from New York City's early years of settlement when artillery batteries were located there for protection.

Calabrese *proper noun* a person coming from Calabria, a region in southern Italy

carriage *noun* a wheeled vehicle that carries people from place to place typically pulled by horses

country of origin *noun* the country where a person is born

currency *noun* the items that are used as a medium of exchange and can differ from country to country; money

deport *verb* to make an individual leave the country

destitute *adjective* lacking food, clothing, and shelter

disembark *verb* to go ashore from a ship or boat

dock *verb* to bring a ship to shore for purposes of unloading passengers and cargo

Grand Central Station *proper noun* the main train station for New York City

economic depression *noun* a period in the

business cycle when businesses cannot sell their goods and services, which results in a cycle where people lose their jobs and businesses close

economic opportunity *noun* a period in the business cycle when many possibilities exist for people to have a better work life—to get jobs, to have better pay

eczema *noun* a skin condition making the skin red and itchy

emigrate *verb* to leave your own country to settle in another. (Example: My grandmother emigrated from Norway.)

funnel *noun* a round chimney or smokestack on a steamship

garment maker *noun* a person that makes clothes

Great Hall *proper noun* the room where immigrants waited to be processed by immigration officials; called the Registry Room or the Great Hall, because it was so large

homeland *noun* the country where a person was born or has a home

homestead *noun* land that was given by the government to a person to make a home and to farm

immigrate *verb* to come to another country to live. (Example: Many Irish immigrated to the United States during the Great Famine.)

industry *noun* businesses where people can work to earn money; often refers to the main business in an area, such as the garment-making industry in New England or the steel industry in Pennsylvania from 1850 to 1920.

GLOSSARY

“L” train *proper noun* a specific designation for a train route; in Manhattan the “L” train runs along 14th Street and goes to Brooklyn

“land of opportunity” *noun* a phrase that suggests many possibilities for people to have a better life

mechanical *adjective* being skilled at working with or repairing machines

nationality *noun* a legal status or citizenship with a particular country

ordeal *noun* a very hard or difficult experience

passport *noun* a government document giving permission by that government to travel to another country

persecution *noun* the act of treating an individual or group in a cruel or unjust way based on religion, ethnic background, or political beliefs

port *noun* a town or city with a harbor for docking boats or ships. Also means the left side of a ship, when standing on it and looking forward

porter *noun* a person who carries baggage; also a person who waits on people on a passenger train

port of arrival *noun* the city in which an immigrant arrives from another country

quay *noun* a solid landing place constructed along the edge of a body of water; wharf

reunion *noun* a coming together of a group of people after a time of separation

scores of people *noun* a large number of people

status of admission *noun* the circumstances under which a person is allowed to enter the country

steerage *noun* the section of a passenger ship, originally near the rudder (for the steering of the ship), that provides the cheapest passenger accommodations

succumb *verb* to die from something, or to give up when facing a greater force

superintendent *noun* a person who directs or manages something such as a business

surname *noun* the family name; a person’s last name in the American context

teamster *noun* a person who drives a team of animals or in today’s world, drives a truck

third class *noun* the cheapest way to travel, usually on a ship

trunk *noun* a large packing case or box that clasps shut, used as luggage or for storage

unsavory odors *adjective-noun* unpleasant smells

usher *verb* to lead someone to a particular place

Coming to America

Immigration, 1880–1920



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What was life like in the 1900s?



▲ Inspecting the grape harvest in France.



▲ A group of Russian children pose for a photograph in 1908.



▲ A family at home in Ireland.

Life in the 1900s



SET 1

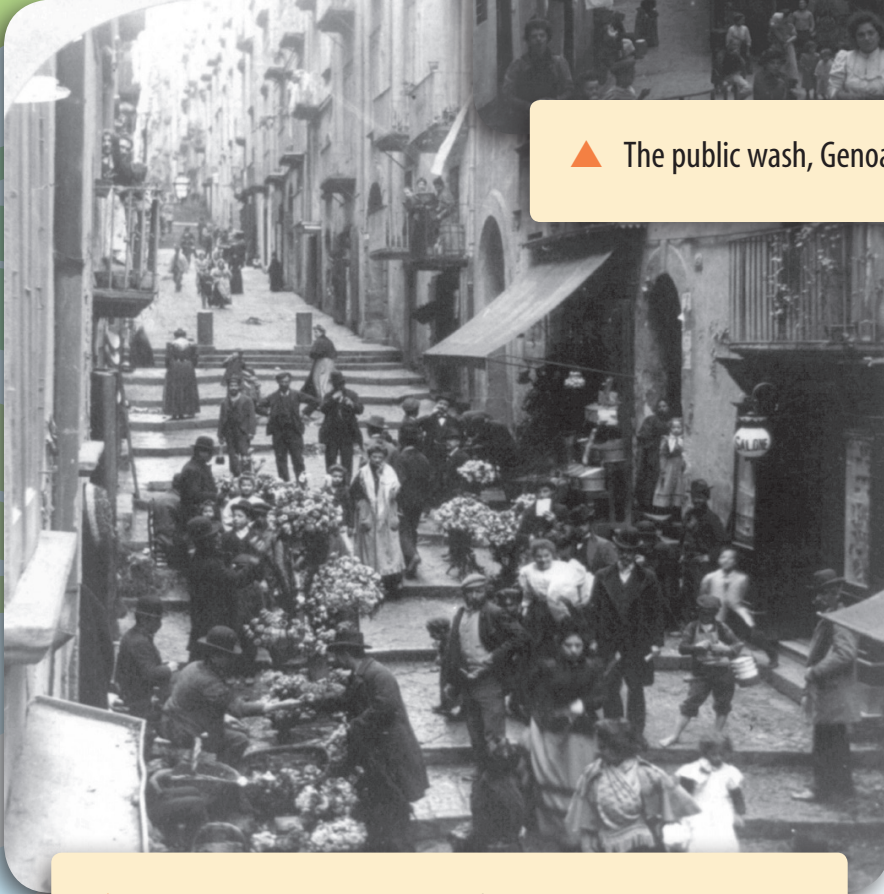
SLIDE 2



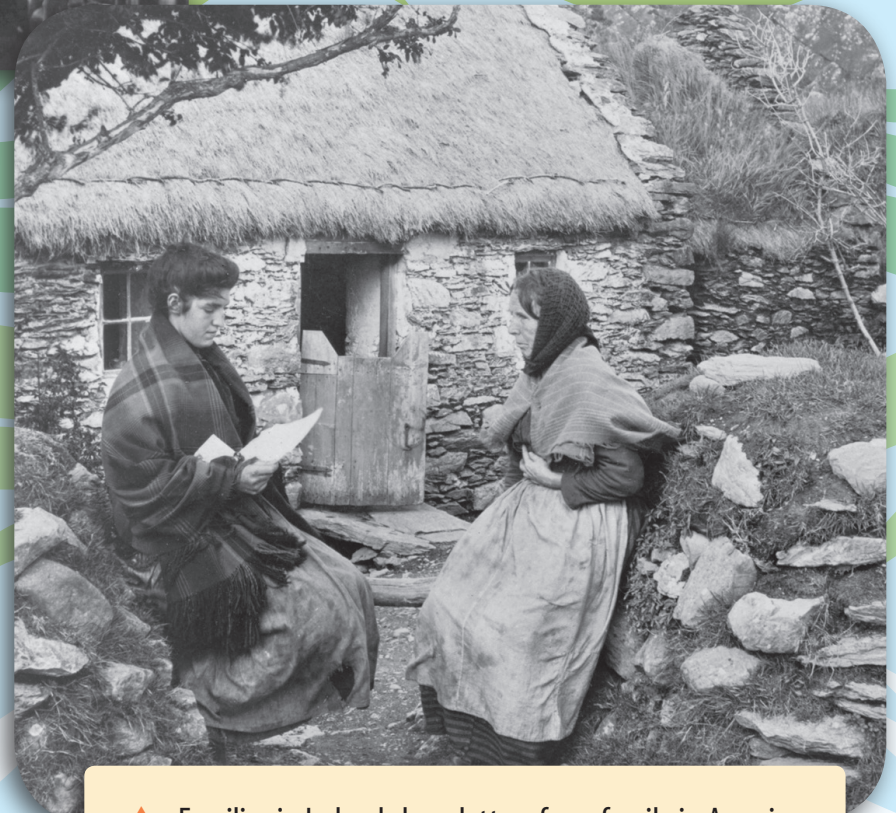
▲ Planting-time on a farm near Jönköping, Sweden.



▲ The public wash, Genoa, Italy.



▲ Flower sellers on the Street of Steps in Naples, Italy, 1902.



▲ Families in Ireland share letters from family in America.

England, Edwardian Era around 1900



SET 1

SLIDE 3



Lost film footage of 1904 London



1. **How has life changed from then until now?** *(comparing and contrasting; making inferences)*
2. **What were the most common modes of transportation?** *(understanding visuals)*
3. **What conveniences do we have that they didn't have?** *(connecting, making inferences)*

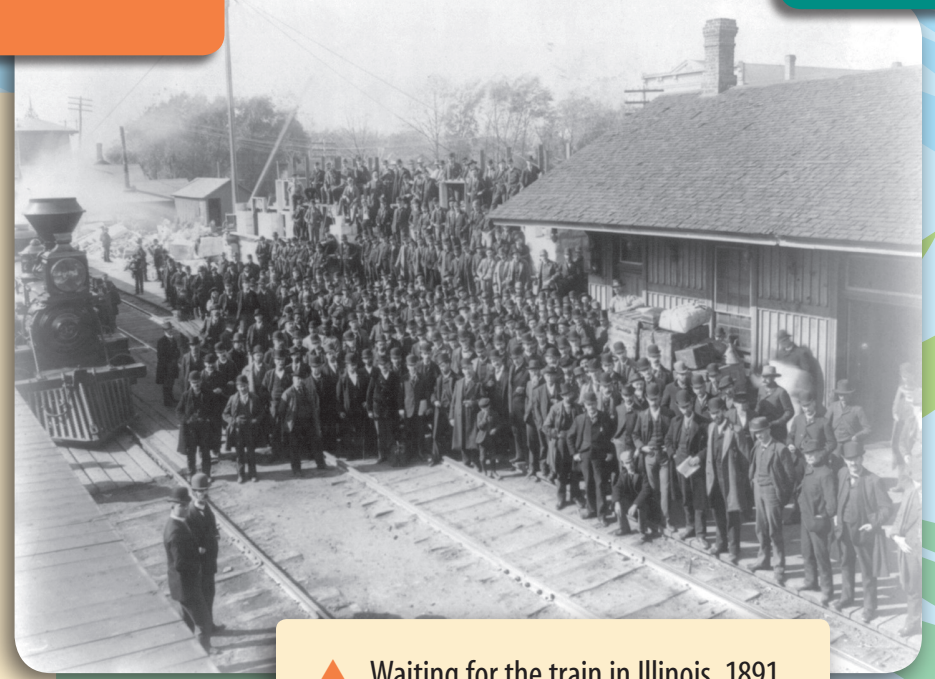
What world events caused an increase in immigration to North America?



SET 1

SLIDE 4

Many changes were happening in the last half of the 19th century causing people to move from one place to another. North America and Western Europe experienced an increase in industrialization so more jobs became available particularly in the United States, Canada, and Australia. In fact, these countries needed workers both for industries and farms. Advertisements appeared offering land for homesteading and jobs for workers.



▲ Waiting for the train in Illinois, 1891.



▲ The Empire State Express train sets a speed record of 112.5 mph in Syracuse, New York, 1893.

Transportation became easier in Europe and the United States. Steam trains transported people across Europe and with the completion of the Transcontinental Railroad in the United States in 1869, travel across the United States became much easier. The steamship decreased the amount of time it took to travel from Europe to North America making passage faster than sailing ships.



In 1861, Tzar Alexander II of Russia granted the serfs their freedom. With their new freedom, the peasants slowly amassed the financial resources to move in search of a better life. For Russian Jews, emigrating was often a necessity because of persecution sometimes resulting in massacres of whole villages (pogroms). Jews were targeted for persecution because of their religious beliefs. Many of these Jews lived in the Ukraine, Belarus, and Poland, all within the borders of Tzarist Russia. To escape persecution, many chose to immigrate to North America. They made their way to the ports of Hamburg, Bremen, Gdansk, and Rotterdam where they embarked on ships to America.



Jewish children in a street of Warsaw, Poland, Russia. ▶



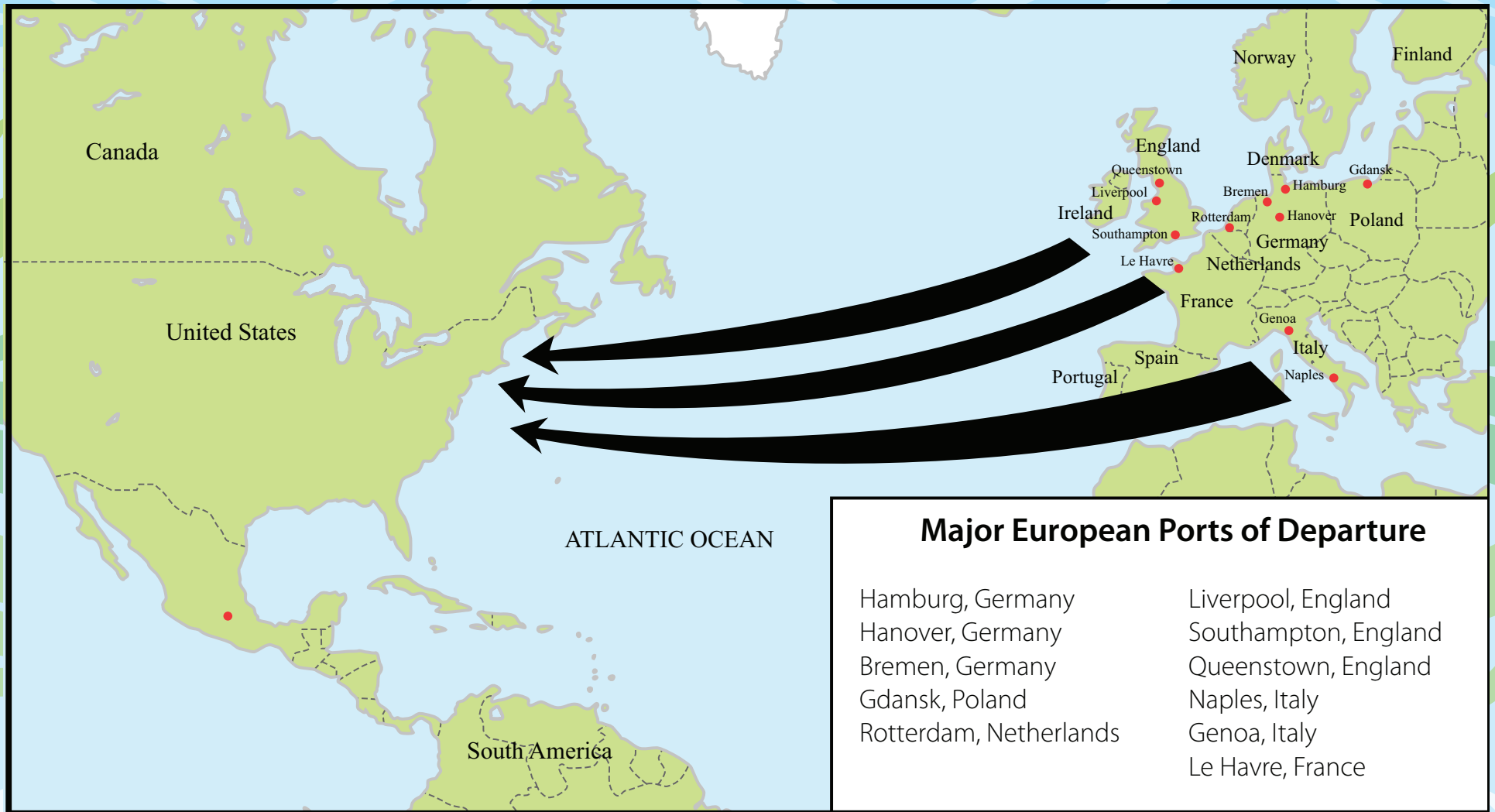
Other European countries also experienced conditions that caused many to emigrate. Scarcity of jobs and farmland, religious persecution, and little opportunity for a better life led many to look to America for a new start.

