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Exploring Undocumented Immigration from Central America Through Art and Activism: A Fourth Grade Social Studies Curriculum

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Exploring Undocumented Immigration from Central America through
Art and Activism:

A Fourth Grade Social Studies Curriculum

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Submitted in partial fulfillment of the requirements of the degree of

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Bank Street College of Education

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Table of Contents

| | |
|--------------------------|-----|
| Abstract | 3 |
| Rationale | 4 |
| Activity Sequence | 11 |
| Lesson Plans | 19 |
| Guided Reading Questions | 71 |
| Appendix | 75 |
| References | 133 |

Abstract

This social studies curriculum strives to teach fourth grade students about undocumented immigration from Central America through the lens of art and activism. Students will chronologically follow the immigration timeline into the U.S., first exploring the journey for European immigrants in the late 19th/early-mid 20th century, followed by the more modern immigration trends from Central Americans in the past several years. Embedded within newfound learning about undocumented immigration, students will also explore and learn about the richness of Central American geography and culture, and the ways in which Central American immigrants have preserved their identities in New York City. Finally, in the culminating DREAM Activism Mural Project students will think about the intersection between community, art, and, activism.

Rationale

The topic of immigration is an integral part of the *New York State K-12 Social Studies Framework*, which introduces students to the study of immigration and its impact on New York State and its local communities in the fourth grade. Existing curriculum largely emphasizes European immigration through Ellis Island from the late 19th to mid 20th century. However, teaching solely European immigration during this time period emphasizes what academic scholar, George Takaki (1993), refers to as the “master narrative,” a painted picture that our country was settled by European immigrants. Meanwhile, immigrants who are not of European ancestry have been cast to the sidelines of this Master Narrative.

Although there are extensive social studies curricula that highlight European immigration trends during the late 19th century through mid twentieth century there is little literature that highlights current immigration trends from Latin America, in particular Central America. As the number of immigrants arriving from Latin America increases, “our expanding diversity is challenging the Master Narrative” (Takaki, 1993, p.7). Thus, our social studies curricula should accurately reflect this expanding diversity and more current immigration trends.

However, discussing the topic of undocumented immigration is a sensitive issue that has long been taboo in American society and, perhaps for this reason, is underrepresented in our existing immigration social studies curricula. As the daughter of Salvadoran immigrants, as well as an educator, I feel empowered to teach an immigration social studies curriculum true to this sensitive subject.

This fourth grade social studies curriculum focuses on recent immigration trends from Central America, in particular the countries of El Salvador, Guatemala, and Honduras. Since the 1980s, the number of Central American immigrants in the United States has increased more than three-fold, and Central Americans have thus become the fastest growing immigrant population. More recently, since 2011, there is an influx of women and children traveling as undocumented immigrants to the U.S. fleeing violence and poverty in their countries of origin. This social studies curriculum provides educators with a framework for teaching fourth grade students about current immigration trends from Central America.

It is important that educators strongly consider the developmental milestones of children when planning curriculum for students. This social studies curriculum considers the cognitive, social-emotional, and moral development of the nine-year-old child.

Cognitive Development:

According to Jean Piaget's (1967) theories on child development, the early middle years of childhood are a period of transition into the "concrete-operational stage," during which the child becomes capable of "systematic logical thought" (Minuchin, 1977: p. 7). In other words, children's thought processes during this stage are more logical and adult-like. Academic achievement is important to the nine year old (Elkind, 1994) and thought processes become more logical, deliberate and consistent at this age (Lightfoot et. al, 2009). Moreover, students at this age are growing intellectually curious. According to the author of *Yardsticks*, Chip Wood (2007) children at this age are looking for an explanation of facts, how things work, and why things happen as they do. The material presented to students in this curriculum quenches the intellectual thirst of students of this

age. Students are provided with rich historical information they can make sense of, as well as critical information related to modern-day immigration trends.

Scholar Patricia Minuchin (2007) contends that children in middle childhood are increasingly able to take on a different perspective other than their own. At this age they are able to engage in role-taking and shift viewpoints to see the world from another perspective. This flexibility is essential in Piaget's description of the move to concrete operational thought (p.47). Given their ability to consider multiple and opposing perspectives, lessons in this curriculum expose students to a variety of perspectives, different than their own.

Children at the age of nine have a heightened sense of art and creative imagination and seek to create something that emerges as a skillful product (Minuchin, 2007). Moreover, students often take pride in their finished work and attention to detail (Wood, 1994, p. 101). The final DREAM Act mural project in this curriculum caters to students' increasing artistic ability at this age. Students are able to showcase their efforts in an end-of-unit Mayan Feast.

Social-Emotional and Moral Development:

Erik Erikson (1963) pinpoints middle childhood as the time during which children have to resolve the crisis of industry versus inferiority, defined as "a stage during which children judge themselves to be industrious and successful meeting the new challenges passed by adults at home and school, or inferior and incapable of meeting such challenges" (Lightfoot et. al, 2009, p. 489). Children of this age also begin to form representations of the kind of person they would like to be — "an 'ideal self' against which they measure their 'actual self,' that is the person they believe they actually are"

(Lightfoot et. al, 2009, p. 490). In other words, the nine-year-old is often battling feelings of success versus inadequacy. The lessons in this curriculum scaffold difficult concepts so that all students feel successful in their learning.

