

New York City Department of Education
Department of Social Studies

Field-Test Edition

Immigrant Children

A Sample Unit of Study

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Dear Reader,

This unit focuses on the life of immigrant children in nineteenth century New York City. We chose to focus on four pivotal areas: family life, work experience, education and play. During this unit, students will research how children lived, worked, learned and played within the larger context of the immigrant experience. The students' understanding of life in an immigrant community will be used as a "jumping-off" point to look at the ways in which the immigrant experience has changed over time and to compare the experiences of immigrant children in different historical periods.

Replicating the process and thinking of historians, students will analyze primary documents, images, artifacts, and expository text. They will gather, compile and synthesize data to make inferences and draw conclusions about life for immigrant children. In addition, students will explore the effective use of drama as a tool for presenting their research.

Inside this packet, you will find an overarching essential question, some focusing questions, a "brainstorm of possibilities," as well as some suggested lessons and resources to support you as you bring this unit alive in your classroom. The lessons are designed so that each teacher can customize and enrich the teaching points to meet the needs and interests of his or her students. In addition, you will find many approaches to using nonfiction in a project-based social studies curriculum. We hope that during your grade-level meetings and/or your extended professional development sessions you will meet with other grade-level teachers to discuss the classroom collections and to create additional lessons as you help build a culture of professional learning and collegiality in your schools.

This unit was developed through participation in the New York City and the Nation's Gotham Fellows Program. This professional development program provided the basic concepts, content, and chronologies of American history through the lens of New York City, offered new teaching methodologies, and supported us in the development of this unit of study to pilot in the classroom, and disseminate citywide. The program is funded by "American Journey" a citywide Teaching American History grant from the U.S. Department of Education awarded to the New York City Department of Education. This program is a partnership with the Gotham Center for New York City History/CUNY, City Lore, Historic House Trust, Henry Street Settlement, New-York Historical Society and Brooklyn Historical Society. The combined expertise of these organizations has brought the essential content of American and local history to us in an accessible framework and has supported us in the development of this unit of study.

Social Studies provide an essential foundation to help our students become informed and active participants in their communities. As teachers, each of us must actively help them understand the complexities of our world and the importance of being involved citizens. We believe this unit of study will help students gain essential skills and strategies used by historians as they develop an understanding of how communities change over time and the factors that influence or cause those changes.

Essential Question

What did it mean to be an immigrant child in 19th century New York City?

Focus Questions	Lessons/Activities
1. What was daily life like for the immigrant child at the end of the 19th century?	<ul style="list-style-type: none">• 1A. What was life like in the tenements of New York City?• 1B. What were the typical day-to-day responsibilities of immigrant city children?• 1C. How did immigrant families try to maintain their culture and tradition in the new environment?
2. What role did work occupy in the lives of poor immigrant children of different ethnic and racial backgrounds at the end of the 19th century?	<ul style="list-style-type: none">• 2A. Why did children work?• 2B. What jobs were available to immigrant children?• 2C. What kind of environment did the child laborers face each day at work?
3. What was education like for immigrant children in New York at the end of the 19th century?	<ul style="list-style-type: none">• 3A. What were immigrant children's attitudes toward school?• 3B. How were New York City schools, teachers, and students at the turn of the century different from today?• 3C. What were the school experiences of immigrant children?
4. What forms of play did New York City immigrant children participate in at the end of the 19th century?	<ul style="list-style-type: none">• 4A. What were the origins of immigrant children's games?• 4B. What did play look like in late 19th century New York City?• 4C. What game would you invent if you lived in turn of the century New York City?

Culminating Project:

Students will work in groups of four to create a dramatic presentation that represents the life of immigrant children in a family living in New York City near the turn of the century. In the skit, four artifacts--representing daily life, work, school and play experiences--will come to life and speak about the lives of their owners.

Culminating Project

Artifact-based Dramatic Presentation

In this project, students will create a dramatic presentation using artifacts from the life of imaginary immigrant children in 19th century New York City. The presentation is designed to creatively address the essential question of the unit: “What did it mean to be an immigrant child in 19th century New York City?”

Setting the Context: Working in groups of four, students will “discover” a trunk in the basement of an abandoned building. The trunk is labeled with the name of a family and the date that the family immigrated to New York City.

Artifacts: Based on their understanding of the following four aspects of childhood – work, education, play, and daily life – students will come up with a list of artifacts that 19th century immigrant children might have packed in the trunk. There should be one artifact representing each aspect of childhood listed above. Students will describe these artifacts in detail, or may choose to make replicas of them.

Identity: Each member of the group selects an artifact and writes a character sketch of its owner, pondering such questions as:

- Who am I?
- Where do I come from originally?
- Where do I live now?
- What is the structure of my family? / Which child am I in the hierarchy?
- What is a typical day in my life like?
- What are my reactions to life in New York City?
- What are my memories of my native country?
- What is the significance of my object to me?

Creating the Story: Using their character sketches as a basis, each student will create a skit that will later be integrated into a dramatic presentation titled, “What was life like for the children in the _____ family?” In the presentation, the artifacts will speak for the characters who owned them.

Questions students should consider in creating their skits are:

- What am I?
- What do I look like?
- What am I made of? Who made me?
- What is my function or purpose?
- In which aspect of daily life am I used?
- Why did my owner choose to “save” me in the family trunk?
- What importance do I have to the child who owns me?
- How am I representative of the daily life, work, education, or play experience of an immigrant child in the 19th century New York City?

Presentation/ Performance: Working in their groups, students will synthesize their individual skits into a 5 - 10 minute performance in which the four objects (one each, representing daily life, work, educational and play experiences) tell the story of the children in a late 19th century New York City immigrant family. After each group performance, the class will complete a family history chart based on the information presented.

Reflection: At the end of the presentations, students will write a reflection piece in a form of their choice (letter, journal entry, story or poem) on the question, “What did it mean to be an immigrant child in 19th century New York City?” They can write from the perspective they researched or from one of the others expressed in the performances. The narratives and artifacts will be collected and displayed.

Lesson: What was life like in the tenements of New York City?

Unit's Essential Question: What did it mean to be an immigrant child in 19th century New York City?

Skills/Strategies

- Analyzing photographs and making inferences
- Comparing and contrasting ideas
- Identifying cause and effect

Materials

- *If You Lived 100 Years Ago* by: Ann Mc Govern (pgs 6-11,14-17)
- *America Begins in New York* (NY Historical Guide/Teachers Resources), document #16 (“A Sweltering Night in New York – Tenement-House Sufferers,” *Harpers Weekly*, June 30, 1888) and document #17 (“An Eviction in the Tenement District of the City of NY,” *Harpers Weekly*, February 1, 1890)
- *Immigrant Kids* by Russell Freedman, page 25
- Chart paper or overhead projector
- Transparencies for overhead of documents #16 & 17 (front and back)
- *Tenement: Immigrant Life on the Lower East Side* by Raymond Bial

Mini-Lesson

Have students respond to the question: “What is it like to live in New York City?”