Major Ports of Departure



SET 1

SLIDE 6

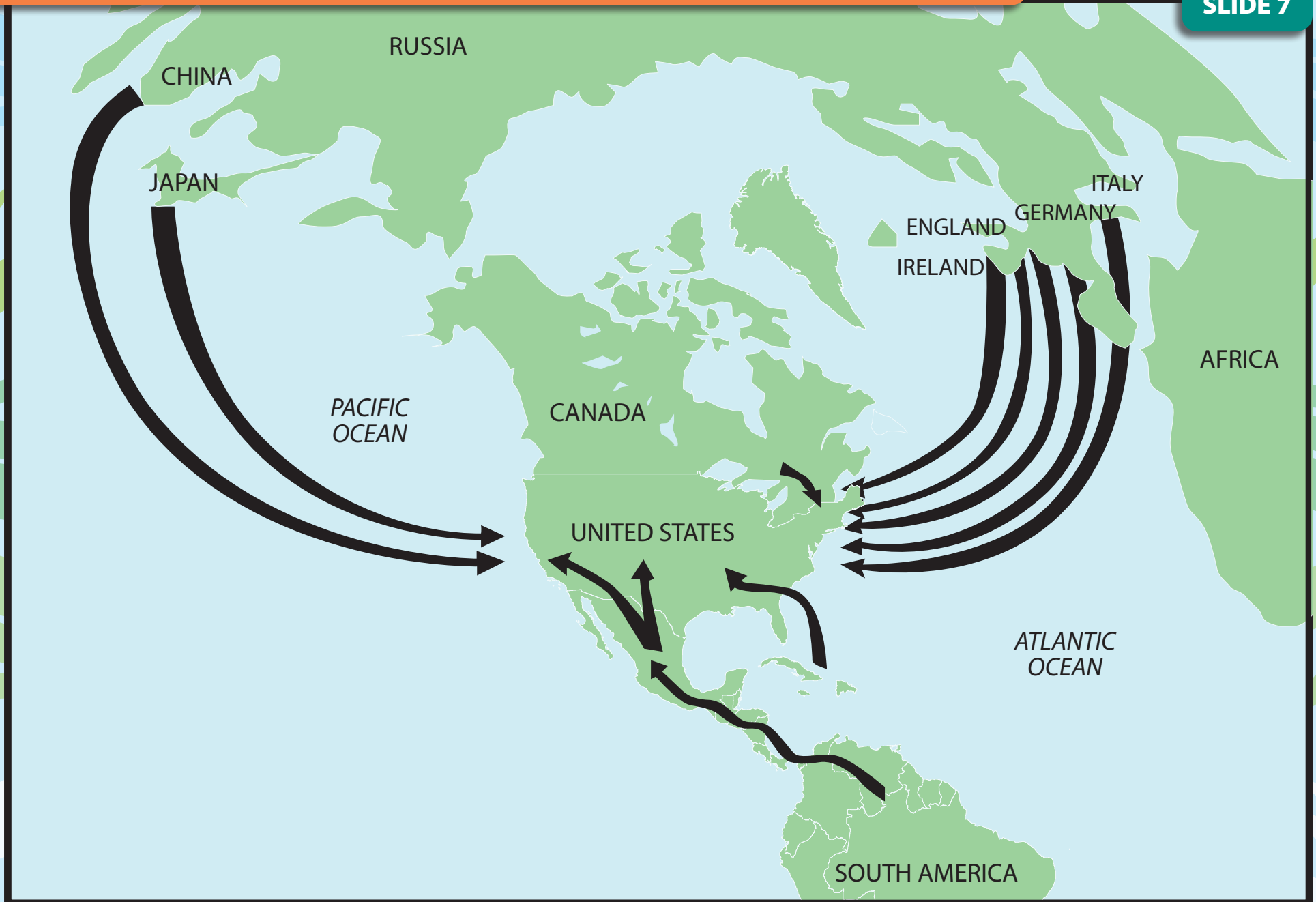


Global Migration to the United States, 1880-1910



SET 1

SLIDE 7

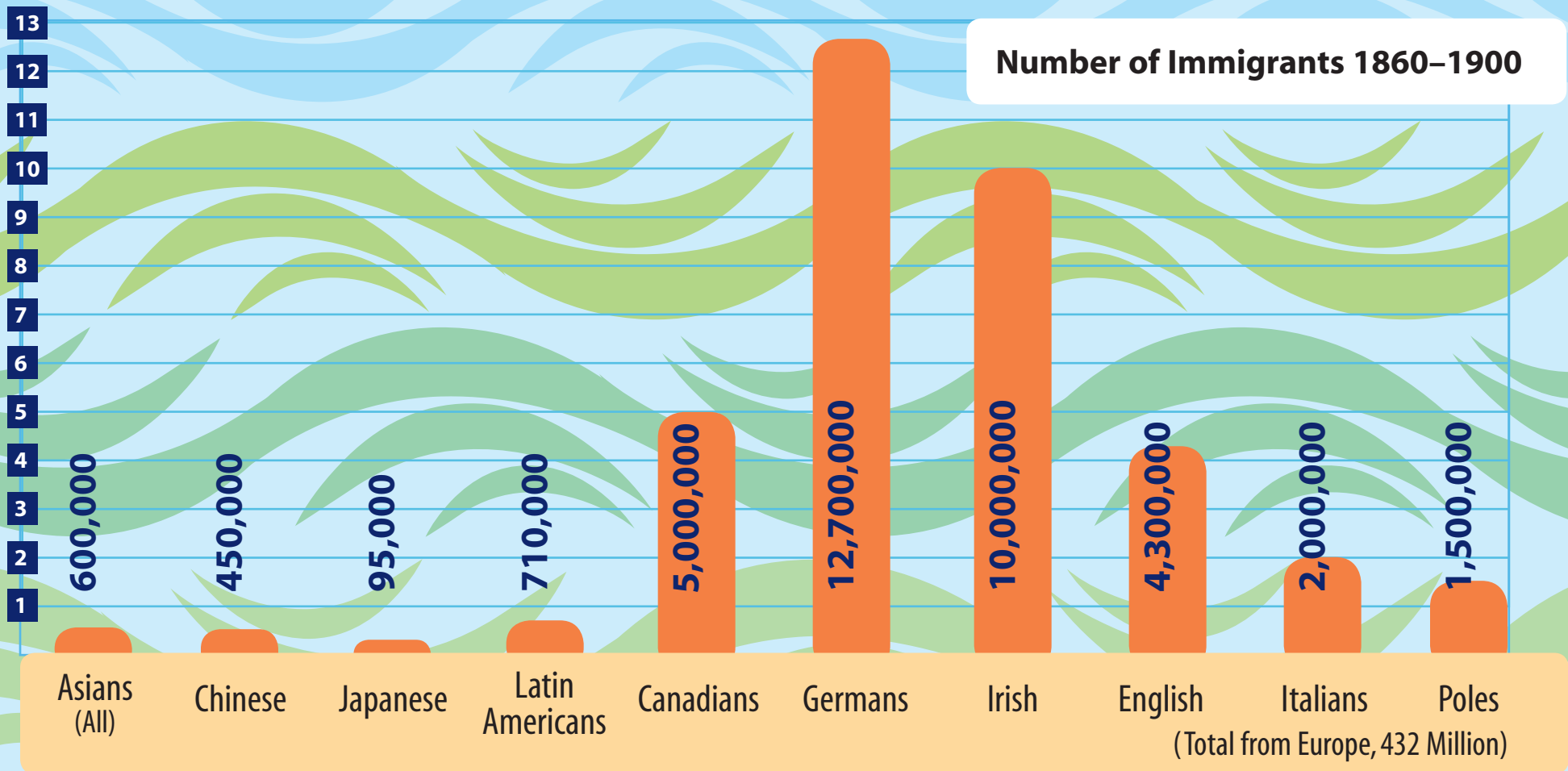


Where did the immigrants come from?



SET 1

SLIDE 8



4. Which countries had the highest numbers of immigrants?

(scanning; understanding visuals)



SET 1

SLIDE 9

Between 1880 and 1920, over 20 million immigrants came to the United States. Fifteen percent of our total population were immigrants. Many people at that time were alarmed by the large number of immigrants and worried that they would take jobs and change the nation. When the immigrants arrived, they often stayed in the cities where they disembarked but some moved to other cities and regions. They took jobs in factories or on farms often working for less money than those who already lived here.

Once the emigrants reached their port of departure, they often waited several days, weeks, months, or even years before actually boarding a ship to America. If they were ill, they knew they needed to be healthy to enter the United States. If they did not have enough money, they had to earn more to pay for steamship passage and transportation as well as settlement in their new homes. Earning this money often took time working long hours and carefully saving money.

Polish emigrant
boarding ship ▶



It cost an average of \$30 for a ticket in steerage, and steamships could carry 1,500 to 2,000 emigrants. The cost to feed a passenger was about 60¢ so steamship owners made a huge profit.



Country	1880	1890	1900
Northern Europe			
BRITISH ISLES			
England	662,676	908,141	840,513
Scotland	170,136	242,231	233,524
Wales	83,302	100,079	93,586
Ireland	1,854,571	1,871,509	1,615,459
SCANDINAVIA			
Denmark	64,196	132,543	153,690
Finland	(NA)	(NA)	62,641
Norway	181,729	322,665	336,388
Sweden	194,337	478,041	582,014
Western Europe			
LOW COUNTRIES			
Belgium	15,535	22,639	29,757
Luxembourg	12,836	2,882	3,031
Netherlands	58,090	81,828	94,931
Austria	38,663	123,271	275,907
France	106,971	113,174	104,197
Germany	1,966,742	2,784,894	2,663,418
Switzerland	88,621	104,069	115,593



U.S. Immigration Numbers by Country

Country	1880	1890	1900
Southern Europe			
Greece	776	1,887	8,515
Italy	44,230	182,580	484,027
Portugal	15,650	25,735	40,376
Spain	5,121	6,185	7,050
Eastern Europe			
Czechoslovakia	85,361	118,106	156,891
Hungary	11,526	62,435	145,714
Poland	48,557	147,440	383,407
Romania	(NA)	(NA)	15,032
Russia (Soviet Union)	35,722	182,644	423,726
Turkey in Europe	1,205	1,839	9,910

5. What trends do you notice in the number of people emigrating from different countries? (*scanning; comparing and contrasting*)

6. Why might the numbers of emigrants dramatically change from one ten-year span to the next? (*understanding visuals; making inferences*)

Pushes and Pulls



SET 1

SLIDE 12

Immigration the world over has always been about “pushes” and “pulls.” The pushes are the events that cause people to leave their homes to settle in new places. The pulls are the events that attract people to move to new homes. In this *Storypath*, we are going to explore the pushes and pulls that caused people to move from Europe to the United States around 1900. This was a time when many people immigrated to the United States.



▲ New York City Harbor with the Statue of Liberty in the distance, circa 1900.

The difference between **emigrate** and **immigrate**:
Emigrate from—to *leave* your own country to settle in another.
(Example: My grandmother emigrated from Norway.)
Immigrate to—to *come* to another country to live.
(Example: Many Irish immigrated to the United States during the Great Famine.)



SET 1

SLIDE 13

Pushes — why people left their homeland in the early 1900s

- War
- Government laws that treated certain people unfairly
- Religious prejudice
- Loss of jobs
- Famine
- Sickness

Pulls — why people came to the United States in the early 1900s

- **Higher paying jobs**
 - ★ Skilled workers such as iron and steel workers, paper makers, ship builders, stone masons, and coal miners were needed in the United States
 - ★ Unskilled workers were needed in factories; manual laborers were needed to build roads, dig ditches, and work in laundries
- **More freedoms—for example, freedom to practice one's religion without fear of being killed**
- **Advertising**
 - ★ Shipping companies advertised America as the "land of milk and honey" so they could sell tickets to America
 - ★ Advertisements for workers
 - ★ Advertisements for land to homestead
- **Letters from family members who had already emigrated to the United States encouraging others to come**
- **Opportunities for women to find husbands**
- **Spirit of adventure**

Shipping Lines Advertise for Passengers

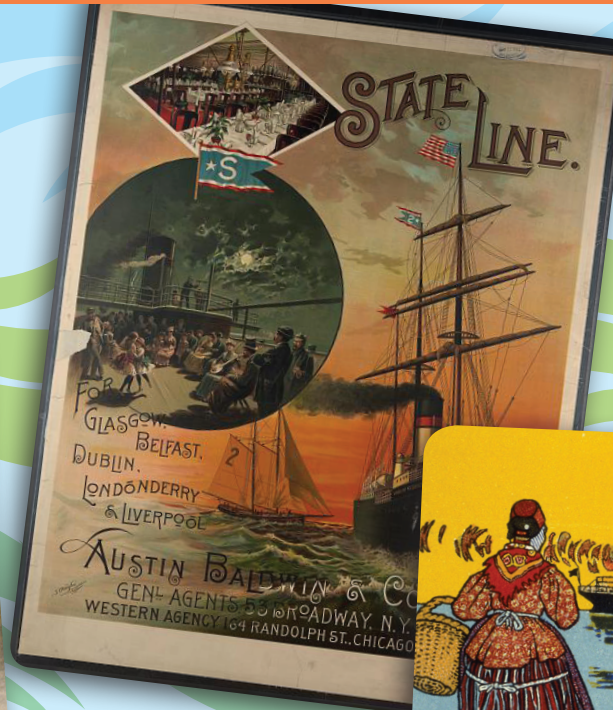


SET 1

SLIDE 14



ullstein bild / The Granger Collection, New York



7. Do you think these advertisements were effective? Why or why not?
(Understanding visuals; connecting)

What factors would cause people to leave their homeland to come to America?



SET 1

SLIDE 15

Norway
Sweden
Russia
Ireland
France
Germany
Poland
Austria-Hungary
Italy
Japan
China
and more

Research Your
Own country



▲ A group of Siberian emigrants pose before boarding a train to the coast, circa 1910.



▲ Painting by Edvard Petersen depicts Danish emigrants preparing to leave for America in 1890 from the Port of Copenhagen.



▲ Swedish emigrants bound for America bid farewell to their homeland as they board a steamer in Göteborg, Sweden, 1905.

8. What pushed people out of their homeland? (*understanding visuals; making inferences*)

9. What pulled people to the United States? (*understanding visuals; making inferences*)

What caused people from different countries to emigrate?



SET 1

SLIDE 16

Italy: Why did so many people emigrate?



In 1900, half a million people left Italy to settle in another place. Overpopulation, poverty, and unemployment were contributing factors in the decision to leave. Italy's geography and history contributed to these conditions. Because the country is a peninsula with the Alps forming the northern border and the Apennines Mountains running down the peninsula, communities were isolated from one another and governed by kings and dukes. In 1861, a group of patriots banded together to create one united country resulting in the crowning of King Victor Emmanuel II. While Italy had a rich history by 1861, the country was poor. Many people worked as peasants, shepherds, or agricultural laborers because Italy did not have natural resources like coal and iron ore for factories. At the same time, there was an increase in population causing a shortage of farmland. To get more farmland, trees were cut down, resulting in the rain washing away topsoil and ultimately making the land unproductive for growing crops.

Italian bread peddlers, Mulberry St., New York. ▼

These conditions caused workers to begin to search for work away from home. In the 1860s, they travelled to other parts of Europe seeking jobs as chimney sweeps, plaster workers, mosaic makers, and glassblowers. With the onset of the industrial revolution, these crafts disappeared as factories could make these items much cheaper thus decreasing the need for these workers. During this time many Italians immigrated to Chicago and New York and also to the countries

of Brazil and Argentina. By the 1890s, an economic depression in South America decreased the flow of immigrants to South America and at the same time, new factories in northern Italy were providing jobs for the people in that region of the country. This was not so in southern Italy where an agricultural depression was causing many people to leave their farms in search of a better life.





Despite reports of racism and anti-Italian feelings, southern Italians left their homeland to come to the United States. They had no money to purchase farmland so they worked in factories and on construction sites with many settling in New York, Chicago, and Philadelphia. Some became miners and others found work on the railroad. Some worked in vineyards in California. Because many were illiterate, they took the lowest paying jobs. Some started their own businesses as barbers or shoe cleaners. They tended to settle with other Italians forming close-knit communities.

Italian immigrants also developed a “padrone” system. A padroni was a labor boss who looked out for his workers. He also took a portion of their pay for these services. However, if you could not speak the language, read, or write, the padroni was essential. The padroni would contract with employers to provide workers. He would arrange for emigration documents, steamship tickets, and transportation to the worksite. If you were poor and had no future in your homeland, this was an opportunity for a better life even if you had to pay your patroni.



◀ Group of Italian boys selling newspapers on South Avenue, New York City. They were called “newsies.”

10. What circumstances resulted in so many Italians emigrating to the United States in 1900?

(main ideas, supporting details)

11. Would you have been willing to work under a padroni in order to emigrate to the United States? Why or why not? *(connecting)*

Ireland: Why did the Irish leave their homeland to come to the United States?

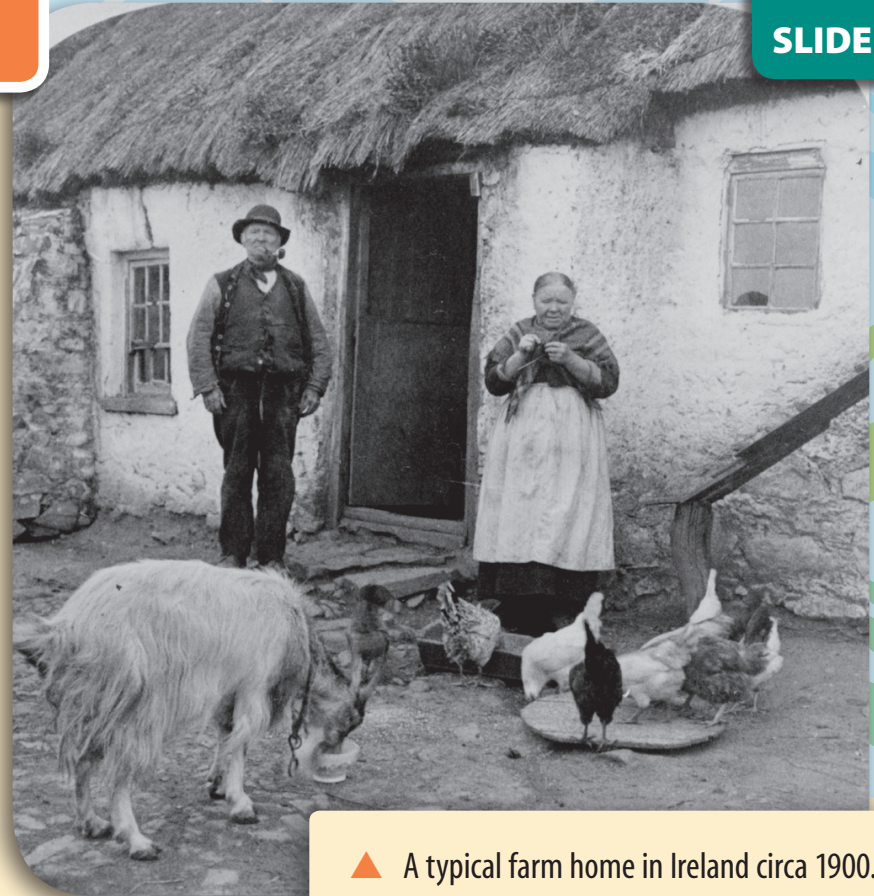


SET 1

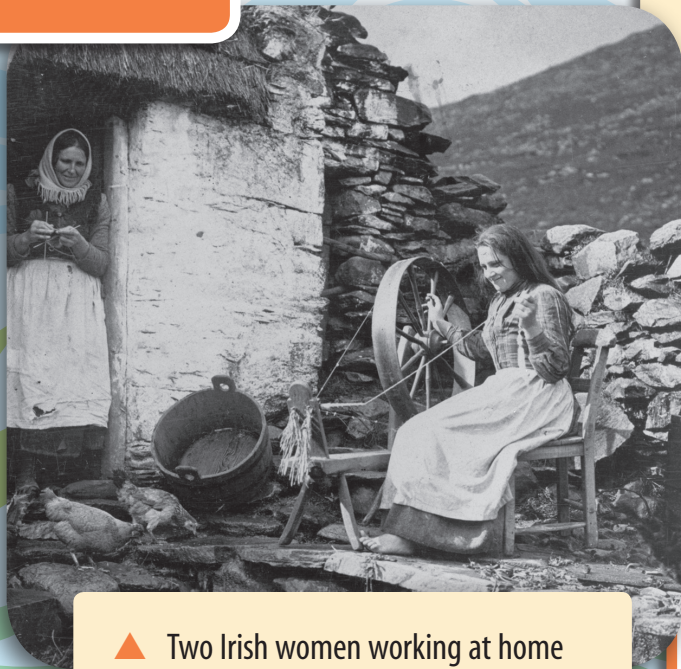
SLIDE 20

From 1845–1849, Ireland experienced the “Great Famine.” When the potato was introduced to Europe, it resulted in a boom in population, particularly in Ireland. Potatoes were easily cultivated so people had more food and the population grew. In 1845, a fungus attacked the potato resulting in crop failures. This happened for the next three years and many people died of starvation or disease, or emigrated. Historians estimate that during this time one million people died. Two million emigrated, most of them to America.