Moreover, there is an increased sense of group solidarity amongst nine year olds. They often enjoy working in groups and the company of their peers. As children spend more time with their peers they develop a greater ability to understand others' points of view (Lightfoot et. al, 2009). Throughout this curriculum students are given ample opportunity to work both independently and with their peers in small group settings. By working with one another, children are able to build on one another's understanding of a concept, and thus enrich their opportunity for learning.

In addition to children's ability to understand perspectives other than their own, is their increased potential for sensitivity. According to Minuchin (2007), as children enter into "middle childhood" they carry with them a "potential for growth in understanding, in perspective, and in sensitivity (p.55). Material presented in this curriculum, such as detention and deportation, is sensitive in nature, but introduced in a way in which nine year olds are able to receive this information. Moreover, by the age of nine, children have developed a strong sense of fairness and justice. Wood (1994) writes, "nothing is fair to the nine year old, who is also struggling with the cognitive task of understanding ethical behavior at a new level" (p. 97). Children of this age begin to transfer morals learned from adults into their own understanding of morality.

Curriculum Overview:

This curriculum begins by introducing students to the concept of "moving," as an opening activity linking to student experience. Through conversations students will

discuss similarities and differences between moving experiences and gain different perspectives. During this first week Teachers will distribute a family immigration survey to be completed at home. Moreover, Teachers will introduce the topic of Central American immigration through the novel, *Grab Hands and Run*, which tells the story of two young children who, along with their mother, flee from the difficult political situation in El Salvador during the 1980's.

In the second week students will explore the essential question of *why do people immigrate and start a new life in a foreign country?* Students will be introduced more formally to the concept of immigration and explore U.S. immigration data. Teachers will introduce the push and pull factors of Central American immigration in context through the novel *Grab Hands and Run*. Following this, students will explore the journey for immigrants arriving to the U.S. from Europe in the late 19th/early-mid 20th century. The class will be divided into small expert groups and learn about Ellis Island through a Gallery Walk in preparation for the field trip to Ellis Island. Teachers will emphasize that Ellis Island was the first detention center in the United States, which will lead into a conversation about modern detention centers in the U.S. as the curriculum continues to unfold.

Students will then explore Central American geography and learn about ancient Maya civilization as a unified culture. They will think about how the ancient Maya civilization can be found through parts of Mexico and still defines Central American culture today. Students will then use their background knowledge of the Ancient Maya to create Mayan masks of their own.

After teaching students about the richness and beauty of Central American culture, Teachers will delve deeper into building students' background knowledge about the journey from Central America for undocumented immigrants. Teachers will set up a Reading and Analyzing Nonfiction (R.A.N) Chart, which will encourage children to read actively and critically either to confirm or negate prior thinking while gathering new information about the subject. Students will then learn about the journey from Central America, as well as modern detention centers, through *building background knowledge* protocols. Through these activities students will read articles, interpret political cartoons, and view photographs. This content will be couched in chapters 9-11 of *Grab Hands and Run*, whose protagonists are traveling as undocumented immigrants from El Salvador to the U.S.

Following this, students will think about how Central American immigrants have used food as a way to preserve their identity when arriving in the United States, particularly in New York City. Students will learn about food that was important to Maya culture and is still popular in Central America today through a gallery walk. They will then be introduced to two Central American restaurants in the neighborhood of Sunset Park in Brooklyn. The class will then take a field trip to visit these restaurants. Students will be divided into small groups who will each be responsible for interviewing the owners of one of the restaurants.

During the eighth week of this curriculum students will be introduced to the DREAM Act, a bipartisan legislative proposal that would grant legal status to certain undocumented immigrants who were brought to the United States as children and went to school here, and in many cases identify as American. Through primary accounts of

“Dreamers,” as well as photographs and artwork, students will learn about these undocumented immigrants who have big hopes and dreams for a better future. Teachers will be in contact with a local organization working closely with the DREAM Act and invite a Dreamer in to speak about his/her experience as an undocumented immigrant. Teachers and students will prepare a list of questions for visitors before their visit keeping in mind the sensitivity of an undocumented immigrant to speak openly about his/her experience.

In the final weeks of this curriculum, students will be introduced to the importance of community, activism and art through a DREAM Activism Mural Project. In planning our class mural students will think about art as a tool for activism and get messages about the DREAM Act across through their artwork. Finally, students will exhibit their mural to parents, family members, and members of the school community at our Mural Exhibition and Maya Feast, which will showcase students’ artwork and food from restaurants we had visited in the previous weeks. Students will take on the role of experts, showcasing to others what they have learned. Students will continue to reflect upon this newfound knowledge by writing a persuasive letter to their local congressman. In this final writing assignment students are asked to think about the importance of the mural, the message they hope to send about the DREAM Act, and how art is an effective way to communicate this message.