Chart responses to the following leading questions:

What type of building do you live in?

How many floors are in your building?

Where are the windows/bathrooms?

How do you get fresh air? Light?

Do you have electricity/heat/hot water?

How do you keep clean?

How do you keep warm?

How do you cook?

How many people live in your house? Building? Apartment?

Read aloud to class pages from *If You Lived 100 Years Ago*

Discuss conditions of the tenement building

Pass around copies of *Tenement: Immigrant Life of the Lower East Side* and let the students explore the book.

Independent Work Time

Pair students and give each pair the front page only of documents # 16 & 17. Have them examine each photograph and record what they observe.

Distribute the following questions written on chart paper or display them on the overhead. Ask each pair to answer them:

About # 16:

Where are the people located? What gives you this impression?

What are they trying to do and why?

Do you think the actions shown are typical of people living in the tenements at the time?
Why or why not?
Does this look like a good experience for the people in the photograph? Why or why not?

About # 17

Who are the people in the picture?
What items do you see?
What is unusual about the way these items are placed along the sidewalk?
What activity do you think is taking place and what makes you think so?
From what type of building do you think the people are exiting?
Who are the men in uniforms and why do you think they are there?
What do you think will happen to these people?

With each photograph, discuss the students' answers and chart or write them on the overhead. Then show a transparency of the back of the document, read the description written there and compare it with the students' responses.

Read the excerpt from *Immigrant Kids* (page 25) that confirms the conditions during the summer.

Compare and contrast the two photographs. Discuss any similarities or differences in the people's facial expressions or body language.

In what ways was life in the 19th century different than life in NYC today? What accounts for these differences?

Individual work using document #17:

Write a short newspaper article on what happened to the people in the photo after the eviction.

Share/Assessment

Recap and connect to mini lesson questions (comparing students' lives with those of immigrant children in 19th century New York City.)

Connection to Culminating Project

Students are introduced to life in the tenements and can begin to research items for use in their skit and think about sets they might want to create.

Lesson: What were the typical day-to-day responsibilities of immigrant children in the 19th century?

Unit's Essential Question: What did it mean to be an immigrant child in 19th century New York City?

Skills/Strategies

- Using reading skills and strategies to understand a variety of informational texts
- Evaluating information
- Making inferences and drawing conclusions

Materials

- Overhead and/or chart paper
- *Immigrant Kids* by Russell Freedman (pgs. 40-53)
- *America Begins in New York* (Teachers Resource), document #18 (“Mauro Family Assembles Feather Goods,” Lewis Hine, 1911)

Mini-Lesson

Hand out document # 18 and give students time to examine the photograph and answer the following questions:

- Where does the photo take place?
- Who is in it?
- How many of the people are children?
- What are they doing?
- Are they all doing the same task?
- What do their facial expressions show about how they are feeling?
- Why is this work being done at home?

You can chart responses and lead students to make connections to the previous lesson on tenement conditions. Point out that without modern conveniences--like dishwashers, washing machines and dryers, vacuum cleaners, microwaves, blenders, etc.--more hands were needed to get basic survival jobs done.

Ask:

- Do you have daily responsibilities or jobs at home? What are they?
- What job do you think a young child could do at home to help his/her family?
(Make sure students realize this doesn't mean a job for pay but could be cooking, cleaning, babysitting, etc.)

Chart responses

Independent Work Time

Shared reading of *Immigrant Kids*, pgs. 40-53, stopping to examine and discuss photographs

Compare pictures on pgs. 44-45 to document #18

Chart any similarities or differences

Discuss the reading

Assuming the role of an immigrant child, students write a letter to someone back in their native country, describing what jobs/tasks they do to help their family in New York City.

Share/Assessment
Sharing of student letters Compare the responsibilities/jobs in the letters, in the reading and those suggested by students in the mini lesson.

Connection to Culminating Project
Learning about jobs children performed at home will help students identify artifacts related to work which they might choose for the dramatic presentation.

Lesson: How did immigrant families try to maintain their culture and tradition in the new environment?

Unit’s Essential Question: What did it mean to be an immigrant child in 19th century New York City?

Skills/Strategies

- Interpreting information
- Decoding images
- Making inferences and drawing conclusions

Materials

- Overhead and or chart paper
- *A Picnic in October* by Nancy Carpenter
- *America Begins in New York* (Teachers Resource) document #44 (“The Jewish New Year,” *New-York Daily Times*, Sept. 22, 1903)
- *Tenement Immigrant Life on the Lower East Side* by Raymond Bial, page 32 (begin at paragraph “Children of all immigrants...” and end at “had to run away.”)

Mini-Lesson

Read excerpt from the book *Tenement Immigrant Life on the Lower East Side* on page 32

Discussion of excerpt based on the challenges facing these families, including those to preserving the family’s culture (e.g., food traditions, holiday and religious customs, languages, etc.)

Why is it important to preserve the family and its culture?
(we know who we are by.....)

Why might this have been difficult?
(work, living arrangements, etc...)

Chart responses

Read *A Picnic in October*

Discuss why working together to preserve family traditions is a way to stay connected.
(Sacrifice and togetherness, etc.)

Independent Work Time

Hand out copies of document #44 (or any source that depicts immigrants preserving their culture and family life by celebrating a holiday or carrying on a tradition.)

Discuss the holiday in the photograph and why it is important. Consider how celebrating a holiday or carrying on traditions connects us to the people in our family.

How does this define who we are? As an immigrant child why might I need my family to continue with its traditions?

Chart responses

Independently:

Students write about their own favorite holiday or tradition, including how it is celebrated or observed in their family and in what ways this makes them feel personally connected to their family.

Do we sometimes do things for our family we may not want to do? Why?

Share/Assessment

Recap and continue discussion on what we have learned

Connection to Culminating Project

Students will be able to identify artifacts needed for a traditional holiday or family celebration.

Lesson: Why did children work?

Unit's Essential Question: What did it mean to be an immigrant child in 19th century New York City?

Skills/Strategies

- Analyzing documents.
- Using photographs as a primary source.
- Making observations to help in drawing conclusions.
- Using deductive reasoning.