By 1900, many Irish immigrants were settled in America and could help new immigrants make a new life in North America. Times were still difficult in Ireland particularly for peasants and laborers. Families that owned land gave their land to the oldest son leaving other family members to fend for themselves. With little prospect of finding work in Ireland, especially from the poorest counties, young unmarried men and women had no choice but to leave. Families in the United States would send money for purchasing steamship tickets but others, who were destitute, received money from the Irish government. Eighty thousand immigrated to North America under the Irish Poor Law.



▲ A typical farm home in Ireland circa 1900.



▲ Two Irish women working at home knitting (left) and spinning yarn (right).

The very poor were also unskilled and were forced to take low paying jobs often being compensated less than other workers. This situation caused resentment, and anti-Irish prejudice grew. Magazine cartoons depicted Irish immigrants as stupid and advertisements for jobs often included the statement, “No Irish need apply.” Fights and riots occurred over the anti-Irish sentiments.

The Irish worked hard and improved their life in the United States. They found work as fire fighters and police officers. In fact, in 1900, nearly all the fire fighters and police officers in New York, Boston, and Chicago were Irish. They worked in trade unions, were elected to public office, and became business owners.

Traveling on their own, many young unmarried Irish women also emigrated. Their future was bleak. In the past young women were able to earn a small income by spinning yarn from linen and wool. With factories doing this work more efficiently and cheaply, these jobs were gone. With no way to earn money, they had difficulty finding husbands. Thousands decided to emigrate faced with such a future. When they arrived in the United States, they found jobs as domestic servants, factory millhands, or needleworkers. The textile mills were dangerous places with poor working conditions, but at least the worker earned an income. Domestic service was desirable because it paid better and the young women could learn about middle-class life. They often lived in the homes where they worked and thus were able to save money to send to their families in Ireland. They married and had families of their own, ensuring their children were educated and had a better life in America.

Germany: What caused Germans to emigrate?



SET 1

SLIDE 22

In the 1880s, many Germans immigrated to the United States. Many of these immigrants were families from rural areas of Germany searching for land to farm in the United States. Others were artisans and shopkeepers in search of a better life. Low wages and a lack of land and job opportunities contributed to the desire to emigrate. Advertising also played an important role as shipping companies promoted the American Dream and the Land of Opportunity. In 1882, 250,000 Germans immigrated to the United States. Many of them settled in Cincinnati, Milwaukee, and St. Louis. Many settled in farming communities in the Midwest.



▲ From the old world to the new: German emigrants bound for New York embarking at Hamburg, Germany, late 1800s.

By 1900, fewer Germans were emigrating but those who did were usually unmarried and planned on staying for a short time. Because steamship travel made emigration cheaper and advertisements encouraged them to emigrate, many came for adventure. Germans who had already emigrated also encourage their families to come, often sending them money to travel to the United States.

Norway: What factors contributed to emigration in Norway?

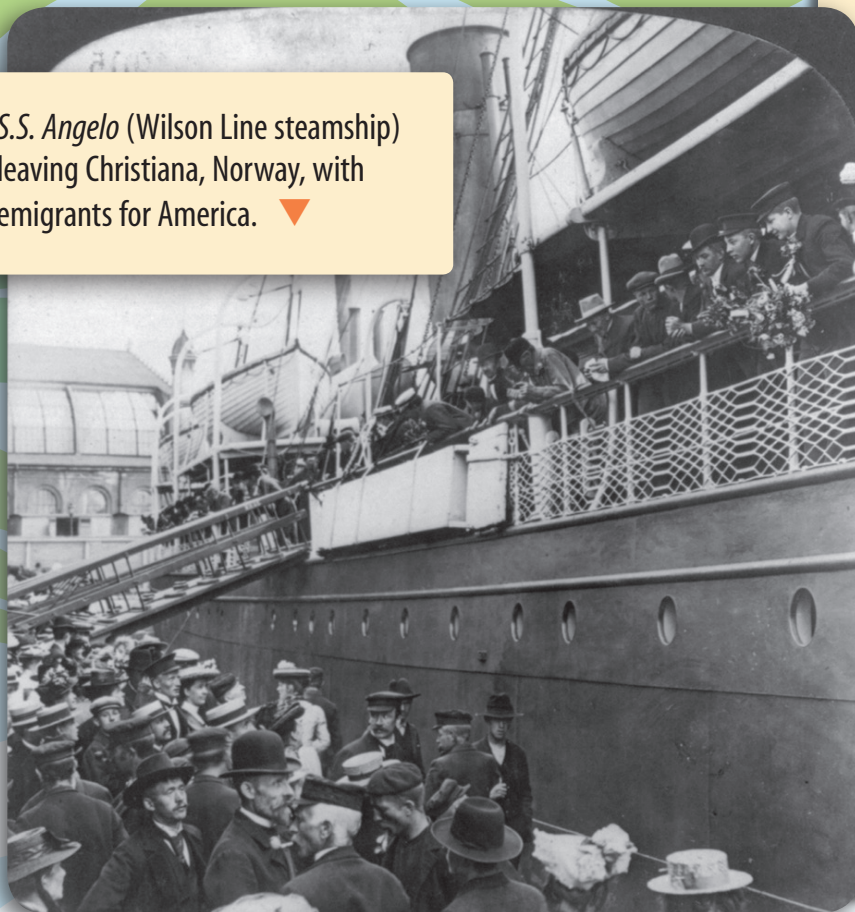


SET 1

SLIDE 23

Norway, for such a small country, had large numbers of immigrants coming to the United States and Canada between 1865 and 1910. “The second, and also the greatest, period of emigration lasted 14 years, from 1880 to 1893, when on the average 18,290 left annually—ten for every 1,000 Norwegians.”*

S.S. Angelo (Wilson Line steamship)
leaving Christiania, Norway, with
emigrants for America. ▼



Conditions that contributed to emigration included an increase in population and lack of jobs. Many of these emigrants settled in rural areas in the upper Midwest with Minnesota having the largest number of Norwegian Americans. Norwegians also settled in cities such as Seattle, Brooklyn, and Chicago. Wisconsin, California, Washington, and North Dakota were popular states for settlement.

Interestingly, “the Norwegian Bureau of Statistics has estimated that about 25 percent of the immigrants to North America between 1881 and 1930 have resettled in Norway.”* With the onset of steamships crossing the Atlantic Ocean, transportation became cheaper, allowing those who wanted to return to their homeland to do so.

What was it like to travel on a steamship in 1900?

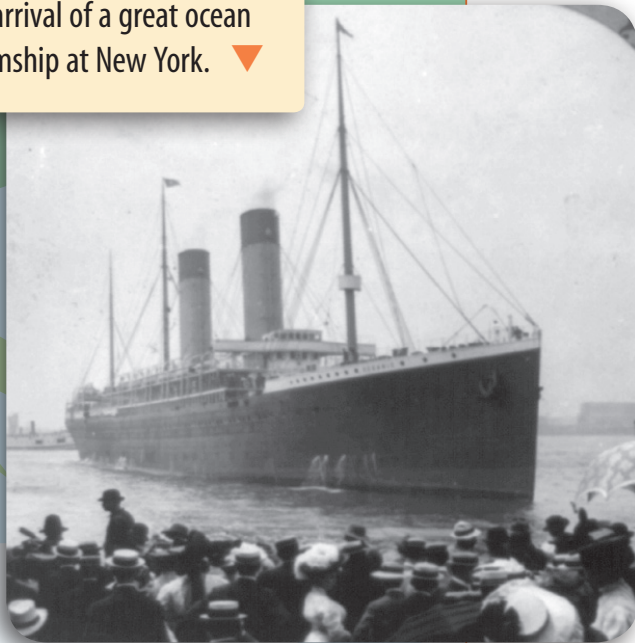


SET 2

SLIDE 1

In the early 1900s, Broughton Brandenburg and his wife decided to study the immigration experience by traveling to Italy and taking passage in steerage aboard the *Prinzessin Irene* from Naples to New York City. The following passage describes boarding the ship for departure.

The arrival of a great ocean steamship at New York. ▼



Struggling up the steep incline of the gangplank, set from the quay of Capitaneria [harbor office] of the port of Naples to the gap in the railing of the after deck of the Prinzessin Irene, came hundreds of men, women, and children, one and all weighted with luggage. Some staggered under the weight of great cloth-wrapped bundles; others lugged huge valises [suitcases] by the grass ropes which kept them from bursting open because of their flimsy construction; and even the tots carried fibre-baskets of fruit, straw-cased flasks of wine, cheese forms looped with string, and small rush-bottomed chairs for deck sitting, bought on the quay for twenty cents each, or home-made ones from the villages.



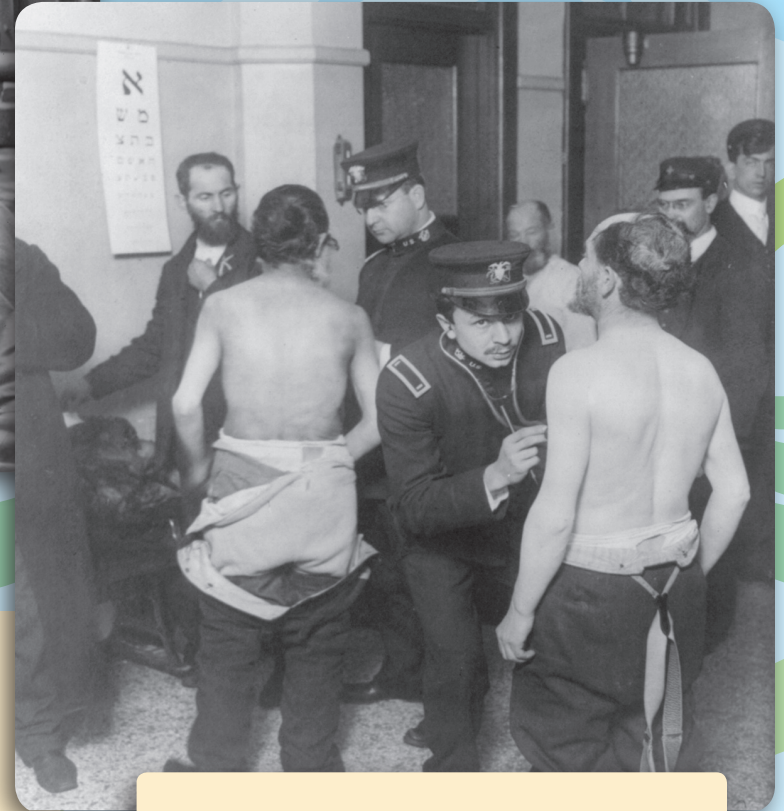
SET 2

SLIDE 2



▲ People in steerage on the deck of an ocean liner.

Ferry terminals were crowded with hundreds of men, women, and children waiting to board the steamship. Before boarding, emigrants had to be inspected to make sure they were in good health. If they were not in good health, they would be sent back to their home country by the immigration inspectors in America.



▲ Physicians examining a group of Jewish emigrants before departing the ship.

Traveling in Steerage



SET 2

SLIDE 3



What was life like aboard ship?



SET 3

SLIDE 1

Broughton Brandenburg was a journalist who wanted to learn about emigration, so he took on the role of an emigrant and travelled with a group of Italians to New York. This excerpt is from his book published in 1904:

Primary Document: Life Aboard Ship

In a compartment from nine to ten feet high and having a space no larger than six ordinary-sized rooms, were beds for 195 persons, and 214 women and children occupied them. The ventilation was merely what was to be had from the companionway that opened into the alley-way, and not on the deck, the few ports in the ship's sides, and the scanty ventilating shafts.



▲ Emigrants on the steerage deck of Freiderich Der Grosse.



SET 3

SLIDE 2



◀ Polish emigrants
on the steerage deck.

The beds were double-tiered affairs in blocks of from ten to twenty, constructed of iron framework, with iron slats set in checker fashion to support the burlap-covered bag of straw, grass, or waste

which served as a mattress. Pillows there were none, only cork-jacket life-preservers stuck under one end of the pseudo-mattress to give the elevation of a pillow. As each emigrant had passed through the alley-way to come forward when boarding the ship, he or she had been given a blanket as the storeroom door was passed. This blanket served the purpose of all bedclothing, and any other use to which the emigrant might be forced to put it. In material it was a mixture of wool, cotton, and jute, with the latter predominant. In extent it was the length of a man's body and a little over a yard and a half wide. For such quarters and accommodations as I have described the emigrant pays half the sum that would buy a first-class passage. A comparison of the two classes shows where the steamship company makes the most money.



SET 3

SLIDE 3



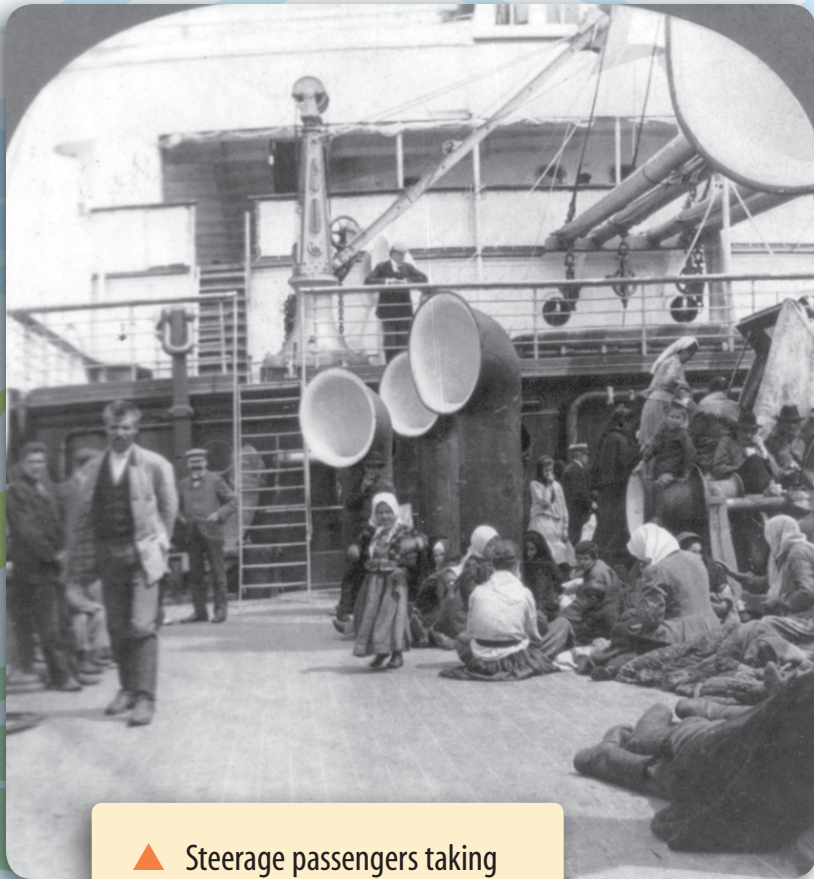
▲ Emigrant child.

Never had the tumult on deck ceased. Singing, crying, laughing, quarrelling, complaining of hunger, the fact that they were at last off for America seemed to rouse in all a desire to say something or make a noise. Some few women who fancied that already they were seasick, though the ship merely quivered now and then from the motion of the screw, sat about with their heads on their husbands' shoulders.

Now a greater stir was brought about by the ringing of the bell that announced supper for the steerage. The majority of the emigrants had had but a hasty bite at breakfast-time twelve hours before, and, being healthy and hearty, were ravenously hungry.



▲ The steerage (1907).



▲ Steerage passengers taking life easy on an ocean liner.

From the steerage galley, which was on the level of the main deck forward under the fo'c's'le [forecastle] head, the cooks and stewards began to lug great tanks of food and baskets of bread. These they lined up in a narrow passage-way between the hatch and bulkhead of the galley. The tanks were huge tinned things holding about twenty-five gallons each, and from the first there was ladled out macaroni Neapolitan, from the next chunks of beef the size of one's fist, from the next red wine, and then came the bread-baskets and the boiled-potato tank.

- 1. What did you learn from Brandenburg's experience aboard ship?**
(main ideas/supporting details; connecting)
- 2. How do you think you would respond to traveling in steerage?**
(comparing and contrasting; connecting)

Vintage Menus



SET 3

SLIDE 5

Europe to the U.S.
STEAMSHIP

First Cabin Passengers

MENU

SOUPS

Turtle and Spring

FISH

*Scotch Salmon and
Hollandaise Sauce*

ENTREES

*Blanquettes de Poulet aux
Champignons
Filets de Boeuf a la Bordelaise.
Cailles sur Canapes*

JOINTS

*Saddle of Mutton and Jelly
Beef and Yorkshire Pudding
York Ham and Champagne Sauce*

POULTRY

*Roast Turkey and Truffles
Spring Ducklings*

VEGETABLES

*Pommes de Terre Duchesse
Asparagus
Potatoes. Parsnips*

SWEETS

*International Pudding
Rhubarb with Custard
Strawberry Jam
Tartlets. Sandwich*

PASTRY

*Genoese Pastry
Marlborough Pudding
Gooseberry Souffles
Lemon Cream*

DESSERT

*Seville Oranges
Black Hamburg Grapes
English Walnuts
Madeira Nuts
Cantaloupes
Café Noir*

Steerage Passengers

Dinner Menu

Served at 6 P.M.

MAIN DISH

Rice dish in milk

Barley
with plums

Potatoes with herrings

Labshaus

Ragout

Irish Stew

SIDES

White Bread with butter, tea and sugar

Rye Bread with butter, tea and sugar

3. How are the menus different? (*scanning; comparing and contrasting*)

4. Which menu do you prefer? (*understanding visuals*)

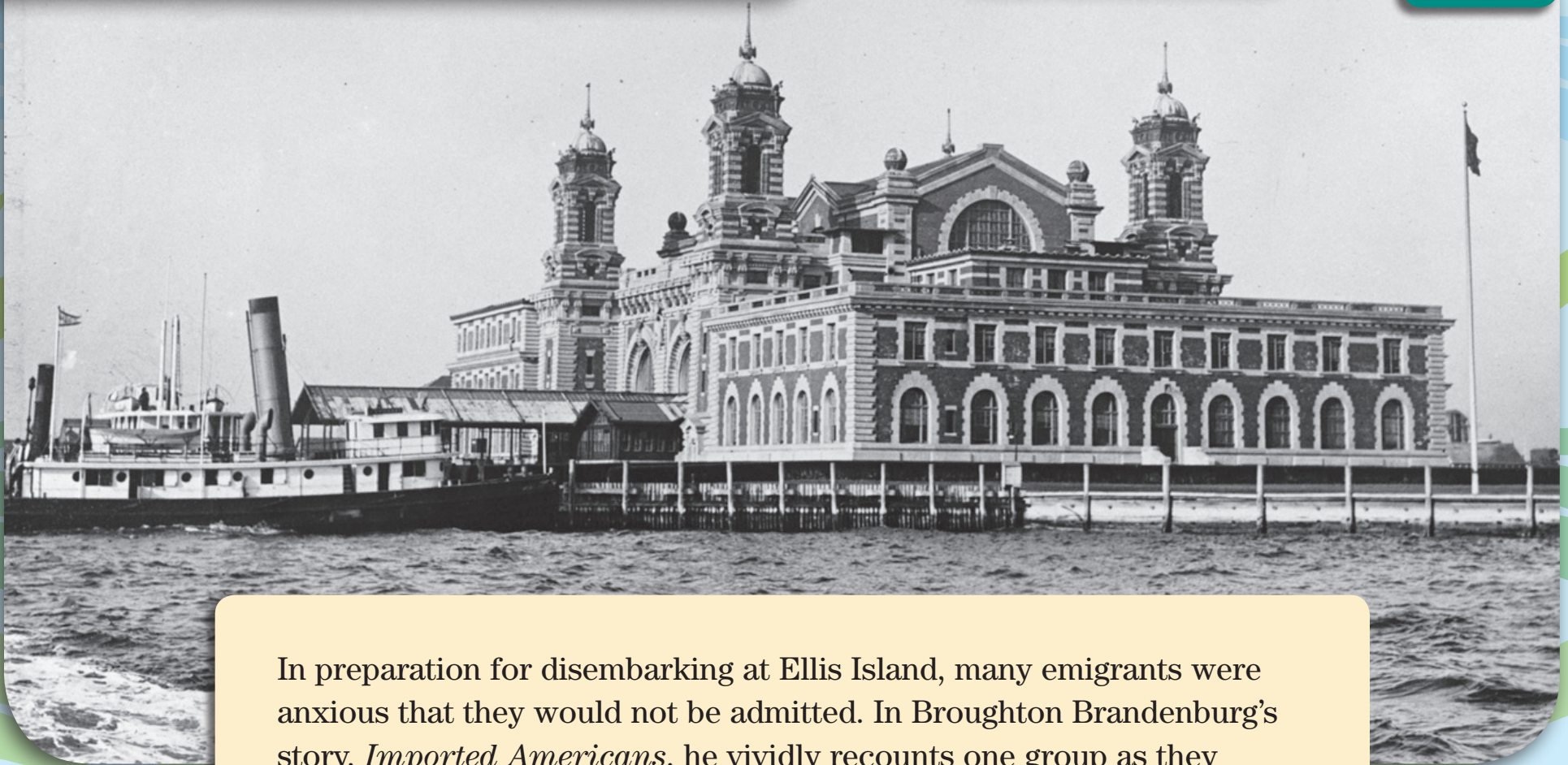
Arriving in New York Harbor

New York, Ellis Island. ▼



SET 4

SLIDE 1



In preparation for disembarking at Ellis Island, many emigrants were anxious that they would not be admitted. In Broughton Brandenburg's story, *Imported Americans*, he vividly recounts one group as they prepared to arrive in America.

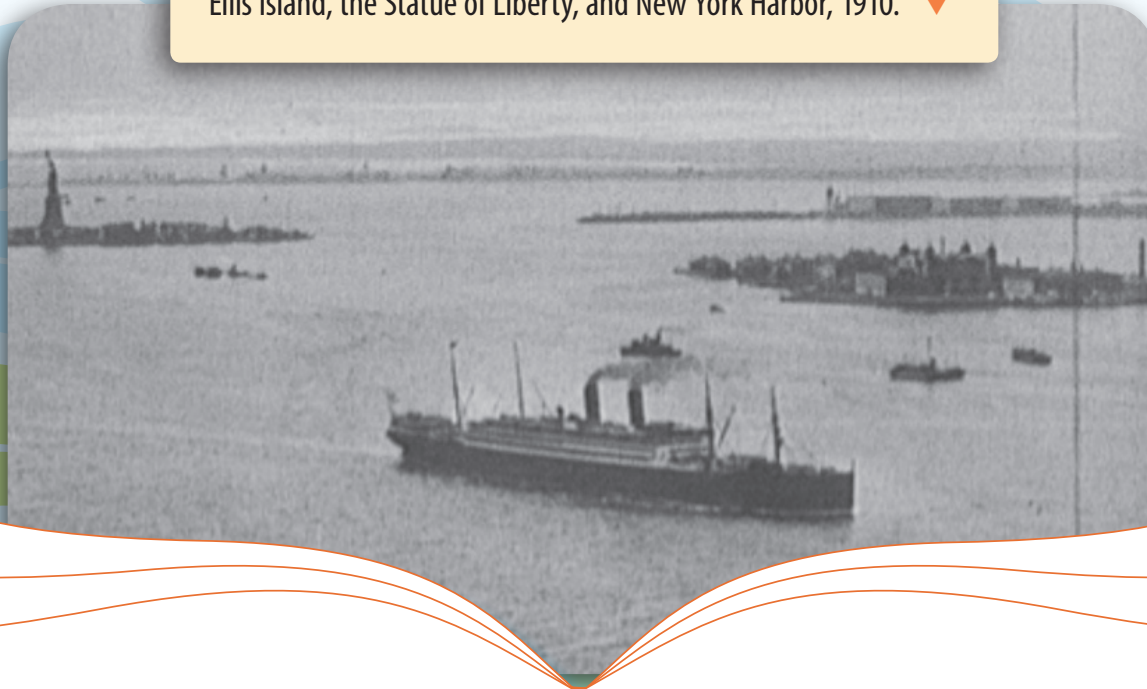
1. What were emigrants' first impressions of Ellis Island Immigration Center?
(understanding visuals; making inferences)

Ellis Island, the Statue of Liberty, and New York Harbor, 1910. ▼



SET 4

SLIDE 2



Happy excited, enthusiastic as they [the emigrants] were, there was still that dread among the people of the “Batteria,” the name used to sum up all that pertains to Ellis Island. I saw more than one man with a little slip of notes in his hand carefully rehearsing his group in all that they were to say when they came up for examination, and by listening here and there I found that hundreds of useless lies were in preparation. Many, many persons whose entry into the country would be in no way hindered by even the strictest enforcement of the letter of the immigration laws, were trembling in their shoes, and preparing to evade or defeat the purpose of questions which they had heard would be put to them.

2. How did the emigrants feel when they finally saw New York?
(main idea/supporting details; making inferences)



▲ Statue of Liberty, New York Harbor.

France gave the United States the Statue of Liberty, in 1886, as a gift to commemorate the centennial of the American Declaration of Independence. The United States and France had a longstanding friendship from the time of the American Revolution, when France came to the aid of the Patriots. The Statue of Liberty was to symbolize freedom and democracy as well as the international friendship between the two nations.

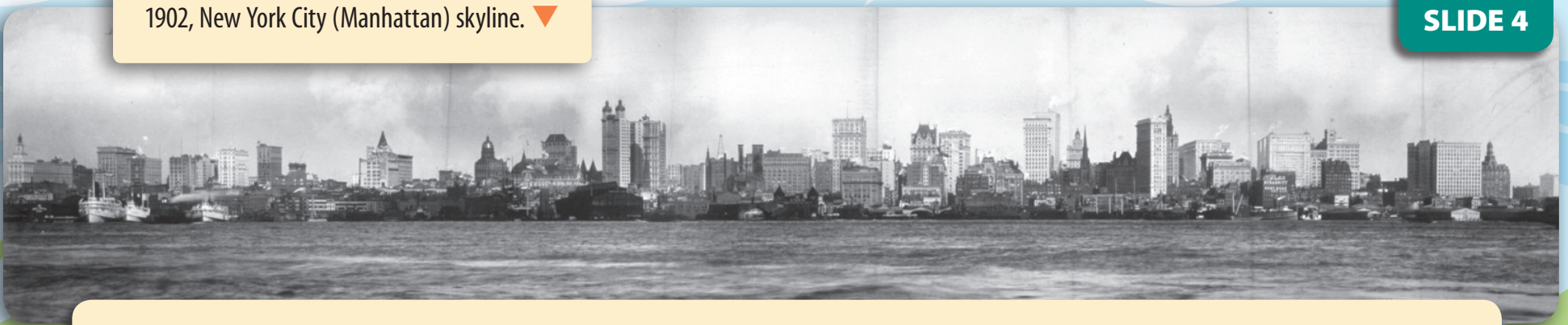


◀ New York - Welcome to the land of freedom - an ocean steamer passing the Statue of Liberty: Scene on the steerage deck.

3. How do you think the emigrants responded to seeing the Statue of Liberty?
(understanding visuals; making inferences)



1902, New York City (Manhattan) skyline. ▼



People arrived from Europe, coming from farms, small villages, as well as large cities. The Manhattan skyline was only one of many sights the emigrants saw as they entered New York Harbor. Imagine coming into this harbor after being at sea for two weeks or maybe longer. Here was the land of opportunity, but first the emigrants had to get through the immigration process at Ellis Island. They looked longingly at the skyline hoping that they would find their way to the mainland and then to their new homes. This new land was finally within sight. How exciting for the emigrants!

- 4. If you lived on a farm or small village, how would you feel when you saw the Manhattan skyline?** *(understanding visuals; making inferences)*
- 5. If you lived in a city in Europe, how would you feel when you saw the Manhattan skyline?** *(comparing and contrasting; making inferences)*

Ellis Island

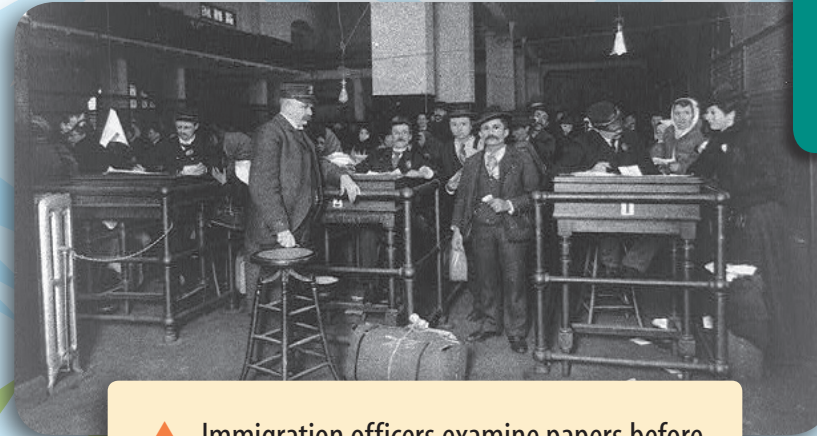


SET 4

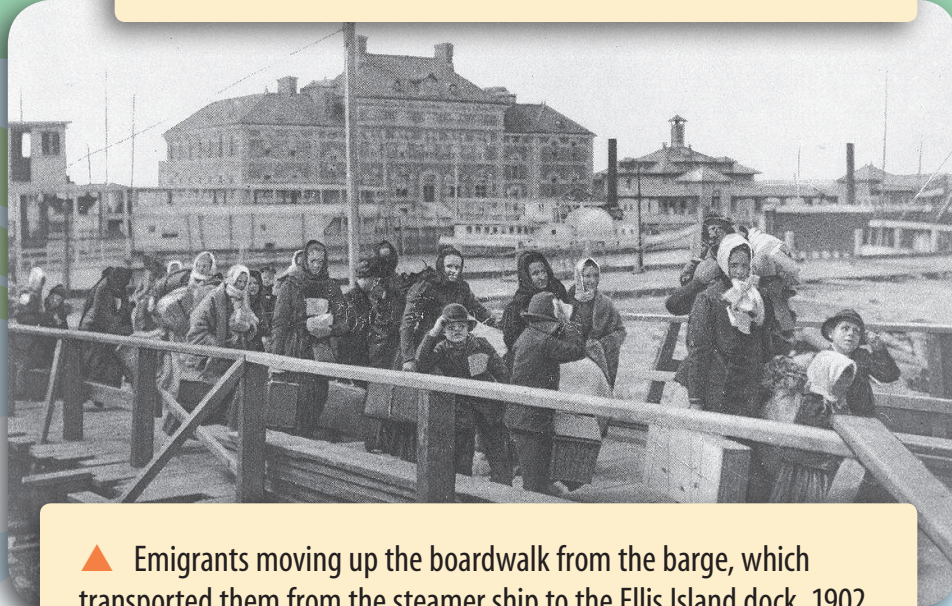
SLIDE 5



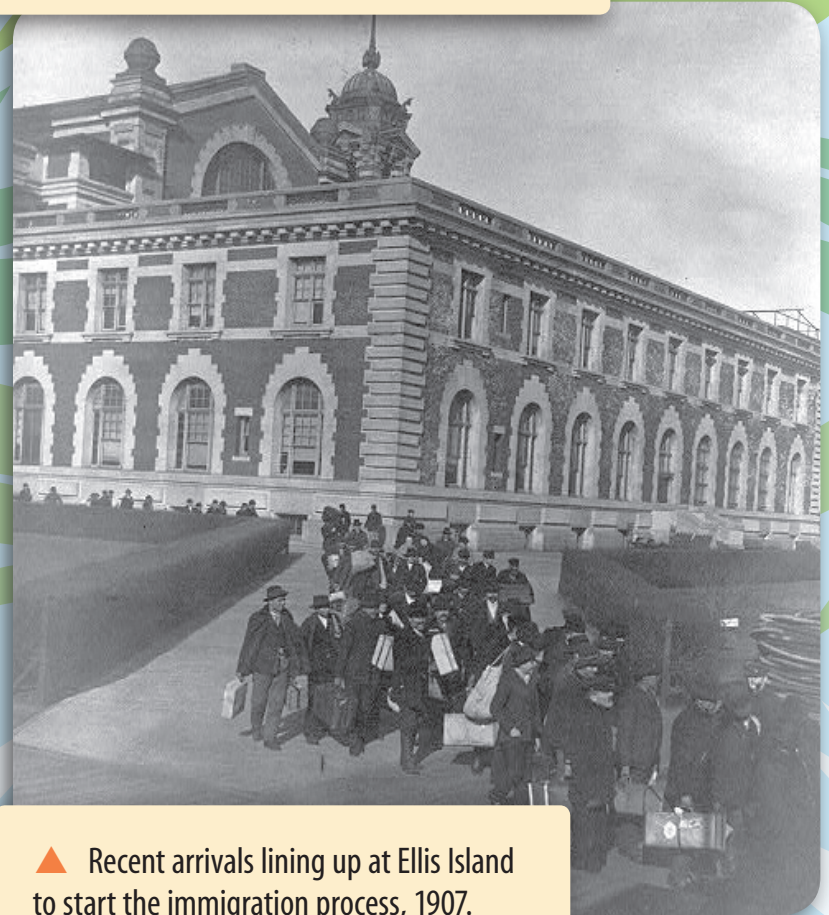
▲ Ellis Island detention pen on roof of main building, where emigrants held for deportation may go in good weather, 1902.