Materials

- Assorted pictures from the Lewis W. Hine collection
- (Suggested) Articles from *Boondocks*:
 - “A Children’s Strike on the East Side”
 - “The Story of My Cotton Dress”
 - “Children in Bondage”
- Observation sheet
- Excerpts from <http://www.ilr.cornell.edu/trianglefire/texts/>

Mini-Lesson

- In small groups, students brainstorm the following questions:
 - What are some of the reasons you may need or want to have a job at your age?
 - What kind of job would you look for?
 - How much would you expect to earn?
- After students have had sufficient time to brainstorm these questions, have a class discussion of their answers.
- Display pictures of children working at the turn of the century and invite students to walk around and look at them. Pictures from the Lewis W. Hine collection are a good source or from *Shutting Out The Sky Life in the Tenements of New York 1880-1924* by Deborah Hopkinson (part of the 8th grade social studies library) as well as pictures and commentaries from “Struggling Families” --
www.historyplace.com/unitedstates/childlabor

Independent Work Time

- Hand out attached excerpts on conditions that forced immigrant children into the work force.
- Hand out observation sheet
- Review unfamiliar vocabulary from documents (see sheet attached)
- Direct students to look at pictures, read captions, consider what they have learned and fill in the observation hand out. Encourage children to write any questions they may still have.

Homework:

Students will go home and interview adults, siblings and neighbors to find out about their first job, asking questions like: when did they get the job? what was it? how much did they get paid? Students may add additional questions.

Share/Assessment

Students will come together and share their conclusions.

Connection to Culminating Project

Knowledge acquired in this lesson will help children choose and understand the significance of an artifact related to work.

Name:

Class:

Immigrant Children and Labor (Lesson 2A)
(Observation Sheet)

What I Noticed	What I Wonder	What I found Out
Other questions:		

Excerpt from “Immigration...Polish/Russian” (Lesson 2A)
From <http://www.ilr.cornell.edu/trianglefire/texts/>

Facing Barriers

Most of the Jewish immigrants faced unique challenges in their search for work. In the Russian empire, the law had barred them from a wide range of jobs, including farming. For this reason, they brought a more limited set of skills with them than other immigrants. They also had to overcome the prejudices of U.S. employers, whose “gentlemen’s agreements” and open bigotry prevented Jewish immigrants from entering professions such as medicine and law as well as many heavy industrial jobs.

As a result, Jewish immigrants from Eastern Europe often had to find employment outside the more established trades or create opportunities for themselves between the cracks of the American economy. More than one-half of all Eastern European Jewish immigrants worked in manual occupations, predominantly in the garment industry. The Jewish neighborhoods of New York and Chicago were home to countless tiny, airless sweatshops, where women, teenagers, and children worked long hours cutting, sewing, and finishing clothing for pennies per piece. In 1892, a reporter for *The Century* visited some of the garment workers of New York:

[They] toil from six in the morning until eleven at night. Fifty cents is not an unusual compensation for these murderous hours. Trousers at 84 cents per dozen, 8 cents for a round coat, and 10 cents for a frock coat, are labor prices that explain the sudden affluence of heartless merchant manufacturers, and the biting poverty of miserable artisans.

Garment work was not only unpleasant and exploitative-- it could also be lethal, even in the larger more modern factories. In the Triangle Shirtwaist Factory fire of 1911, nearly half of the 146 workers killed were Jewish teenage girls.

Another avenue of employment open to the new Jewish immigrant was the retail trade. At least one-third of this generation of immigrants worked in retail sales at some point, especially young women and girls. Peddling also appealed to a large number of Jewish immigrants, providing as it did a measure of independence and freedom from workplace discrimination. An estimated ten percent of the retail workers in the great wave of Jewish immigration found work as peddlers at one time or another. Many of these went on to own shops, and a few even launched department stores.

Excerpt from “Immigration...Italians” (Lesson 2A)

From <http://www.ilr.cornell.edu/trianglefire/texts/>

Tenements and Toil

Urban life was often filled with hazards for the new immigrant, and housing could be one of the greatest dangers. At the turn of the century more than half the population of New York City, and most immigrants, lived in tenement houses--narrow, low-rise apartment buildings that were usually grossly overcrowded. Cramped, poorly lit, underventilated, and usually without indoor plumbing, the tenements were hotbeds of vermin and disease, and were frequently swept by cholera, typhus, and tuberculosis.

For Italians, this way of living came as an enormous shock. In Italy, many rural families slept in small, cramped houses; however, they spent most of their waking hours out of the house, working, socializing, and taking their meals in the outdoors. In New York City, they found themselves confined to a claustrophobic indoor existence, using the same small room for eating, sleeping, and even working. A substantial percentage of immigrant families worked at home performing *piecework*-- that is, doing work that paid them by the piece, such as stitching together garments or hand-assembling machinery. In a situation like this, an immigrant woman or child might go days without seeing sunlight.

Many Italian immigrants found themselves toiling for low pay in unhealthy working conditions. At the turn of the 20th century, southern Italian immigrants were among the lowest-paid workers in the United States. Child labor was common, and even small children often went to work in factories, mines and farms, or sold newspapers on city streets.

Excerpt from The Triangle Factory Fire documents (Lesson 2A)

From <http://www.ilr.cornell.edu/trianglefire/texts/>

“My First Job” by Rose Cohen

...“Hurry with these!”

From this hour a hard life began for me. He refused to employ me except by the week. He paid me three dollars and for this he hurried me from early to late...I hurried but he was never satisfied. By his looks and manner he made me feel that I was not doing enough. Late at night when the people would stand up and begin to fold their work away and I too would rise, feeling stiff in every limb and thinking with dread of our empty little room and the uncooked rice, he would come over with still another coat.

“I need it the first thing in the morning,” he would give as an excuse. I understood that he was taking advantage of me because I was a child. And now that it was dark in the shop except for the low single gas jet over my table and one over his at the other end of the room, and there was no one to see, more tears fell on the sleeve lining as I bent over it than there were stitches in it.

I did not soon complain to father. I had given him an idea of the people and the work during the first days. But when I had been in the shop a few weeks I told him, “The boss is hurrying the life out of me.” I know that if I had put it less strongly he would have paid more attention to it. Father hated to hear things put strongly. Besides he himself worked very hard. He never came home before eleven and he left at five in the morning.

He said to me now, “Work a little longer until you have more experience; then you can be independent.”

“But if I did piece work, farther, I would not have to hurry so. And I could go home earlier when the other people go.”

Father explained further, “It pays him better to employ you by the week. Don’t you see if you did piece work he would have to pay you as much as he pays a woman piece worker? But this way he gets almost as much work out of you for half the amount a woman is paid.”

I myself did not want to leave the shop for fear of losing a day or even more perhaps in finding other work. To lose half a dollar meant that it would take so much longer before mother and the children would come. And I now wanted them more than ever before. I longed for my mother and a home where it would be light and warm and she would be waiting when we came from work.