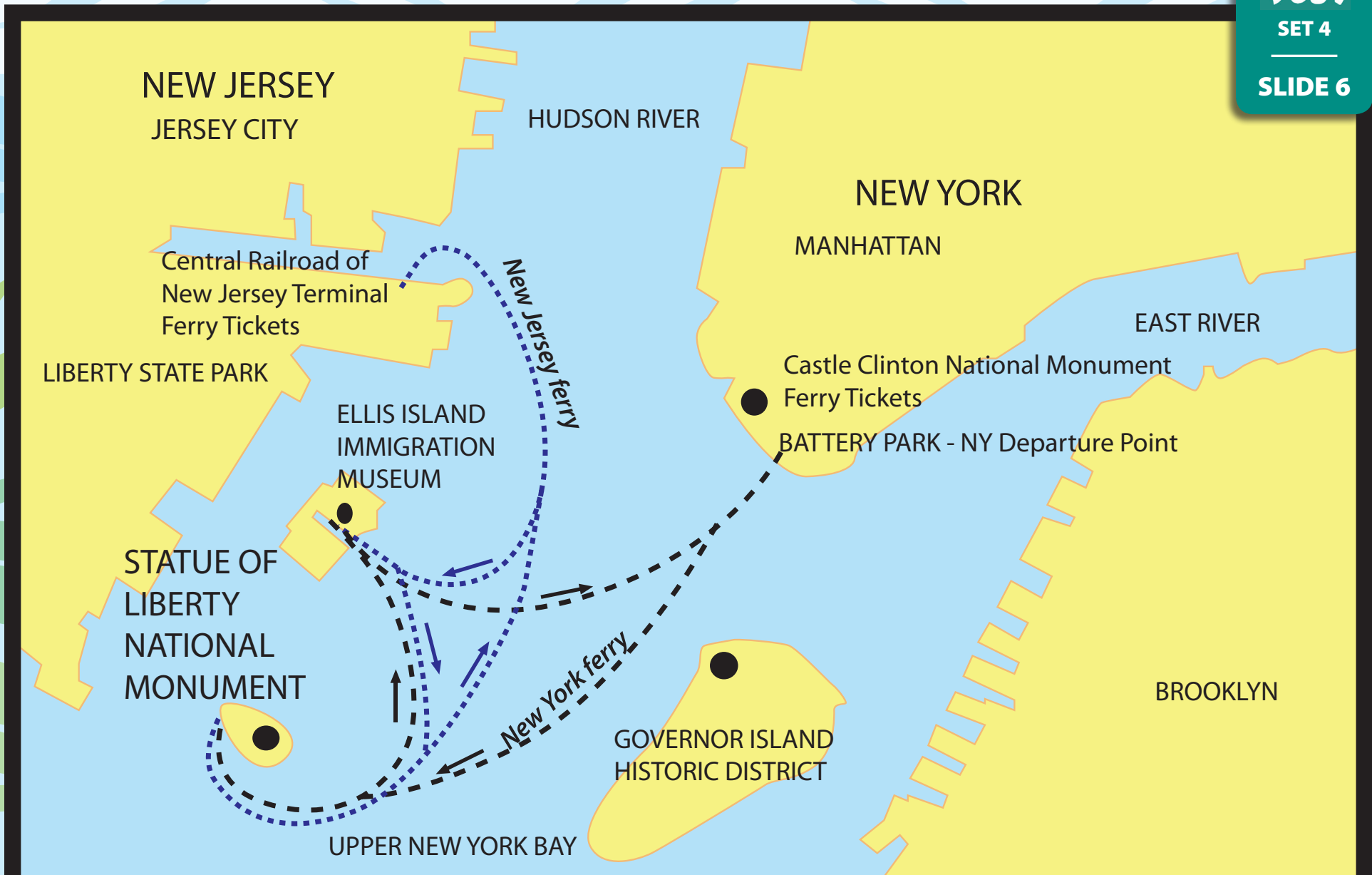
▲ Immigration officers examine papers before the final discharge from Ellis Island, 1902.



▲ Emigrants moving up the boardwalk from the barge, which transported them from the steamer ship to the Ellis Island dock, 1902.



▲ Recent arrivals lining up at Ellis Island to start the immigration process, 1907.



When emigrants arrived in New York Harbor, they disembarked at Battery Park from the steamship and then took a ferry to Ellis Island to be processed through immigration. Today, you can take a boat to visit the Ellis Island Immigration Museum and the Statute of Liberty traveling the same route as the emigrants.

Immigrants Landing on Ellis Island 1903



SET 5

SLIDE 1



Runtime: 2:24

The Immigration Process



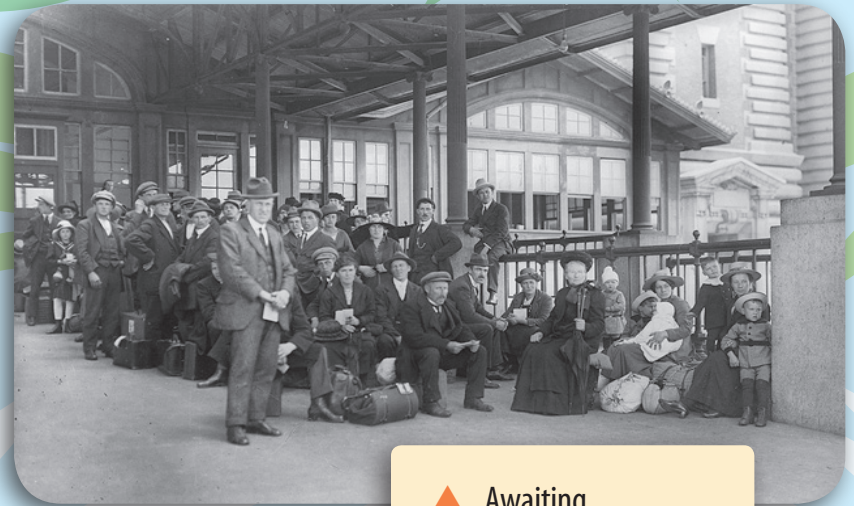
SET 5

SLIDE 2



▲ Emigrants in “pens” at Ellis Island, New York, probably on or near Christmas — note the decorations.

1. What do you notice about the passengers disembarking?
(understanding visuals)
2. Do you think they are looking forward to arriving on Ellis Island? Why or why not?
(making inferences)



▲ Awaiting examination, Ellis Island.



SET 5

SLIDE 3

U.S. Inspectors
examining the eyes of
immigrants, Ellis Island,
New York Harbor. ▶



When landing at NewYork this card to be pinned to
the coat or dress of the passenger in a prominent position.

Bei Ankunft in Amerika muss diese Karte **gut sichtbar**
an der Kleidung auf der Brust oder am Hut befestigt
werden.

A l'arrivée en Amérique, cette carte doit être attachée
bien visiblement au vêtement sur la poitrine ou au
chapeau.

Bij aankomst in Amerika moet deze kaart **goed zicht-**
baar aan de kleeding op de borst of den hoed gehecht
worden.

Sbarcando in NuovaYork questa carta deve essere
appuntata **ben visibilmente** al vestito od al capello
del passeggiere.

Amerikába való megerkezőskor ezen kártya **feltűnően**
a ruházaton, a mellen, vagy a kalapon viselendő.

Przy przybyciu do Ameryki musi się ta karta dobrze
widzialnie upewnić na ubraniu na piersiach lub na
kapeluszu.

Pri odlasku u Ameriku mora se ova karta dobro **vidi-**
teljno na robe-grudji, ili na škrljaku (siraku) prispļjena,
nositi.

The Granger Collection, New York

The Granger Collection, New York

Nr. 1859

Hamburg-Amerika Linie, Hamburg.

Nicht übertragbar. Zwischendurchbeförderungs-Vertrag.

Zwischen der Hamburg-Amerika Linie und dem unterzeichneten Reisenden (bei Familien als Familienvorstand) ist der nachstehende Beförderungsvertrag geschlossen worden:

§ 1. Die Hamburg-Amerika Linie übernimmt die Beförderung der in § 3 dieses Vertrages benannten Reisenden von Hamburg nach New York im Zwischendeck des deutschen Dampfers New York per Eisenbahn dritter Klasse (Emigrantenzug) bzw. mit Dampfschiff weiter nach:

County: Staat:

§ 2. Während der Befahrt erhalten die Reisenden die durch die gesetzlichen Bestimmungen vorgezeichnete Verpflegung. Die Verpflegung beginnt am Abfahrtstage nach erfolgter Anbordnahme der Reisenden und endet mit deren Embarkation im überfälligen Auslieferungsbelen.

§ 3. Der Fahrpreis ist wie folgt vereinbart worden:

Nr. und Familiennamen des Reisenden und der mit ihm reisenden Familienmitglieder	Alter	Familiennamen von Mutter, Vater, Sohn, Tochter oder der Ehegatten, die mit ihm reisen, (Geb.)	Wohntagiger Wohnort	Fahrtpreis für Gemein- schaftliche Beförderung
Michael Pollenberg	28			
Lea	9			
Lina Birke	2 1/2			
Maria	8 1/2			

1913
Oct 21/1913

Im Ganzen 503531

Von der amerikanischen Regierung verlangte Kopfgeld von Mark 17.— pro Kopf haben obige Reisende entrichtet mit Mark

§ 4. Nach dem vorstehend bestimmten Preise ist für Beförderung, Gepäcktransport, Verpflegung oder Unterbringung von Hamburg bis zum anber-
torendsten Auslieferungsbelen nichts mehr zu bezahlen; es sei denn, daß für Gepäck Überfracht laut § 13 dieses Vertrages zu entrichten wäre. Die Ver-
enthaltskosten in Hamburg vom Eintreffen der Reisenden bis zu den in diesem Vertrage festgesetzten Abfahrtsstunden des Schiffes sind zu Lasten der Reisenden.

§ 5. Die Abfahrt des Schiffes erfolgt vom Einlieferungsplatz der Gesellschaft, Passagier-Wartehalle, Großer Grasbrook,
am 5. Dezember 1913 um 11.00 Uhr.

Die Reisenden haben sich pünktlich zur Einschiffung eingefunden; das Ausbleiben eines Reisenden zur festgesetzten Abfahrt zieht den Verlust des
halben Schiffsfahrtbetrages nach sich.

Vorlegung des Vertrages auf der Rückseite.

§ 1000

▶ Inspection Cards.

How have immigrants enriched our nation?

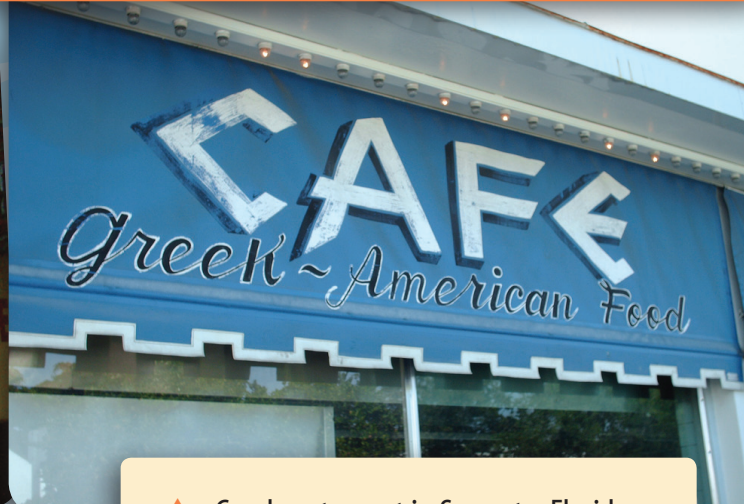


SET 6

SLIDE 1



▲ 47th and Baltimore Philadelphia, Pennsylvania, with a variety of ethnic food choices.



▲ Greek restaurant in Sarasota, Florida.



▲ Trinity Academy of Irish Dance.



▲ Our Lady of Purification Church, New Mexico.



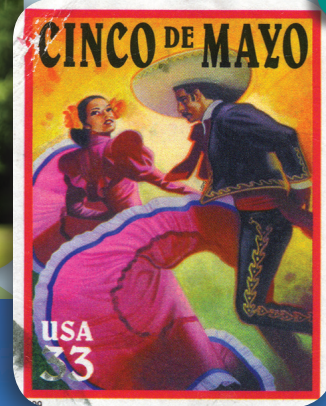
▲ China Town.

Celebrating Our Cultural Diversity



SET 6

SLIDE 2



What special dishes have immigrants contributed to our nation?



SET 6

SLIDE 3





The United States continues to be enriched by the many people who come here for a better life. After all these years, the United States is still seen as “the land of opportunity,” and people make great sacrifices to emigrate here for a better life. No matter when someone moves to a new place, there are adjustments. Just as we learned about the immigrants in 1900 experiencing hardships and uncertainties, these experiences still exist today. We can reach out to newcomers in our community to help them learn about our way of life and the promises of freedom and justice guaranteed by our constitution.

Extending the learning:



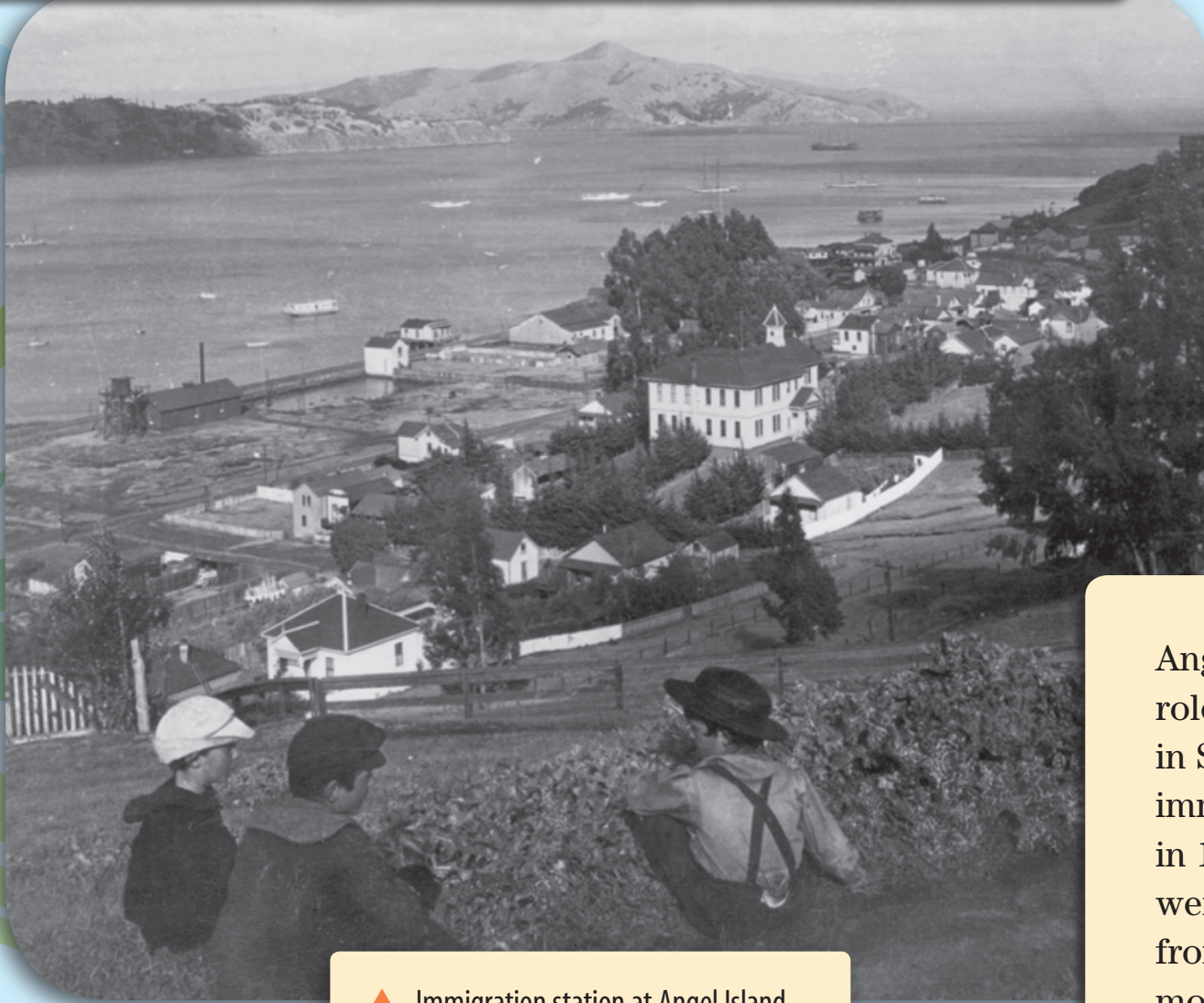
Runtime: 28:25

Immigration to Angel Island, San Francisco



SET 7

SLIDE 1



▲ Immigration station at Angel Island, Marin County, California, circa 1915.

Angel Island served a similar role as Ellis Island. Located in San Francisco Bay, the immigration station opened in 1910. Many immigrants were housed on the island from several days to several months while officials verified their legal status. This was especially so for Chinese immigrants.

Life in Asia

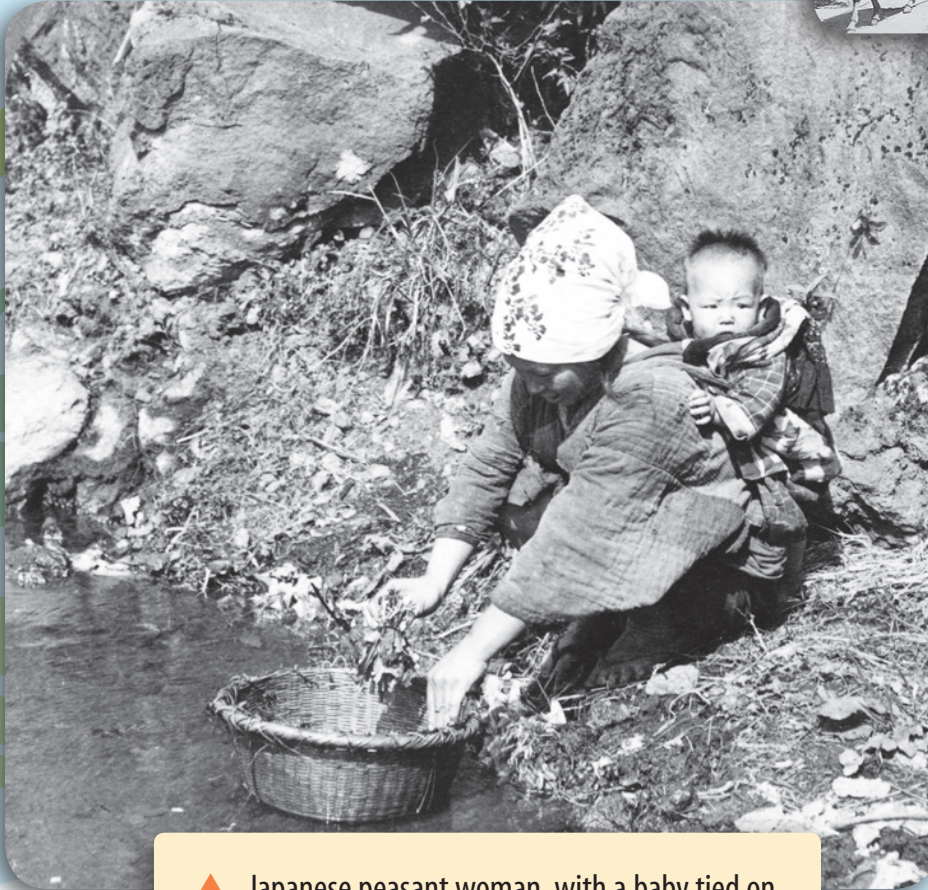


SET 7

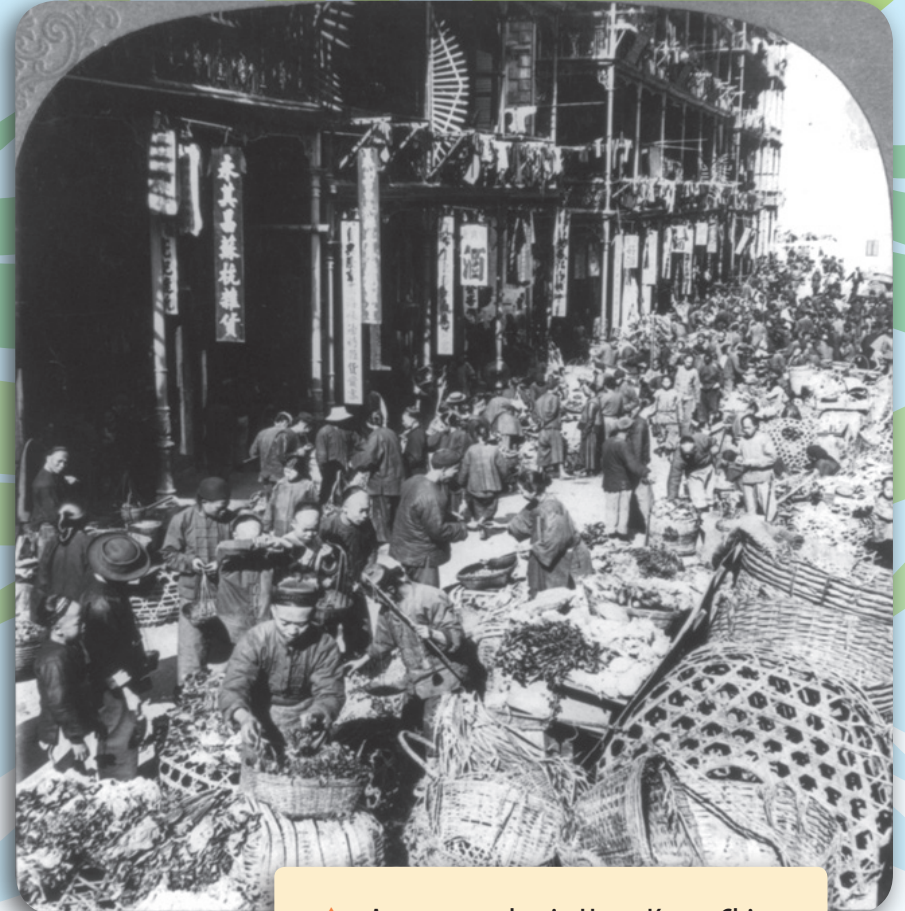
SLIDE 2



▲ A street in Peking China (now called Beijing).



▲ Japanese peasant woman, with a baby tied on her back, washing lettuce on the shore.



▲ A street market in Hong Kong, China.

Chinese Exclusion Act



SET 7

SLIDE 3



The Granger Collection, New York

▲ Chinese immigrants outside the hospital on Angel Island, San Francisco Bay, circa 1910.

The Chinese Exclusion Act of 1882 restricted Chinese laborers from entering the United States stating it “endangered the good order of certain localities.” Prior to that time, Chinese immigrants were urged to come to America because they provided cheap labor for the railroad builders and mining companies. As these jobs disappeared, Chinese laborers were no longer wanted and racial prejudice increased, often resulting in violence. In the 1800s, China was a difficult place to live—there was famine, war, and little prospect of a better life. When the Gold Rush happened in California in the 1840s, many came to mine. In the 1860s, the building of the transcontinental railroad attracted many railroad builders. The Chinese immigrants had a reputation for being hard workers, and they were paid less than other immigrants. Of course, this often caused friction among workers and many felt the Chinese immigrants were taking jobs away from others.

Paper Sons



SET 7

SLIDE 4

In 1906, the San Francisco earthquake and fire destroyed local public records. Dating from the fire, many Chinese claimed that they were born in San Francisco. With this citizenship, a father would then claim citizenship for his offspring born in China. In subsequent trips to the Orient, the father would report the birth of an offspring or two upon his return, usually a son.

Sometimes, the father would report the birth of a son when in reality there was no such event. This was what was termed a “slot” and would then be available for sale to boys who had no family relationships in the United States in order to enable them to enter this country. Merchant brokers often acted as middlemen to handle the sale of slots. “Sons” who entered the United States in this fashion were known as “paper sons.”

The fact that such deception was practiced was entirely due to the exclusion law. All the “paper sons” wanted was to immigrate to America, searching for a better life.



▲ Bird's-eye-view of ruins of San Francisco after the great earthquake and fire of 1906.

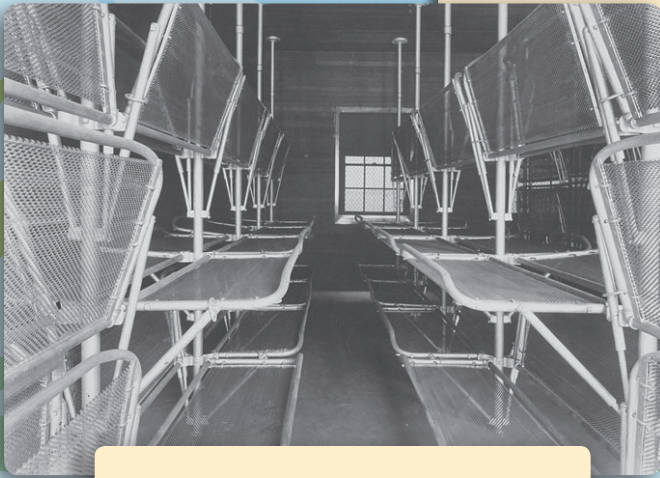
Angel Island



SET 7

SLIDE 5

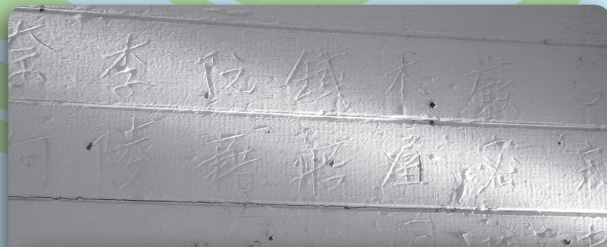
Unique to Angel Island is the poetry left by the Chinese detainees. The Chinese wrote poetry on the walls about homesickness, their voyage to America, and their feelings about how they were being treated. Many were sent back to China.



▲ Angel Island Immigration station dormitory.



▲ Immigration station at Angel Island, Marin County, California, c. circa 1915.



▲ Chinese writing on the walls at Angel Island.

*Barred from landing, I really am to be pitied.
My heart trembles at being deported back to China.
I cannot face the elders east of the river.
I came to seek wealth but instead reaped poverty.*

*Source: Lai, Him Mark, Genny Lim, and Judy Yung (1980). *Island*. San Francisco; HOC DOI, p.126

Japan



SET 7

SLIDE 6

A Japanese lady at home ▼



In 1900, there were 24,326 Japanese living in the United States; of that number, only 410 were women.* Those that immigrated to the United States were often laborers working on sugar plantations in Hawaii or in other agricultural jobs primarily on the West Coast. They worked as farmers, tailors, gardeners, and fishermen. They worked in canneries and some opened small businesses. The men left Japan because they were the second born sons. The first son would inherit the family land and business, second and subsequent sons had to find other means of stability. The prospects looked better in the United States, so these men came in search of new opportunities. As time went on, the men arranged for a “picture bride.” Arranged marriages were the tradition in Japan, where families agreed on the marriage based on economic status, personality, and family background of the bride and groom. Sometimes the groom would travel back to Japan to marry; other times the bride would arrive in the United States having never met her husband-to-be. The brides would travel through Angel Island. When they arrived in San Francisco, the future couple would search for each other, often with only a photograph sent prior to the marriage. Imagine a bride’s surprise when she discovered her husband was many years older than the picture she received, or the wife did not look like the portrait she sent.

* Source: A History of Japanese Americans in California: Immigration
http://www.nps.gov/history/history/online_books/5views/5views4a.htm

Japan

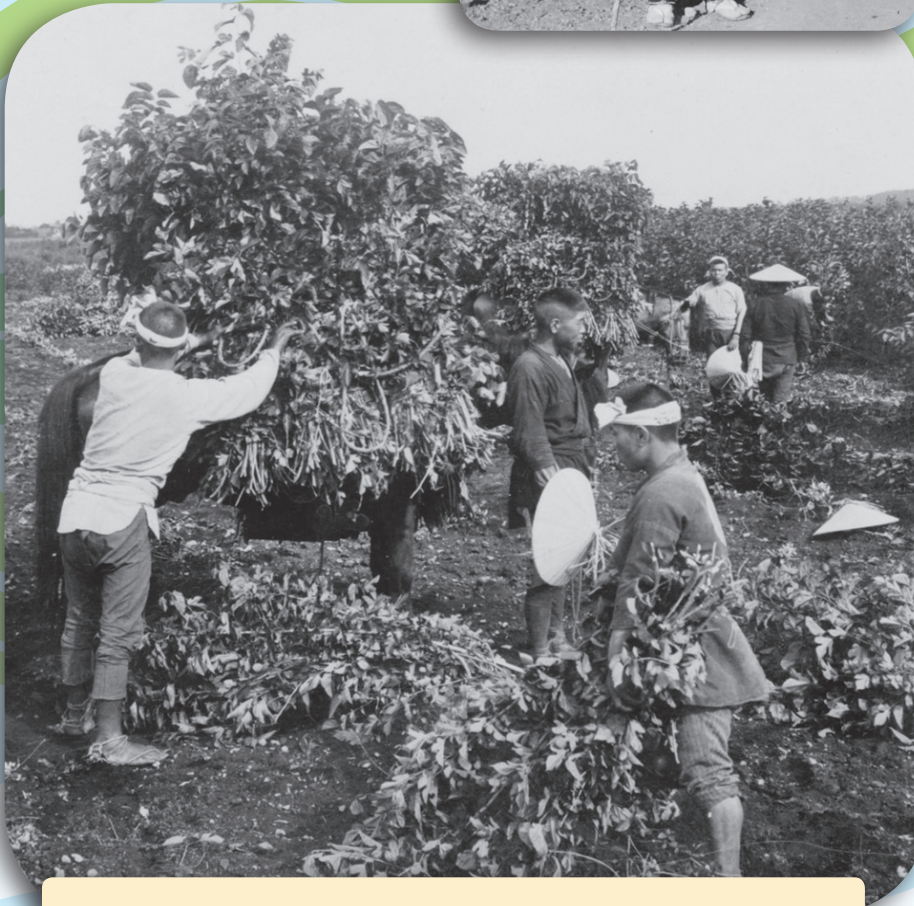


SET 7

SLIDE 7



◀ A Japanese man carrying fuel home for the fire.



▲ Harvesting mulberry leaves for silk worms, Japan, circa 1905.



▲ Women and children of a Japanese family in Ueno Park, during the Cherry-blossom Festival, Tokyo, Japan.



STUDENT HANDOUT

Coming to America

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Life in the 1900s..... 2

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What was it like to travel on a steamship in 1900? 14

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What was life like aboard ship? 16

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Arriving in New York Harbor 19

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Immigrants Landing on Ellis Island 1903 22

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How have immigrants enriched our nation? 23

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Immigration to Angel Island, San Francisco 25



Questions:

1. How has life changed from then until now? (*comparing and contrasting; making inferences*)
2. What were the most common modes of transportation? (*understanding visuals*)
3. What conveniences do we have that they didn't have? (*connecting; making inferences*)
4. Which countries had the highest numbers of immigrants? (*scanning; understanding visuals*)
5. What trends do you notice in the number of people emigrating from different countries? (*scanning; comparing and contrasting*)
6. Why might the numbers of emigrants dramatically change from one ten-year span to the next? (*understanding visuals; making inferences*)
7. Do you think these advertisements were effective? Why or why not? (*understanding visuals; connecting*)
8. What pushed people out of their homeland? (*understanding visuals; making inferences*)
9. What pulled people to the United States? (*understanding visuals; making inferences*)
10. What circumstances resulted in so many Italians immigrating to the United States in 1900? (*main ideas, supporting details*)
11. Would you have been willing to work under a padroni in order to immigrate to the United States? Why or why not? (*connecting*)

Slide 1

Life in the 1900s

What was life like in the 1900s?



A group of Russian children pose for a photograph in 1908.



A family at home in Ireland.



► Slide 2



Flower sellers on the Street of Steps in Naples, Italy, 1902.



Families in Ireland share letters from family in America.

► Slide 3

England, Edwardian Era around 1900

http://www.youtube.com/watch?v=IQV1_B63LTM&feature=endscreen&NR=1

(Runtime: 5:35)



Lost film footage of 1904 London

<http://www.youtube.com/watch?v=1e8hnCRrGoE&feature=fvwp&NR=1>

(Runtime: 1:13)





Slide 4

◀ What world events caused an increase in immigration to North America?

Many changes were happening in the last half of the 19th century causing people to move from one place to another. North America and Western Europe experienced an increase in industrialization so more jobs became available particularly in the United States, Canada, and Australia. In fact, these countries needed workers both for industries and farms. Advertisements appeared offering land for homesteading and jobs for workers.



Waiting for the train in Illinois, 1891.

Transportation became easier in Europe and the United States. Steam trains transported people across Europe and with the completion of the Transcontinental Railroad in the United States in 1869, travel across the United States became much easier. The steamship decreased the amount of time it took to travel from Europe to North America making passage faster than sailing ships.

Slide 5

◀ In 1861, Tzar Alexander II of Russia granted the serfs their freedom. With their new freedom, the peasants slowly amassed the financial resources to move in search of a better life. For Russian Jews, emigrating was often a necessity because of persecution sometimes resulting in massacres of whole villages (pogroms). Jews were targeted for persecution because of their religious beliefs. Many of these Jews lived in the Ukraine, Belarus, and Poland, all within the borders of Tzarist Russia. To escape persecution, many chose to immigrate to North America. They made their way to the ports of Hamburg, Bremen, Danzig, and Rotterdam where they embarked on ships to America.



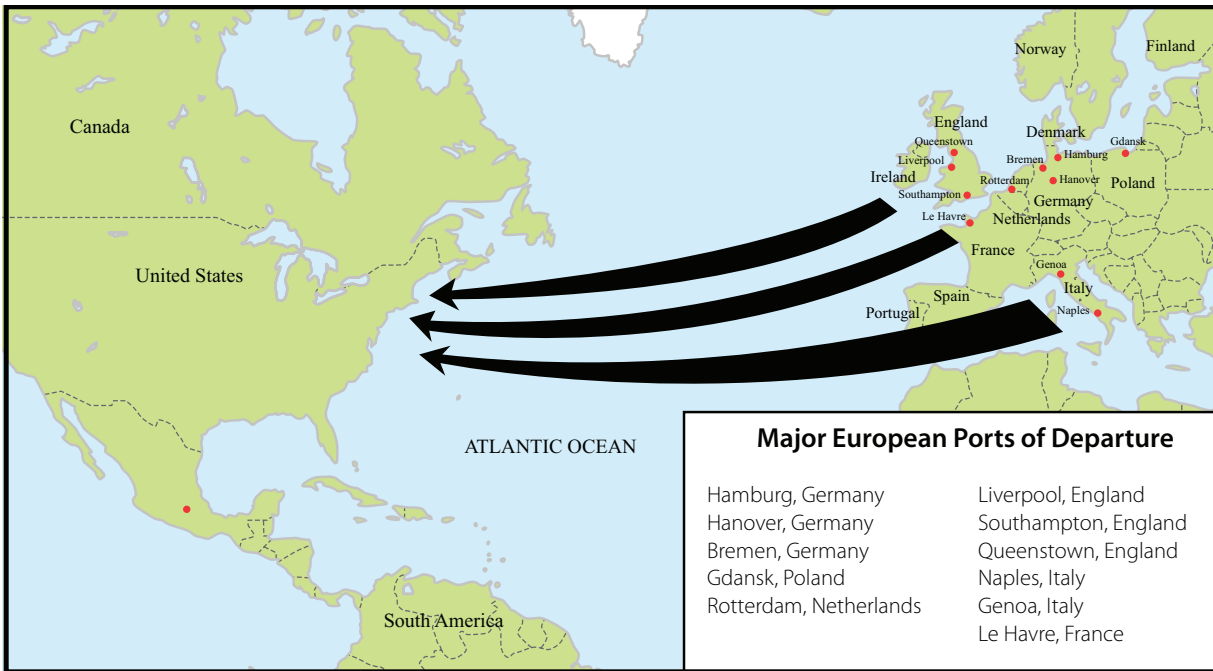
Jewish children in a street of Warsaw, Poland, Russia.

Other European countries also experienced conditions that caused many to emigrate. Scarcity of jobs and farmland, religious persecution, and little opportunity for a better life led many to look to America for a new start.



Major Ports of Departure

► Slide 6



Global Migration to the United States, 1880-1910

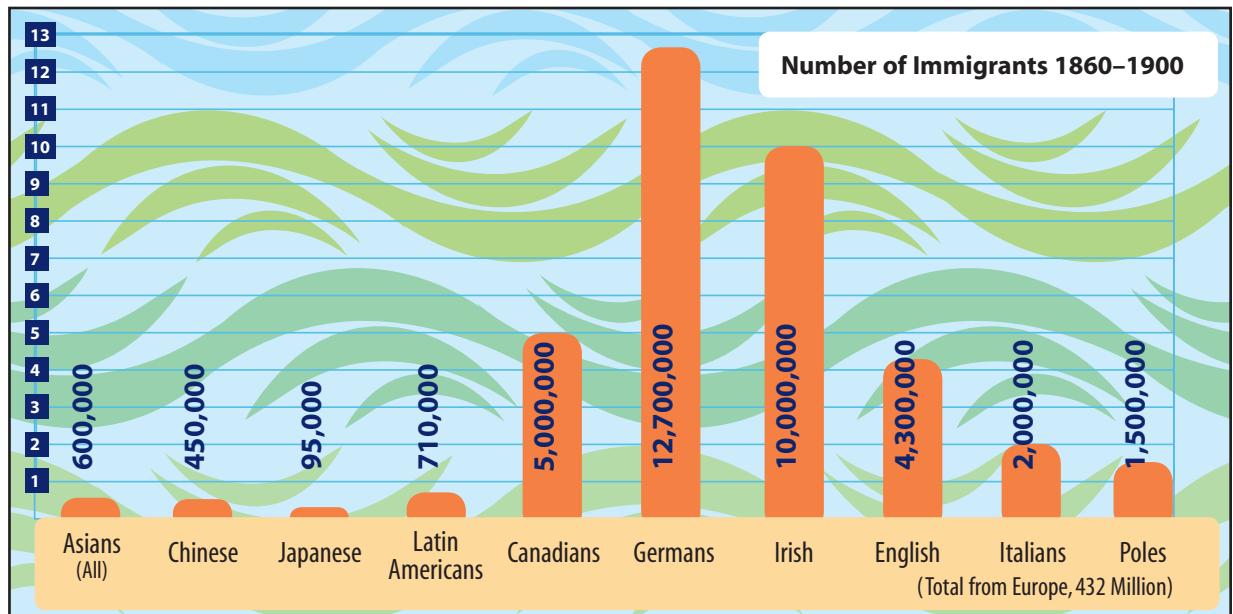
► Slide 7





Slide 8

Where did the immigrants come from?