Vocabulary and Terms to Define (Lesson 2A):

affluence

bigotry

cholera

claustrophobic

compensation

exploitative

frockcoat

“gentlemen’s agreements”

lethal

sweatshops

“the Professions”

tuberculosis

typhus

ventilated

vermin

Lesson: What jobs were available to immigrant children?

Unit's Essential Question: What did it mean to be an immigrant child in 19th century New York City?

Skills/Strategies

- Analyzing documents
- Using technology for researching documents

Materials

- Pictures from the Lewis W. Hine collection or any other suitable captioned photographs depicting child labor of the time period. Mount pictures on large white paper so that the children may write their feelings, observations, and/or reactions to the pictures: <http://www.archives.gov/education/lessons/hine-photos/#documents>
- Articles to be handed out. A different article for as many groups as you expect to have, one copy for each member (Articles to support this lesson can be found at <http://www.georgemeany.org/archives/child.html#introduction>)

Mini-Lesson

Display 4 - 5 captioned photographs of children in the early 1900s working in various jobs. Have students walk around and write their observations and reactions to the pictures on the attached paper. As students are moving around the “gallery,” place handouts on their desks about the jobs that children were employed in during the nineteenth century.

When students have returned to their desks, ask them to talk about what they have seen and what their reactions are. Discuss why they think these pictures were taken. Explain that men like Hine and Riis took these pictures because they were social reformers.

Independent Work Time

Students will read handouts. As they read, they will jot down interesting or disturbing facts in their notebooks.

On large index cards, students will write a job posting that might be appropriate for a child between 9-13 years old, being sure to include hours, wages and duties. Students can refer to the results of their homework interviews.

Have student share their postings with a partner. Then have them choose one or combine the two to create a large poster to share with the rest of the class.

Share/Assessment

Students “tour” each other’s job listing posters. (Q: Which job would you choose and why?)

Connection to Culminating Project

Culminating project will require students to have an understanding about many aspects of an immigrant child's life, including labor.

Second excerpt from The Triangle Factory Fire documents (2B)
From <http://www.ilr.cornell.edu/trianglefire/texts/>

“My First Job” by Rose Cohen
(a sweatshop worker and a survivor of the Triangle Factory Fire)

About the same time that the bitter cold came father told me one night that he had found work for me in a shop where he knew the presser. I lay awake long that night. I was eager to begin life on my own responsibility but was also afraid. We arose earlier than usual that morning for father had to take me to the shop and not be over late for his own work. I wrapped my thimble and scissors, with a piece of bread for breakfast, in a bit of newspaper, carefully stuck two needles into the lapel of my coat and we started.

The shop was on Pelem Street, a shop district one block long and just wide enough for two ordinary sized wagons to pass each other. We stopped at a door where I noticed at once a brown shining porcelain knob and a half rubbed off number seven. Father looked at his watch and at me.

"Don't look so frightened," he said. "You need not go in until seven. Perhaps if you start in at this hour he will think you have been in the habit of beginning at seven and will not expect you to come in earlier. Remember, be independent. At seven o'clock rise and go home no matter whether the others go or stay."

He began to tell me something else but broke off suddenly, said "good-bye" over his shoulder and went away quickly. I watched him until he turned into Monroe Street.

Now only I felt frightened, and waiting made me nervous, so I tried the knob. The door yielded heavily and closed slowly. I was half way up when it closed entirely, leaving me in darkness. I groped my way to the top of the stairs and hearing a clattering noise of machines, I felt about, found a door, and pushed it open and went in. A tall, beardless man stood folding coats at a table. I went over and asked him for the name (I don't remember what it was.) "Yes," he said crossly. "What do you want?"

I said, "I am the new feller hand." He looked at me from head to foot. My face felt so burning hot that I could scarcely see.

"It is more likely," he said, "that you can pull bastings than fell sleeve lining." Then turning from me he shouted over the noise of the machine: "Presser, is this the girl?" The presser put down the iron and looked at me. "I suppose so," he said, "I only know the father."

The cross man looked at me again and said, "Let's see what you can do." He kicked a chair, from which the back had been broken off, to the finisher's table, threw a coat upon it and said, raising the corner of his mouth: "Make room for the new feller hand."

One girl tittered, two men glanced at me over their shoulders and pushed their chairs apart a little. By this time I scarcely knew what I was about. I laid my coat down somewhere and pushed my bread into the sleeve. Then I stumbled into the bit of space made for me at the table, drew in the chair and sat down. The men were so close to me at each side I felt the heat of their bodies and could not prevent myself from shrinking

away. The men noticed and probably felt hurt. One made a joke, the other laughed and the girls bent their heads low over their work. All at once the thought came: "If I don't do this coat quickly and well he will send me away at once." I picked up the coat, threaded my needle, and began hastily, repeating the lesson father impressed upon me. "Be careful not to twist the sleeve lining, take small false stitches."

My hands trembled so that I could not hold the needle properly. It took me a long while to do the coat. But at last it was done. I took it over to the boss and stood at the table waiting while he was examining it. He took long, trying every stitch with his needle. Finally he put it down and without looking at me gave me two other coats. I felt very happy! When I sat down at the table I drew my knees close together and stitched as quickly as I could.

When the peddler (sic) came into the shop everybody bought rolls. I felt hungry but I was ashamed and would not eat the plain, heavy rye bread while the others ate rolls.

All day I took my finished work and laid it on the boss's table. He would glance at the clock and give me other work. Before the day was over I knew that this was a "piece work shop," that there were four machines and sixteen people were working. I also knew that I had done almost as much work as "the grown-up girls" and that they did not like me. I heard Betsy, the head feller hand, talking about "a snip of a girl coming and taking the very bread out of your mouth." The only one who could have been my friend was the presser who knew my father. But him I did not like. The worst I knew about him just now was that he was a soldier because the men called him so. But a soldier, I had learned, was capable of anything. And so, noticing that he looked at me often, I studiously kept my eyes from his corner of the room.

Seven o'clock came and everyone worked on. I wanted to rise as father had told me to do and go home. But I had not the courage to stand up alone. I kept putting off going from minute to minute. My neck felt stiff and my back ached. I wished there were a back to my chair so that I could rest against it a little. When the people began to go home it seemed to me that it had been night a long time.

The next morning when I came into the shop at seven o'clock, I saw at once that all the people were there and working steadily as if they had been at work a long while. I had just time to put away my coat and go over to the table, when the boss shouted gruffly, "Look here, girl, if you want to work here you better come in early. No office hours in my shop." It seemed very still in the room, even the machines stopped. And his voice sounded dreadfully distinct. I hastened into the bit of space between the two men and sat down. He brought me two coats and snapped, "Hurry with these!"

From this hour a hard life began for me. He refused to employ me except by the week. He paid me three dollars and for this he hurried me from early until late. He gave me only two coats at a time to do. When I took them over and as he handed me the new work he would say quickly and sharply, "Hurry!" And when he did not say it in words he looked at me and I seemed to hear even more plainly, "Hurry!" I hurried but he was never satisfied. By looks and manner he made me feel that I was not doing enough. Late at night when the people would stand up and begin to fold their work away and I too would rise, feeling stiff in every limb and thinking with dread of our cold empty little room and the uncooked rice, he would come over with still another coat.

"I need it the first thing in the morning," he would give as an excuse. I understood that he was taking advantage of me because I was a child. And now that it was dark in the shop except for the low single gas jet over my table and the one over his at the other end of the

room, and there was no one to see, more tears fell on the sleeve lining as I bent over it than there were stitches in it.

I did not soon complain to father. I had given him an idea of the people and the work during the first days. But when I had been in the shop a few weeks I told him, "The boss is hurrying the life out of me." I know now that if I had put it less strongly he would have paid more attention to it. Father hated to hear things put strongly. Besides he himself worked very hard. He never came home before eleven and he left at five in the morning.

He said to me now, "Work a little longer until you have more experience; then you can be independent."

"But if I did piece work, father, I would not have to hurry so. And I could go home earlier when the other people go."

Father explained further, "It pays him better to employ you by the week. Don't you see if you did piece work he would have to pay you as much as he pays a woman piece worker? But this way he gets almost as much work out of you for half the amount a woman is paid."

I myself did not want to leave the shop for fear of losing a day or even more perhaps in finding other work. To lose half a dollar meant that it would take so much longer before mother and the children would come. And now I wanted them more than ever before. I longed for my mother and a home where it would be light and warm and she would be waiting when we came from work.

Leon Stein, ed., *Out of the Sweatshop: The Struggle for Industrial Democracy* (New York: Quadrangle/New Times Book Company, 1977), pp. 194-195.

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Worksheet can be found at:

http://www.archives.gov/education/lessons/worksheets/written_document_analysis_worksheet.pdf

Lesson: What kind of environment did the child laborers face each day at work?

Unit's Essential Question: What did it mean to be an immigrant child in 19th century New York City?

Skills/Strategies

- Using period literature to understanding history
- Compiling information to create a persuasive poster

Materials

- Homework assignment from lesson 2B.
- http://www.archives.gov/education/lessons/worksheets/cartoon_analysis_worksheet.pdf (Political Cartoon Analysis Worksheet)
- http://www.archives.gov/education/lessons/worksheets/poster_analysis_worksheet.pdf (Poster Analysis Worksheet)
- http://www.archives.gov/education/lessons/worksheets/written_document_analysis_worksheet.pdf (Written Document Analysis Worksheet)
- A variety of documents for students use (Articles, poems, political cartoons, photographs -- needs to be assembled.)
- Access to the internet to view political cartoons relating to the period at www.boondocksnet.com/gallery/child_labor_intro.html
- “The Machines” by Ernest Crosby.

Mini-Lesson

Give out a copy of poem “The Machines” by Ernest Crosby.

Display the poem on an overhead. Conduct a shared reading of it, followed by a class discussion about the issues raised.

Direct students to the resource materials that you have assembled. They will use these materials as well as their homework to formulate an answer to the following questions:

- What kinds of jobs were open to children?
- What was the work environment like?
- Who benefited from their efforts?
- What types of hazards did these young people face in the work place?

Using these questions as guidelines and working in groups of no more than four people, students will choose one of the following projects:

- creating a campaign informing the average person about child labor practice
- writing an editorial or magazine article
- creating a poster (Students choosing the poster should have “how to analyze poster worksheets” as a reference.)

Students should include facts, figures, and photos (when possible) to strengthen their position.

Homework: Students choose a side on the question of child labor and create an original political cartoon with a title and an explanation on the back.

(Give out the worksheet on analyzing political cartoons for reference)

Share/Assessment

As a class, students will discuss their answers to the questions and share their completed work.

Connection to Culminating Project

Insights gained through this lesson will help in the selection and description of the artifact related to work which will be a part of the culminating dramatic performance.

The Machines

By Ernest Crosby

Swords and Plowshares (New York: Funk & Wagnalls, 1902).

I

BR-R-R-R-R-R-R-R!

What are the machines saying, a hundred of them in one long room?

They must be talking to themselves, for I see no one else for them to talk to.

But yes, there is a boy's red head bending over one of them, and beyond I see a pale face fringed with brown curly locks.

There are only five boys in all on this floor, half hidden by the clattering machines, for one bright lad can manage twenty-five of them.

Each machine makes one cheap, stout sock in five minutes, without seam, complete from toe to ankle, cutting the thread at the end and beginning another of its own accord.

The boys have nothing to do but to clean and burnish and oil the steel rods and replace the spools of yarn.

But how rapidly and nervously they do it -- the slower hands straining to accomplish as much as the fastest!

Working at high tension for ten hours a day in the close, greasy air and endless whirr --

Boys who ought to be out playing ball in the fields or taking a swim in the river this fine summer afternoon.

And in these good times the machines go all night, and other shifts of boys are kept from their beds to watch them.

The young girls in the mending and finishing rooms down-stairs are not so strong as the boys.

They have an unaccountable way of fainting and collapsing in the noise and smell, and then they are of no use for the rest of the day.

The kind stockholders have had to provide a room for collapsed girls and to employ a doctor, who finds it expedient not to understand this strange new disease.

Perhaps their children will be more stalwart in the next generation.

Yet this factory is one of the triumphs of our civilization.

With only twenty boys at a time at the machines in all the rooms it produces five thousand dozen pair of socks in twenty-four hours for the toilers of the land.

It would take an army of fifty thousand hand-knitters to do what these small boys

perform.

II

BR-R-R-R-R-R-R-R!

What are the machines saying? They are saying, "We are hungry. We have eaten up the men and women (there is no longer a market for men and women, they come too high) --

We have eaten up the men and women, and now we are devouring the boys and girls.

How good they taste as we suck the blood from their rounded cheeks and forms, and cast them aside sallow and thin and care-worn, and then call for more!

Br-r-r-r-r-r-r-r! how good they taste; but they give us so few boys and girls to eat nowadays, altho there are so many outside begging to come in --

Only one boy to twenty of us, and we are nearly famished!

We eat those they give us and those outside will starve, and soon we shall be left almost alone in the world with the stockholders.

Br-r-r-r-r-r-r-r! what shall we do then for our food?" the machines chatter on.

"When we are piling up millions of socks a day for the toilers and there are no toilers left to buy them and wear them,

Then perhaps we shall have to turn upon the kind stockholders and feast on them (how fat and tender and toothsome they will be!) until at last we alone remain, clattering and chattering in a desolate land," growled the machines,

While the boys went on anxiously, hurriedly rubbing and polishing, and the girls downstairs went on collapsing.