Slide 9

Between 1880 and 1920, over 20 million immigrants came to the United States. Fifteen percent of our total population were immigrants. Many people at that time were alarmed by the large number of immigrants and worried that they would take jobs and change the nation. When the immigrants arrived, they often stayed in the cities where they disembarked but some moved to other cities and regions. They took jobs in factories or on farms often working for less money than those who already lived here.



Polish emigrant boarding ship.

Once the emigrants reached their port of departure, they often waited several days, weeks, months, or even years before actually boarding a ship to America. If they were ill, they knew they needed to be healthy to enter the United States. If they did not have enough money, they had to earn more to pay for steamship passage and transportation as well as settlement in their new homes. Earning this money often took time working long hours and carefully saving money.

It cost an average of \$30 for a ticket in steerage, and steamships could carry 1,500 to 2,000 emigrants. The cost to feed a passenger was about 60¢ so steamship owners made a huge profit.



Census Data

▶ Slide
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U.S. Immigration Numbers by Country			
Country	1880	1890	1900
Northern Europe			
BRITISH ISLES			
England	662,676	908,141	840,513
Scotland	170,136	242,231	233,524
Wales	83,302	100,079	93,586
Ireland	1,854,571	1,871,509	1,615,459
SCANDINAVIA			
Denmark	64,196	132,543	153,690
Finland	(NA)	(NA)	62,641
Norway	181,729	322,665	336,388
Sweden	194,337	478,041	582,014
Western Europe			
LOW COUNTRIES			
Belgium	15,535	22,639	29,757
Luxembourg	12,836	2,882	3,031
Netherlands	58,090	81,828	94,931
Austria	38,663	123,271	275,907
France	106,971	113,174	104,197
Germany	1,966,742	2,784,894	2,663,418
Switzerland	88,621	104,069	115,593
Southern Europe			
Greece	776	1,887	8,515
Italy	44,230	182,580	484,027
Portugal	15,650	25,735	40,376
Spain	5,121	6,185	7,050
Eastern Europe			
Czechoslovakia	85,361	118,106	156,891
Hungary	11,526	62,435	145,714
Poland	48,557	147,440	383,407
Romania	(NA)	(NA)	15,032
Russia (Soviet Union)	35,722	182,644	423,726
Turkey in Europe	1,205	1,839	9,910

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Source Data from: Campbell Gibson and Emily Lennon, "Historical Census Statistics on the Foreign-born Population of the United States: 1850-1990," Population Division, U.S. Bureau of Census (Washington, DC, 1999).



SET
1

Student Handout

Slide 12

Pushes and Pulls

Immigration the world over has always been about “pushes” and “pulls.” The pushes are the events that cause people to leave their homes to settle in new places. The pulls are the events that attract people to move to new homes. In this *Storypath*, we are going to explore the pushes and pulls that caused people to move from Europe to the United States around 1900. This was a time when many people immigrated to the United States.



New York City Harbor with the Statue of Liberty in the distance, circa 1900.

The difference between emigrate and immigrate:

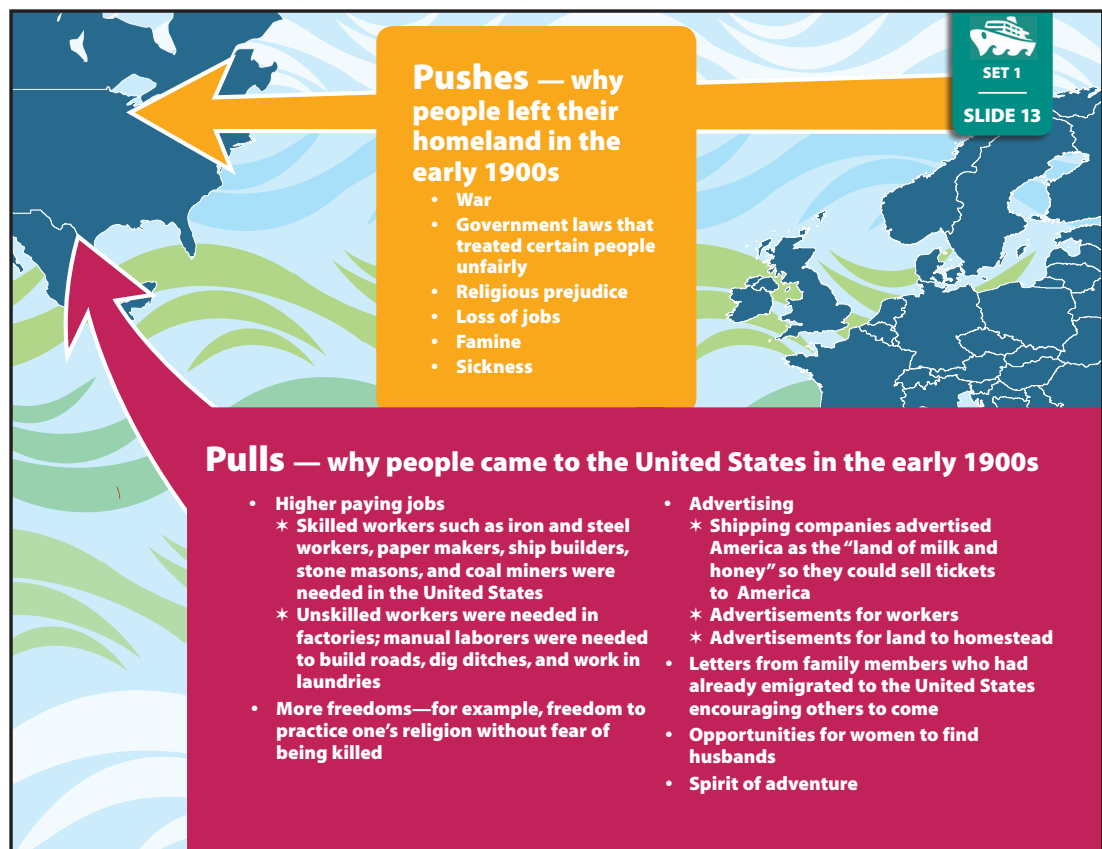
Emigrate from—to *leave* your own country to settle in another.

(Example: My grandmother emigrated from Norway.)

Immigrate to—to *come* to another country to live.

(Example: Many Irish immigrated to the United States during the Great Famine.)

Slide 13





Shipping Lines Advertise for Passengers



What factors would cause people to leave their homeland to come to America?



Painting by Edvard Petersen depicts Danish emigrants preparing to leave for America in 1890 from the Port of Copenhagen.

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Research Your Own Country

Norway

Sweden

Russia

Ireland

France

Germany

Poland

Austria-Hungary

Italy

Japan

China

What caused people from different countries to emigrate?

Italy: Why did so many people emigrant?

In 1900, half a million people left Italy to settle in another place. Overpopulation, poverty, and unemployment were contributing factors in the decision to leave. Italy's geography and history contributed to these conditions. Because the country is a peninsula with the Alps forming the northern border and the Apennines Mountains running down the peninsula, communities were isolated from one another and governed by kings and dukes. In 1861, a group of patriots banded together to create one united country resulting in the crowning of King Victor Emmanuel II. While Italy had a rich history by 1861, the country was poor. Many people worked as peasants, shepherds, or agricultural laborers because Italy did not have natural resources like coal and iron ore for factories. At the same time, there was an increase in population causing a shortage of farmland. To get more farmland, trees were cut down, resulting in the rain washing away topsoil and ultimately making the land unproductive for growing crops.

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1

Student Handout

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Italian bread peddlers, Mulberry St., New York.

These conditions caused workers to begin to search for work away from home. In the 1860s, they travelled to other parts of Europe seeking jobs as chimney sweeps, plaster workers, mosaic makers, and glassblowers. With the onset of the industrial revolution, these crafts disappeared as factories could make these items much cheaper thus decreasing the need for these workers. During this time many Italians immigrated to Chicago and New York and also to the countries of Brazil and

Argentina. By the 1890s, an economic depression in South America decreased the flow of immigrants to South America and at the same time, new factories in northern Italy were providing jobs for the people in that region of the country. This was not so in southern Italy where an agricultural depression was causing many people to leave their farms in search of a better life.

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Despite reports of racism and anti-Italian feelings, southern Italians left their homeland to come to the United States. They had no money to purchase farmland so they worked in factories and on construction sites with many settling in New York, Chicago, and Philadelphia. Some became miners and others found work on the railroad. Some worked in vineyards in California. Because many were illiterate, they took the lowest paying jobs. Some started their own businesses as barbers or shoe cleaners. They tended to settle with other Italians forming close-knit communities.

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Italian immigrants also developed a “padrone” system. A padroni was a labor boss who looked out for his workers. He also took a portion of their pay for these services. However, if you could not speak the language, read, or write, the padroni was essential. The padroni would contract with employers to provide workers. He would arrange for emigration documents, steamship tickets, and transportation to the worksite. If you were poor and had no future in your homeland, this was an opportunity for a better life even if you had to pay your patroni.



Group of Italian boys selling newspapers on South Avenue, New York City. They were called “newsies.”



Ireland: Why did the Irish leave their homeland to come to the United States?

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From 1845–1849, Ireland experienced the “Great Famine.” When the potato was introduced to Europe, it resulted in a boom in population, particularly in Ireland. Potatoes were easily cultivated so people had more food and the population grew. In 1845, a fungus attacked the potato resulting in crop failures. This happened for the next three years and many people died of starvation or disease, or emigrated. Historians estimate that during this time one million people died. Two million emigrated, most of them to America.

By 1900, many Irish immigrants were settled in America and could help new immigrants make a new life in North America. Times were still difficult in Ireland particularly for peasants and laborers. Families that owned land gave their land to the oldest son leaving other family members to fend for themselves. With little prospect of finding work in Ireland, especially from the poorest counties, young unmarried men and women had no choice but to leave. Families in the United States would send money for purchasing steamship tickets but others, who were destitute, received money from the Irish government. Eighty thousand immigrated to North America under the Irish Poor Law.



A typical farm home in Ireland circa 1900.

The very poor were also unskilled and were forced to take low paying jobs often being compensated less than other workers. This situation caused resentment, and anti-Irish prejudice grew. Magazine cartoons depicted Irish immigrants as stupid and advertisements for jobs often included the statement, “No Irish need apply.” Fights and riots occurred over the anti-Irish sentiments.

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Two Irish women working at home knitting (left) and spinning yarn (right).

The Irish worked hard and improved their life in the United States. They found work as fire fighters and police officers. In fact, in 1900, nearly all the fire fighters and police officers in New York, Boston, and Chicago were Irish. They worked in trade unions, were elected to public office, and became business owners.

Traveling on their own, many young unmarried Irish women also emigrated. Their future was bleak. In the



SET
1

Student Handout

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past young women were able to earn a small income by spinning yarn from linen and wool. With factories doing this work more efficiently and cheaply, these jobs were gone. With no way to earn money, they had difficulty finding husbands. Thousands decided to emigrate faced with such a future. When they arrived in the United States, they found jobs as domestic servants, factory millhands, or needleworkers. The textile mills were dangerous places with poor working conditions, but at least the workers earned an income. Domestic service was desirable because it paid better and the young women could learn about middle-class life. They often lived in the homes where they worked and thus were able to save money to send to their families in Ireland. They married and had families of their own, ensuring their children were educated and had a better life in America.

Slide 22



From the old world to the new: German emigrants bound for New York embarking at Hamburg, Germany, late 1800s.

Germany: What caused Germans to emigrate?

In the 1880s, many Germans immigrated to the United States. Many of these immigrants were families from rural areas of Germany searching for land to farm in the United States. Others were artisans and shopkeepers in search of a better life. Low wages and a lack of land and job opportunities contributed to the desire to emigrate.

Advertising also played an important role as shipping companies promoted the American Dream and the Land of Opportunity. In 1882, 250,000 Germans immigrated to the United States. Many of them settled in Cincinnati, Milwaukee, and St. Louis. Many settled in farming communities in the Midwest.

By 1900, fewer Germans were emigrating but those who did were usually unmarried and planned on staying for a short time. Because steamship travel made emigration cheaper and advertisements encouraged them to emigrate, many came for adventure. Germans who had already emigrated also encourage their families to come, often sending them money to travel to the United States.



Norway: What factors contributed to emigration in Norway?

Norway, for such a small country, had large numbers of immigrants coming to the United States and Canada between 1865 and 1910. “The second, and also the greatest, period of emigration lasted 14 years, from 1880 to 1893, when on the average 18,290 left annually—ten for every 1,000 Norwegians.”*

Conditions that contributed to emigration included an increase in population and lack of jobs. Many of these emigrants settled in rural areas in the upper Midwest with Minnesota having the largest number of Norwegian Americans. Norwegians also settled in cities such as Seattle, Brooklyn, and Chicago. Wisconsin, California, Washington, and North Dakota were popular states for settlement.

Interestingly, “the Norwegian Bureau of Statistics has estimated that about 25 percent of the immigrants to North America between 1881 and 1930 have resettled in Norway.”* With the onset of steamships crossing the Atlantic Ocean, transportation became cheaper, allowing those who wanted to return to their homeland to do so.

*Source: <http://www.everyculture.com/multi/Le-Pa/Norwegian-Americans.html#b%23ixzz2WDIXlvQI>



S.S. Angelo (Wilson Line steamship) leaving Christiania, Norway, with emigrants for America.



Slide 1

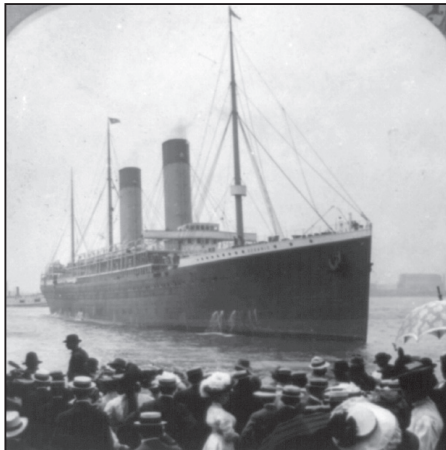
◀ What was it like to travel on a steamship in 1900?

Primary Source:

In the early 1900s, Broughton Brandenburg and his wife decided to study the immigration experience by traveling to Italy and taking passage in steerage aboard the *Prinzessin Irene* from Naples to New York City. The following passage describes boarding the ship for departure.

Struggling up the steep incline of the gangplank, set from the quay of Capitaneria [harbor office] of the port of Naples to the gap in the railing of the after deck of the Prinzessin Irene, came hundreds of men, women, and children, one and all weighted with luggage. Some staggered under the weight of great cloth-wrapped bundles; others lugged huge valises [suitcases] by the grass ropes which kept them from bursting open because of their flimsy construction; and even the tots carried fibre-baskets of fruit, straw-cased flasks of wine, cheese forms looped with string, and small rush-bottomed chairs for deck sitting, bought on the quay for twenty cents each, or home-made ones from the villages.

Source: Brandenburg, Broughton. (1903). *Imported Americans*. New York: Frederick A. Stokes Co., p. 171.



The arrival of a great ocean steamship at New York.



People in steerage on the deck of an ocean liner.



▶ Slide 2



Physicians examining a group of Jewish emigrants before departing the ship.

Ferry terminals were crowded with hundreds of men, women, and children waiting to board the steamships. Before boarding, emigrants had to be inspected to make sure they were in good health. If they were not in good health, they would be sent back to their home country by the immigration inspectors in America.

Source: Maggie Land Blanck, <http://www.maggieblanck.com/Immigration.html>

Traveling in Steerage

▶ Slide 3





Questions:

1. What did you learn from Brandenburg's experience aboard ship? (*main ideas/supporting details; connecting*)
2. How do you think you would respond to traveling in steerage? (*comparing and contrasting; connecting*)
3. How are the menus different? (*scanning; comparing and contrasting*)
4. Which menu do you prefer? (*understanding visuals*)

Slide 1

What was life like aboard ship?

Primary Source: Life Aboard Ship

Broughton Brandenburg was a journalist who wanted to learn about emigration, so he took on the role of an emigrant and travelled with a group of Italians to New York. This excerpt is from his book published in 1904:

In a compartment from nine to ten feet high and having a space no larger than six ordinary-sized rooms, were beds for 195 persons, and 214 women and children occupied them. The ventilation was merely what was to be had from the companionway that opened into the alley-way, and not on the deck, the few ports in the ship's sides, and the scanty ventilating shafts.

Slide 2



Polish emigrants on the steerage deck.

The beds were double-tiered affairs in blocks of from ten to twenty, constructed of iron framework, with iron slats set in checker fashion to support the burlap-covered bag of straw, grass, or waste which served as a mattress.

Pillows there were none, only cork-jacket life-preservers stuck under one end of the pseudo-mattress to give the elevation of a pillow. As each emigrant had passed through the alley-way to come forward when



► Slide 2

boarding the ship, he or she had been given a blanket as the storeroom door was passed. This blanket served the purpose of all bedclothing, and any other use to which the emigrant might be forced to put it. In material it was a mixture of wool, cotton, and jute, with the latter predominant. In extent it was the length of a man's body and a little over a yard and a half wide. For such quarters and accommodations as I have described the emigrant pays half the sum that would buy a first-class passage. A comparison of the two classes shows where the steamship company makes the most money.