"Br-r-r-r-r-r-r-r!" growled the machines.

III

The devil has somehow got into the machines.

They came like the good gnomes and fairies of old, to be our willing slaves and make our lives easy.

Now that, by their help, one man can do the work of a score, why have we not plenty for all, with only enough work to keep us happy?

Who could have foreseen all the ills of our factory workers and of those who are displaced and cast aside by factory work?

The good wood and iron elves came to bless us all, but some of us have succeeded in bewitching them to our own ends and turning them against the rest of mankind.

We must break the sinister charm and win over the docile, tireless machines until they refuse to shut out a single human being from their benefits.

We must cast the devil out of the machines.

Citation: Crosby, Ernest. "The Machines." *Swords and Plowshares* (New York: Funk & Wagnalls, 1902).

Lesson: What were immigrant children’s attitudes towards school?

Unit’s Essential Question: What did it mean to be an immigrant child in 19th century New York City?

Skills/Strategies

- Reading expository text and primary sources
- Small- and large-group discussion/accountable talk

Materials

- Hopkinson, Deborah. *Shutting Out the Sky: Life in the Tenements of New York, 1880-1924*. New York: Orchard Books, 2003.

Mini-Lesson

- Two aspects of childhood have been studied so far: family life and work. Explain that in today’s lesson, we will look at another important aspect of childhood: school.
- Ask students to brainstorm in writing about their own experiences with and attitudes towards school (i.e., When did you start school? How do you feel about school?) Then have students talk to a partner about their experiences.
- Explain that for many immigrant children in nineteenth century New York City, school was an opportunity to have a better life, and that many immigrant families had to make sacrifices to enable their children to get an education. Not all children went to school, because many had to work or take care of siblings.
- Read with class the following quote (projected from a transparency or written on chart paper) by a fourteen-year-old girl about going to night school after a full day of work in a sweatshop:
I don’t like the work I’m doing now...holding the scissors all day; the scissors hurt my hand so, and it’s so tiresome cutting all the time... But I can’t stop night school because I’m tired, if I want to get my education. I want to go to evening high [school] and be a stenographer. (from *Shutting Out the Sky*, p.94)
- Explain that the class will be reading excerpts about students’ experiences in school around the turn of the century.

Independent Work Time

- Pairs of students will receive an excerpt from the chapter “A New Language, A New Life” from *Shutting Out the Sky*, which describes the school experiences of a child near the turn of the twentieth century. The excerpts used will be:
 1. Marcus Ravage, “Above all, we had to learn English,” p. 87-88
 2. Maurice Hindus, “A New Adventure”, p. 91-92
 3. Pauline Newman, “Night Schools,” p. 93-95
 4. Leonard Covello, “Children, Schools, and Parents,” p. 95-99
- Students will read and discuss their excerpt, making sure that each partner understands the turn-of-the-century student’s experiences and attitudes towards school/education.
- Teacher will reassign students to groups of four, with one student having read

each one of the four excerpted readings (pairs will be split up).

- In groups, students will share the turn-of-the-century students' experiences and attitudes towards school/education and discuss the similarities and differences between the experiences and attitudes of the four students.

Share/Assessment

Informal Assessment: The teacher will ask students to write a brief reflection on how the turn-of-the-century students' experiences compare to their own lives. The students will then reconvene as a class and the teacher will facilitate a class discussion on that topic.

Connection to Culminating Project

This lesson will help students understand the interplay between home life, work, and education in immigrant children's lives. Such an understanding is necessary in order for students to be able to successfully complete the culminating project.

Lesson: How were New York City schools, teachers, and students at the turn of the century different from today?

Unit’s Essential Question: What did it mean to be an immigrant child in 19th century New York City?

Skills/Strategies

- Observing and analyzing photographs and drawings (primary sources)
- Small- and large-group discussion/accountable talk

Materials

- Photographs and lithographs from the New York Public Library digital archive:
 - “The Night School”
<http://digitalgallery.nypl.org/nypldigital/dgkeysearchdetail.cfm?trg=1&strucID=716091&imageID=809623&word=the%20night%20school&s=1¬word=&d=&c=&f=&lWord=&lField=&sScope=&sLevel=&sLabel=&total=1&num=0&imgs=12&pNum=&pos=1>
 - “In the Wooster Street School”
<http://digitalgallery.nypl.org/nypldigital/dgkeysearchdetail.cfm?trg=1&strucID=694545&imageID=806205&word=in%20the%20wooster%20street%20school&s=1¬word=&d=&c=&f=&lWord=&lField=&sScope=&sLevel=&sLabel=&total=1&num=0&imgs=12&pNum=&pos=1>
 - “The Chinese School in Mott Street, New York”
<http://digitalgallery.nypl.org/nypldigital/dgkeysearchdetail.cfm?trg=1&strucID=709434&imageID=800997&word=the%20chinese%20school&s=1¬word=&d=&c=&f=&lWord=&lField=&sScope=&sLevel=&sLabel=&total=5&num=0&imgs=12&pNum=&pos=1>
 - “Blacksmithing Department – students at work”
<http://digitalgallery.nypl.org/nypldigital/dgkeysearchdetail.cfm?trg=1&strucID=716043&imageID=809599&word=blacksmithing&s=1¬word=&d=&c=&f=&lWord=&lField=&sScope=&sLevel=&sLabel=&total=8&num=0&imgs=12&pNum=&pos=1>
 - “New York City: a fire-escape drill”
<http://digitalgallery.nypl.org/nypldigital/dgkeysearchdetail.cfm?trg=1&strucID=716073&imageID=809659&word=fire%20escape%20drill&s=1¬word=&d=&c=&f=&lWord=&lField=&sScope=&sLevel=&sLabel=&total=1&num=0&imgs=12&pNum=&pos=1>
 - “Basketry Class in a vacation school”
<http://digitalgallery.nypl.org/nypldigital/dgkeysearchdetail.cfm?trg=1&strucID=716048&imageID=809594&word=basketry%20class&s=1¬word=&d=&c=&f=&lWord=&lField=&sScope=&sLevel=&sLabel=&total=1&num=0&imgs=12&pNum=&pos=1#>

Mini-Lesson
<ul style="list-style-type: none"> • Teacher will review the attitudes of turn-of-the-century immigrant students towards school. • Teacher will explain that the class will look at some images of schools and students in nineteenth-century New York City and model image observation, using the lithograph, “The Night School”

- Teacher will project the image from a transparency or directly from the NYPL website
- Teacher will observe aloud what s/he notices in the foreground and background image (i.e., teacher standing with two students at an easel, students seated at desks in rows, students holding slates, students raising hands, etc.)
- Teacher will model some of the inferences s/he can make about nineteenth century schools, using this image (i.e., class sizes were large, boys and girls were taught in separate classes, etc.)
- Teacher will explain that students will be given an image and should analyze it in the same way--by observing what they see in the foreground and background of their images, and then making inferences about what nineteenth century schools and/or classrooms were like.

Independent Work Time

Each student will receive a copy of one of the following photographs/lithographs: “In the Wooster Street School,” “The Chinese School in Mott Street, New York,” “Blacksmithing Department – students at work,” “New York City: a fire-escape drill,” “Basketry Class in a vacation school.”

- Each student will observe his/her image and make inferences about what schools were like in the nineteenth century. Students will take notes on their observations and ideas in order to facilitate the upcoming group work.
- Students will be placed in groups of five, with each student in the group having studied a different image.
- Students will share their images and their observations/inferences.
- As a group, students will try to reach a consensus about what school was like for immigrant children in the nineteenth century, reconciling any differences in the inferences that they made based on their individual images.

Share/Assessment

The teacher will reconvene the class and facilitate a class share, in which each group discusses their inferences about what school was like for immigrant children. Teacher asks the class to reconcile any differences in the inferences made by different groups.

Connection to Culminating Project

In order to develop the culminating project, students will need to imagine what immigrant children’s school experiences looked and felt like. By using images of actual turn-of-the-century classrooms, students will gain a deeper understanding of these educational settings and what artifact might represent the school experience.

Lesson 3C

Lesson: What were immigrant children's experiences in school?

Unit's Essential Question: What did it mean to be an immigrant child in 19th century New York City?

Skills/Strategies

- Reading expository text
- Group collaboration

Materials

- Freedman, Russell. *Immigrant Kids*. New York: Scholastic, 1980. Chapter 3, "At School"
- Props, to the extent possible (desks, chairs, flag, etc.)

Mini-Lesson

- Teacher will explain that the class will look at what immigrant children's experiences were like at school.
- Teacher projects and reads aloud an excerpt (from p. 31 of *Immigrant Kids*) of Sophie Ruskay describing her experiences in grammar school.
- Teacher explains that students will work in groups, reading a short excerpt about immigrant children's experiences in school, and then creating tableaux representing what they read about.

Independent Work Time

Each student will be assigned to one of six groups. Each group will receive an excerpt from *Immigrant Kids*:

1. page 28
2. pages 29-30
3. page 32
4. page 33
5. pages 34-35
6. pages 35-36

- Students in each group will read the assigned excerpt.
- Together, the group will plan and practice a tableau (frozen picture) to represent the excerpt which they read

Share/Assessment

Each group will present its tableau to the class. Students in the class will observe and discuss them. If necessary, members of the presenting group will clarify the ideas represented by their tableau.

Connection to Culminating Project

This lesson requires students to work together in small groups and combine content with creativity, which will be useful in developing the culminating project. By using props (real or imagined) in their tableaux, students will be required to consider the school-related objects which immigrant students would have used. This activity will help them decide on the school-related object which they will include in the culminating project.

Lesson 4A

Lesson: What were the origins of immigrant children's games?

Unit's Essential Question: What did it mean to be an immigrant child in 19th century New York City?

Skills/Strategies:

- Accessing and organizing information
- Analyzing and synthesizing information
- Drawing inferences and making conclusions
- Cooperating to accomplish goals

Materials:

- Student copies of "A Court Ruled by Women." Gary Pierre-Pierre, *The New York Times*, Section B, August 3, 1998.
- Chart paper
- Markers
- Smart board, if available
- Inspiration software, if available
- PowerPoint program of images of children at play, if available
- Student copies of images of children at play
 - All the images below can be found in the book *City Play*, by Amanda Dargan and Steven Zeitlin, although many are reproduced from other sources. The page number at the end of each citation corresponds to the page on which the specific image can be found in *City Play*:
 - Photo--Roger Burghardt mural (photo by Martha Cooper/City Lore) p. 12.
 - Photo--Ice skating in Central Park (1895) (photo by Byron, Museum of the City of New York) p.15.
 - Engraving--Steam Boat Wharf, Battery Place, Manhattan circa 1837 (drawing by Charles Burton, engraving by Stephen Gimber, courtesy of The New-York Historical Society, New York City) p. 17.
 - Page--Lassoing Pigs on Sixth Avenue, Manhattan (page from *Letters to Phil: Memories of a New York boyhood, 1848-1856*, by Gene Schermerhorn, courtesy of New York Bound Books) p. 20.
 - Drawing--Newspaper boys pitching pennies (drawing by W.S.L. Jewett, *Harper's Weekly*, 12 August 1871) p. 40.
 - Photo-- Girls on stoop, circa 1900 (Jacob Riis Collection, Museum of the City of New York) p. 54.
 - Photo--Game of Marbles, 1914 (photo from the *Chicago Daily News*, courtesy of the Chicago Historical Society) p. 80.
 - Photo—Boys playing checkers, Lower East Side, Manhattan, late nineteenth century (Library of Congress) p. 82.

- Wood engraving--Sleighting on Broadway, Manhattan, 1858 (wood engraving, Museum of the City of New York) p. 96.
- Sledding in Central Park, 1898 (Byron, Museum of the City of New York) p.97.
- Photo—Boy flying a kite, Lower East Side, Manhattan (photo by Bruce Davidson, Magnum Photos, Inc.) p. 154.
- Photo--Shooting craps at Mulberry Bend, Manhattan, 1900 (photo by George Ritter, Museum of the City of New York) p. 184.

Mini-Lesson:

- Students will convene in meeting area.
- Teacher will present in PowerPoint/photo images of children at play
 - Note: see list of images in the materials section of lesson
- Students will be asked to brainstorm the forms of play and recreation that they enjoy in their communities.
- Teacher will create two-column chart and write all their responses in the left column on chart paper or using Inspiration software.
- Teacher will ask students if they know the historical development of some of these games. Some critical questions may include:
 - In what country do you think this game originated?
 - Why might this game have come to New York City and continue to be played here?
 - Has it changed or transformed over the years?
 - Are the materials the same?
 - Was it adapted for a different location?
- Students will respond with their own theories of the origins and historical development of these games.
- Teacher will write responses in right-hand column of chart to be revisited later in the lesson and/or unit.
- Teacher will ask if students have any further questions or comments.