Never had the tumult on deck ceased. Singing, crying, laughing, quarrelling, complaining of hunger, the fact that they were at last off for America seemed to rouse in all a desire to say something or make a noise. Some few women who fancied that already they were seasick, though the ship merely quivered now and then from the motion of the screw, sat about with their heads on their husbands' shoulders.

Now a greater stir was brought about by the ringing of the bell that announced supper for the steerage. The majority of the emigrants had had but a hasty bite at breakfast-time twelve hours before, and, being healthy and hearty, were ravenously hungry.

Source: Brandenburg, Broughton. (1903). *Imported Americans*. New York: Frederick A. Stokes Co., p. 175-177.

► Slide 3



The steerage (1907).



Emigrant child.



SET
3

Student Handout

Slide 4



Steerage passengers taking life easy on an ocean liner.

From the steerage galley, which was on the level of the main deck forward under the fo'c's'le [forecastle] head, the cooks and stewards began to lug great tanks of food and baskets of bread. These they lined up in a narrow passage-way between the hatch and bulkhead of the galley. The tanks were huge tinned things holding about twenty-five gallons each, and from the first there was ladled out macaroni Neapolitan, from the next chunks of beef the size of one's

fist, from the next red wine, and then came the bread-baskets and the boiled-potato tank.

Source: Brandenburg, Broughton. (1903). *Imported Americans*. New York: Frederick A. Stokes Co., p. 177.

Slide 5

Europe to the U.S. STEAMSHIP First Cabin Passengers

MENU

SOUPS

Turtle and Spring

FISH

*Scotch Salmon and
Hollandaise Sauce*

ENTREES

*Blanquettes de Poulet aux
Champignons
Filets de Boeuf a la Bordelaise.
Cailles sur Canapes*

JOINTS

*Saddle of Mutton and Jelly
Beef and Yorkshire Pudding
York Ham and Champagne Sauce*

POULTRY

*Roast Turkey and Truffles
Spring Ducklings*

VEGETABLES

*Pommes de Terre Duchesse
Asparagus
Potatoes. Parsnips*

SWEETS

*International Pudding
Rhubarb with Custard
Strawberry Jam
Tartlets. Sandwich*

PASTRY

*Genoese Pastry
Marlborough Pudding
Gooseberry Souffles
Lemon Cream*

DESSERT

*Seville Oranges
Black Hamburg Grapes
English Walnuts
Madeira Nuts
Cantaloupes
Café Noir*

Steerage Passengers Dinner Menu

Served at 6 P.M.

MAIN DISH

Rice dish in milk

Barley
with plums

Potatoes with herrings

Labshaus

Ragout

Irish Stew

SIDES

White Bread with butter, tea and sugar

Rye Bread with butter, tea and sugar



Questions:

1. What were emigrants' first impressions of Ellis Island Immigration Center?
(understanding visuals; making inferences)
2. How did the emigrants feel when they finally saw New York?
(main idea/supporting details; making inferences)
3. How do you think the emigrants responded to seeing the Statue of Liberty?
(understanding visuals; making inferences)
4. If you lived on a farm or small village, how would you feel when you saw the Manhattan skyline? (understanding visuals; making inferences)
5. If you lived in a city in Europe, how would you feel when you saw the Manhattan skyline? (comparing and contrasting; making inferences)

Arriving in New York Harbor

In preparation for disembarking at Ellis Island, many emigrants were anxious that they would not be admitted. In Broughton Brandenburg's story, *Imported Americans*, he vividly recounts one group as they prepared to arrive in America.



New York, Ellis Island.

► Slide 1

Happy excited, enthusiastic as they [the emigrants] were, there was still that dread among the people of the "Batteria," the name used to sum up all that pertains to Ellis Island. I saw more than one man with a little slip of notes in his hand carefully rehearsing his group in all that they were to say when they came up for examination, and by listening here and there I found that hundreds of useless lies were in preparation. Many, many persons whose entry into the country would be in no way hindered by even the strictest enforcement of the letter of the immigration laws, were trembling in their shoes, and preparing to evade or defeat the purpose of questions which they had heard would be put to them.

Source: Brandenburg, Broughton. (1903). *Imported Americans*. New York: Frederick A. Stokes Co., p. 200.

► Slide 2



SET
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Student Handout

Slide 3



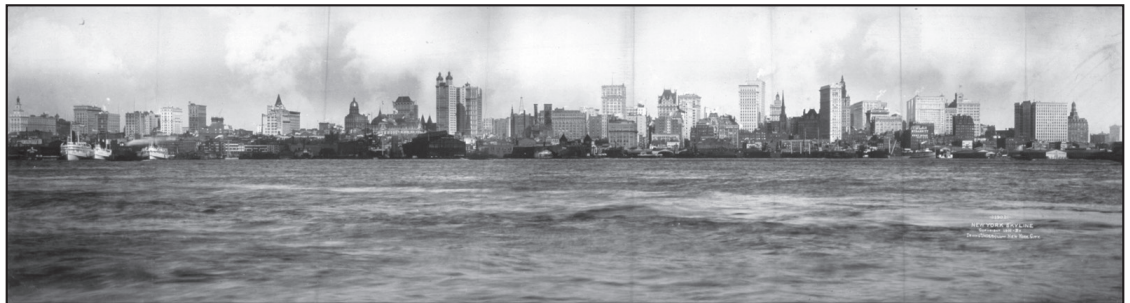
Statue of Liberty, New York Harbor.



New York - Welcome to the land of freedom - an ocean steamer passing the Statue of Liberty: Scene on the steerage deck.

France gave the United States the Statue of Liberty, in 1886, as a gift to commemorate the centennial of the American Declaration of Independence. The United States and France had a longstanding friendship from the time of the American Revolution, when France came to the aid of the Patriots. The Statue of Liberty was to symbolize freedom and democracy as well as the international friendship between the two nations.

Slide 4



1902, New York City (Manhattan) skyline.

People arrived from Europe, coming from farms, small villages, as well as large cities. The Manhattan skyline was only one of many sights the emigrants saw as they entered New York Harbor. Imagine coming into this harbor after being at sea for two weeks or maybe longer. Here was the land of opportunity, but first the emigrants had to get through the immigration process at Ellis Island. They looked longingly at the skyline hoping that they would find their way to the mainland and then to their new homes. This new land was finally within sight. How exciting for the emigrants!



Ellis Island

► Slide 5

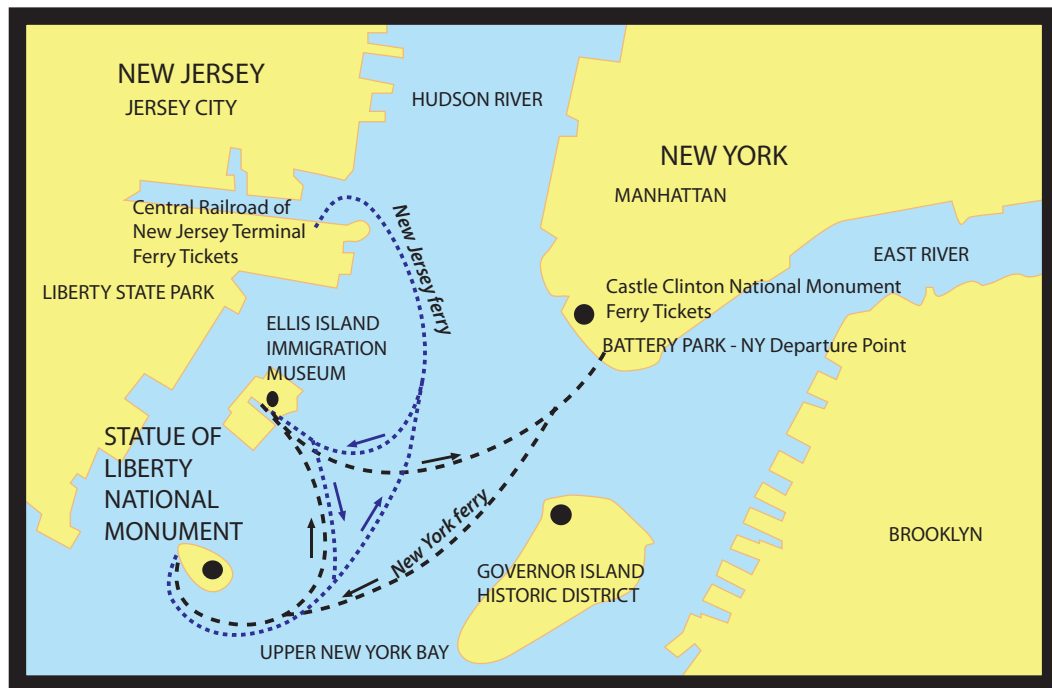


Ellis Island detention pen on roof of main building, where emigrants held for deportation may go in good weather, 1902.



Emigrants moving up the boardwalk from the barge, which transported them from the steamer ship to the Ellis Island dock, 1902.

► Slide 6



When emigrants arrived in New York Harbor, they disembarked at Battery Park from the steamship and then took a ferry to Ellis Island to be processed through immigration. Today, you can take a boat to visit the Ellis Island Immigration Museum and the Statue of Liberty traveling the same route as the emigrants.



SET
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Student Handout

Questions:

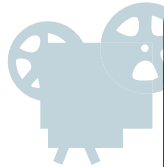
1. What do you notice about the passengers disembarking? (*understanding visuals*)
2. Do you think they are looking forward to arriving on Ellis Island? Why or why not? (*making inferences*)

Slide 1

Immigrants Landing on Ellis Island 1903

http://www.youtube.com/watch?v=-2fRJiT-NNk&feature=player_embedded

(Runtime: 2:24)



Slide 2

The Immigration Process



Awaiting examination, Ellis Island.



Emigrants in "pens" at Ellis Island, New York, probably on or near Christmas — note the decorations.

Slide 3



U.S. Inspectors examining the eyes of immigrants, Ellis Island, New York Harbor.



How have immigrants enriched our nation?

► Slide 1



47th and Baltimore Philadelphia, Pennsylvania, with a variety of ethnic food choices.



Greek restaurant in Sarasota, Florida.

Celebrating Our Cultural Diversity

► Slide 2



What special dishes have immigrants contributed to our nation?

► Slide 3





SET
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Student Handout

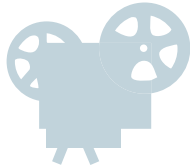
Slide 4

The United States continues to be enriched by the many people who come here for a better life. After all these years, the United States is still seen as “the land of opportunity,” and people make great sacrifices to emigrate here for a better life. No matter when someone moves to a new place, there are adjustments. Just as we learned about the immigrants in 1900 experiencing hardships and uncertainties, these experiences still exist today. We can reach out to newcomers in our community to help them learn about our way of life and the promises of freedom and justice guaranteed by our constitution.

Extending the learning:

http://www.youtube.com/watch?v=u4wzVuXPznk&feature=player_embedded#

(Runtime: 28:25)





Immigration to Angel Island, San Francisco

► Slide 1



Immigration station at Angel Island, Marin County, California, circa 1915.

Angel Island served a similar role as Ellis Island. Located in San Francisco Bay, the immigration station opened in 1910. Many immigrants were housed on the island from several days to several months while officials verified their legal status. This was especially so for Chinese immigrants.

► Slide 2



A street market in Hong Kong, China.



Japanese peasant woman, with a baby tied on her back, washing lettuce on the shore.



SET
7

Student Handout

Slide 3

The Chinese Exclusion Act of 1882 restricted Chinese laborers from entering the United States stating it “endangered the good order of certain localities.” Prior to that time, Chinese immigrants were urged to come to America because they provided cheap labor for the railroad builders and mining companies. As these jobs disappeared, Chinese laborers were no longer wanted and racial prejudice increased, often resulting in violence. In the 1800s, China was a difficult place to live—there was famine, war, and little prospect of a better life. When the Gold Rush happened in California in the 1840s, many came to mine. In the 1860s, the building of the transcontinental railroad attracted many railroad builders. The Chinese immigrants had a reputation for being hard workers, and they were paid less than other immigrants. Of course, this often caused friction among workers and many felt the Chinese immigrants were taking jobs away from others.

Slide 4



Bird's-eye-view of ruins of San Francisco after the great earthquake and fire of 1906.

Paper Sons

In 1906, the San Francisco earthquake and fire destroyed local public records. Dating from the fire, many Chinese claimed that they were born in San Francisco. With this citizenship, a father would claim citizenship for his offspring born in China. In subsequent trips to the Orient, the father would report the birth of an offspring or two upon his return, usually a son.

Sometimes, the father would report the birth of a son when in reality there was no such event. This was what was termed a “slot” and would then be available for sale to boys who had no family relationships in the United States in order to enable them to enter this country. Merchant brokers often acted as middlemen to handle the sale of slots. “Sons” who entered the United States in this fashion were known as “paper sons.”

The fact that such deception was practiced was entirely due to the exclusion law. All the “paper sons” wanted was to immigrate to America, searching for a better life.

**Source: <http://www.sfmuseum.org/hist11/papersons.html>*



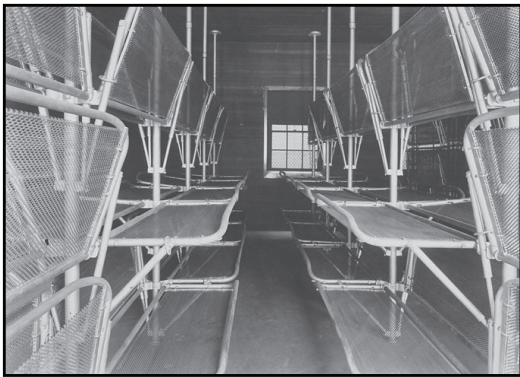
Angel Island

Unique to Angel Island is the poetry left by the Chinese detainees. The Chinese wrote poetry on the walls about homesickness, their voyage to America, and their feelings about how they were being treated. Many were sent back to China.

Here is an example of one poem.

*Barred from landing, I really am to be pitied.
My heart trembles at being deported back to China.
I cannot face the elders east of the river.
I came to seek wealth but instead reaped poverty.*

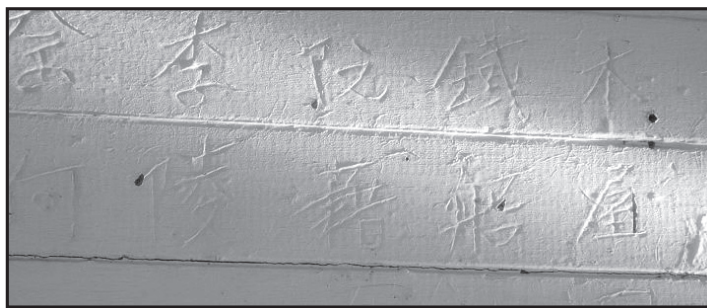
*Source: Lai, Him Mark, Genny Lim, and Judy Yung (1980). *Island*. San Francisco; HOC DOI, p.126



Angel Island Immigration station dormitory.



Immigration station at Angel Island, Marin County, California, circa 1915.



Chinese writing on the walls at Angel Island.



Immigration station at Angel Island, Marin County, California, c. circa 1915



SET
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Student Handout

Slide 6

Japan

In 1900, there were 24,326 Japanese living in the United States; of that number, only 410 were women.* Those that immigrated to the United States were often laborers working on sugar plantations in Hawaii or in other agricultural jobs primarily on the West Coast. They worked as farmers, tailors, gardeners, and fishermen. They worked in canneries and some opened small businesses. The men left Japan because they were the second born sons. The first son would inherit the family land and business; second and subsequent sons had to find other means of stability. The prospects looked better in the United States, so these men came in search of new opportunities. As time went on, the men arranged for a “picture bride.” Arranged marriages were the tradition in Japan, where families agreed on the marriage based on economic status, personality, and family background of the bride and groom. Sometimes the groom would travel back to Japan to marry; other times the bride would arrive in the United States having never met her husband-to-be. The brides would travel through Angel Island. When they arrived in San Francisco the future couple would search for each other, often with only a photograph sent prior to the marriage. Imagine a bride’s surprise when she discovered her husband was many years older than the picture she received, or the wife did not look like the portrait she sent.

* Source: A History of Japanese Americans in California: Immigration. http://www.nps.gov/history/history/online_books/5views/5views4a.htm



A Japanese lady at home.

Slide 7



Women and children of a Japanese family in Ueno Park, during the Cherry-blossom Festival, Tokyo, Japan.



Gathering mulberry leaves for the silk worms in Japan.



Coming to America

Reading Tips

Reading Strategy	When do I use the strategy?	How do I use it?
Main idea/ supporting details	Use it to find the big idea, and then identify the facts and details that support it.	<ol style="list-style-type: none">1. Think about what you want to know and what you already know.2. Read the text and think: What is the “big idea” here?3. Look for information that is important to the big idea. Some facts are interesting but not important.4. The details you find may cause you to change your big idea.
Comparing and contrasting	Use it to find information that tells you how two or more ideas are alike and different.	<ol style="list-style-type: none">1. Think about what you want to know.2. Choose two events or ideas to compare and contrast.3. List important information about one event or idea.4. For each item on the list, look for information about how the other idea is the same or different.5. Look for clue words such as “similarly,” “also,” and “however.”
Making inferences	Use it to understand information not stated directly in the text, or to “read between the lines.”	<ol style="list-style-type: none">1. Think about what you want to know and what you already know.2. Look for clues in the text that give you new information.3. Compare this new information with what you already know to figure out what the author is saying.
Connecting	Use it to understand new information by connecting it with what you already know.	<ol style="list-style-type: none">1. Think about what new information you want to remember.2. Think about what you already know.3. Look for connections between the new information and what you already know from experience or reading.4. These connections will help you remember the new information.
Scanning	Use it to quickly find the specific information you need.	<ol style="list-style-type: none">1. Think about what information you need to find.2. Move your eyes over the page looking for subheadings, italicized or bold print words, and key ideas.3. When you find what you’re looking for, slow down and read carefully.
Understanding visuals	Use it to find information presented in visual form, such as maps, graphs, photographs, diagrams, and timelines.	<ol style="list-style-type: none">1. Think about what you want to know and what you already know.2. Look for information that explains the visual. For example, look at labels, captions, arrows, or map keys.3. Search for the specific information you want.4. Put the information into words to help you understand the visual.