Independent Work Time:

- Students will work in pairs to analyze an immigrant game.
- Each pair will be given a handout of “A Court Ruled by Women.” Gary Pierre-Pierre, *The New York Times*, Section B, August 3, 1998.
- Students will read the article in pairs.
 - Note: Teacher should have some peer reading routines and techniques established in the class to ensure success for this activity.
- Upon completion of article, students will respond to the following questions about netball:
 - What is netball?
 - How is the game played?
 - What are the origins of the game?
 - Has the game changed since it “migrated” to New York City? If so, how?

- What does this game tell you about the West Indian culture?
 - What ideas or values are embodied by the game of netball?
 - Why do you think this game is so important to the West Indian culture?
 - Why do you think this game is still being played in New York City?
- Students will work in pairs and respond to the questions above in their notebooks.
 - Extension Activity: Pairs who have successfully completed their responses to “A Court Ruled by Women” can be given a laptop in order to research the origins of one of the games listed on the chart paper.

Share/Assessment:

- Students will reconvene in meeting area.
- In whole class share, students will volunteer their responses about the reading.
- Teacher will facilitate discussion and assist the students in making connections.
- Teacher will then ask those students who were able to complete the extension activity to share their findings with the class.
- Teacher will fill in right-hand column of chart where applicable.

This activity will help students make the connection that games brought by immigrants from their country of origin are representative of larger values and ideas. This will help students in creating their skits in which the object they select should also embody ideas and values representative of an immigrant child’s experience.

Lesson: What did play look like in turn of the century New York City?

Unit's Essential Question: What did it mean to be an immigrant child in 19th century New York City?

Skills/Strategies:

- Getting and organizing information
- Analyzing information
- Cooperating to accomplish goals
- Assuming responsibility for carrying out tasks

Materials:

- Copy of book, *City Play*, Amanda Dargan and Steven Zeitlin
- Chart paper
- Markers
- Smart board, if available
- Inspiration software, if available
- Student notebooks
- 5-10 personal computers, if available
- Student copies of the following games from Streetplay.com rule sheet
 - Ace-King-Queen
 - Boxball
 - Box Baseball
 - Fivebox
 - Hit the Stick
 - Hopscotch
 - Kick the Can
 - Off the Wall
 - Punchball
 - Ringoleavio
 - Slapball
 - Stickball
 - Stoopball

Mini-Lesson:

- Teacher will convene students in meeting area to discuss what materials were needed to play these games, where the materials came from and how those materials were transformed into games.
- Teacher will read the following excerpt from *City Play*:
 - “In the mid-nineteenth century, kite flying was made illegal in New York below 14th street ‘[this] restriction,’ writes George Herland, ‘may be an important date in the history of childhood in New York, for it may be the first instance on record of child’s play having to come to terms with the confined spaces of New York.’ Yet in, in 1883, Jacob Riis notes that kite flying continued, ‘forbidden but not suppressed.’”

- Teacher will ask students the following question: If kite flying was not allowed in New York City because of the lack of space and other obstructions, what games could children play safely in New York City during the nineteenth century?
- Students will turn to turn to the person sitting next to them to and brainstorm games that children might have played at that time without any adult supervision.
 - Note: Teacher may want to review the lack of technology during this time period with students if they have not made these connections in past lessons.
- Teacher will chart student responses on chart paper or, if applicable, on Inspiration template using smart board.
- Students will take notes from chart paper into their student notebooks.
- Teacher will facilitate discussion as necessary and ask students if they have any further questions or comments.

Independent Work Time: Researching the games of immigrant children

- Students will be divided into groups of three.
- Each student group will be given the following roles to choose from for this activity:
 - “Game Historian”: This student will explain the history of the children’s game.
 - “Rule Maker”: This student will explain how the children’s game is played
 - “Game Designer”: This student will focus on creating a visual design of the game on chart paper to help others understand how the game is played.
- Students will each take on a role and will be provided with the following materials:
 - Personal computer, if possible
 - Link to www.streetplay.com/thegames/
 - Hard copy of streetplay.com rule sheets
 - Chart paper
 - Markers
- Students will complete their assigned individual tasks, and then assist others in their group, if necessary, to complete their own tasks.

Share/Assessment:

- Students will reconvene in meeting area
- Each student group will make a short presentation of their game to the other students
- Other student groups will take notes during the presentation
- Students will defend and support their presentation from other students’ questions and comments.
- Teacher will keep charts and other related work in easily accessible area for students to refer back to in future lessons

Connection to Culminating Project:

Students will have been exposed to a variety of different games that require different objects. This knowledge will help the students select and describe their work-related artifact in the culminating skit.

Lesson: What game would you invent if you lived in 19th Century New York City?

Unit's Essential Question: What did it mean to be an immigrant child in 19th century New York City?

Skills/Strategies:

- Cooperating to accomplish goals
- Participating in group planning and discussion
- Assuming responsibility for carrying out tasks
- Handling a diversity of interpretations
- Presenting and defending a position

Materials:

- Chart paper
- Colored markers
- Masking tape
- Student-created charts of street games (from Lesson 4B)
- Necessary art supplies--i.e. construction paper, glue, scissors, etc.
- Stapler

Mini-Lesson:

- Students will convene in meeting area.
- Teacher will instruct students that they will be working in the same groups of three as in the previous lesson.
- Students will be shown an image of two boys holding pieces of wood in New York City.
- Teacher will ask students to create a game the two boys could play using only the objects that they can see in the photo.
- Teacher will give students 3-5 minutes to invent a new game, including:
 - A description of the game
 - The rules of the game
 - A brief sketch of children playing the game.
- Students will share their games with the whole class.
- Teacher will chart responses and facilitate a discussion.

Independent Work Time: Inventing a new immigrant game

- Students will be divided into groups of three.
- Within each group, students will divide up the following roles:
 - “Game Historian”: This student will explain to the class the history of the group’s invented game, focusing on the following guiding questions: Which immigrant children would play this game? Why? How is this game representative of this group’s values? Is the game based on some previous form of play that you studied? If so, which one(s)? In what way?
 - “Rule Maker” This student will explain how the invented children’s game is played, focusing on the following guiding questions: What are the rules

of the game? What objects or materials do you need to play the game?
How do you win the game?

- “Game Designer: This student will focus on creating a visual design of the game on chart paper that helps others understand how the game is played.
- Teacher will ask students if they have any questions or comments.
- Students will break up into groups and teacher will circulate, conferring with students as they invent their games.

Share/Assessment:

- Students reconvene in forum of teacher’s choosing: classroom, gym, outdoor space, etc...
- Student groups take turns presenting and demonstrating their games to the class.
- Other students ask questions at end of presentations.
- Student presenters support and defend their positions.

Connection to Culminating Project:

Students will have created their own immigrant game for the time period being studied and will have gained knowledge of the various objects that would have been available to them. Additionally, they will gain experience in presenting and defending their findings in front of their peers. This will be good practice for the culminating skits in which they will present information to their peers.