Activity Sequence

Unit concepts: Identity, assimilation, prejudice, and discrimination

Week 1: Introduction to “moving” and exploring our own family origins

- Moving:** To introduce the unit, students will first explore the concept of moving as an opening activity linking to student experience. Students will sit in a circle and a Teachers will pose the following prompt to students: *Imagine a time you moved to a new place (perhaps changed moved from one home to another, changed schools, left home for the weekend).* Students will be placed into small groups of 3-4 and discuss why/where they moved and their feelings about the move. The class will then come together to discuss similarities and differences between moving experiences and gain different perspectives. Meanwhile, Teachers will chart the moving experiences and accompanying feelings/reactions. Students will complete an exit ticket in which they complete the following statement: *The thing that surprised me most today was...*
- Distribute Family Immigration Survey:** A family immigration survey will be sent home immediately after the previous class session. Students will conduct family interviews and ask parents/grandparents/babysitters (or other family relatives) the following questions: (1) Where did they come from? (2) When did they come? (3) How did they come? (4) Why did they come? Understanding that there is potential for a student to be adopted the following clause will be included in the survey: *We understand that there are many ways to define “parents,” and are thus interested in the immigration history of people who our students know as parents. Moreover, students are also encouraged to bring in any family photos and artifacts they are able to retrieve.* We expect that at least a handful of students have parents/grandparents who immigrated from other countries and we will highlight these examples. In being sensitive to the fact that some immigration stories might be painful or difficult for a child to think about, we will contact families *before* sending out this survey, to alert them that we will be discussing immigration and family origins, and also enable any student to select an immigration story that is less painful, should this be something they are concerned about.
- Grab Hands and Run - Pre-Reading Activity:** Teachers will introduce the topic of Central American immigration through a pre-reading activity and discussion of the first three chapters of *Grab Hands and Run* (Frances Temple). We will be using the book as a read aloud over the coming weeks, highlighting particular chapters. This novel tells the story of 12 year-old Felipe and his younger sister, Romy, who flee from the difficult political situation in El Salvador after their father disappears. They undergo a dangerous journey through Guatemala, Mexico, and the United States in order to reunite with their family members in Canada.
- Debrief Family Immigration Surveys:** Teachers will study the family background data from family interview sheets and based on their findings divide the class into three smaller groups based on region. Each group will present its findings on a

different day giving each child plenty of time to present findings. Teachers will then show three different maps representing each region so that each child could have his or her place of family origin represented. On their designated day, each child will find the place of family origin and trace a line to New York City, writing their names on the line. Teachers will place a thumbtack on each place of origin with a string attached to it. Within their smaller groups students will compare/ contrast their family immigration experiences. We will discuss the concept and definition of identity. Moreover, Teachers will provide a map of western and eastern hemispheres. The western hemisphere is detailed enough to be reflective of students whose families have immigrated within the United States. We expect African-American students families' might date back to slavery and will originate from Southern states. The Eastern Hemisphere map will cover European descendants from Italy, Ireland, Eastern Europe during the Great Wave of Immigration as well as descendants from other continents.

Resources: * S= student resource/ A=adult resource

1. Family Immigration Survey
2. *Grab Hands and Run* By: Frances Temple
3. Three (3) different maps will include: (1) Map of the U.S., (2) Map of Europe, (3) World Map
4. Writing Resources for *Grab Hands and Run*: <http://www1.uni-giessen.de/anglistik/tefl/Projects/mcya198/gharTasks.html>

Week 2: Why do people immigrate and start a new life in a foreign country?

- **Vocabulary Preview:** Students will grab a clipboard and writing utensil and sit on the carpet facing the SMARTBoard. They will watch a short BrainPop video about immigration. Each child will be given a vocabulary sheet they will fill out as they watch the video. Teachers will replay video a second time. Students will then be grouped into small groups of 3-4 and discuss these vocabulary terms with others. The whole group will then come up with definitions together. Finally, Teachers will put these words up on the classroom word wall.
- **Exploring U.S. Immigration Data:** Students will explore immigration data and create and analyze graphs through a building background knowledge protocol. We will discuss what the best kind of graph will be to explore this data. Students will work in small groups of 3 to 5 to create this graph. We will invite students to think about how we can create our own graphs to think about our own classroom immigration data.
- **Grab Hands and Run, Ch. 1-4:** Teachers will read aloud the first four chapters, which highlight the difficult political situation in El Salvador at the onset of the Salvadoran Civil War.
- **Push and Pull Factors:** Class will develop working definition of *push and pull factors*. Teachers will introduce the push and pull factors of Central American

immigration in context through *Grab Hands and Run* by reading the next three chapters (5-6). After the whole-class read aloud students will be divided into small groups of 3-4 students and together read a short text about Push/Pull Factors. Each group will be given a piece of chart paper/markers. Half of groups will create a web of “push” factors affecting Paloma’s decision to leave El Salvador. The other half of groups will create a web of reasons “pulling” Paloma to move to Canada. The class will then develop working definitions for both. We will then come together for a group discussion in which students will introduce their ideas to their peers.

Resources:

1. Immigration BrainPop:
<https://www.brainpop.com/socialstudies/culture/immigration/>
2. Immigration Data by region and time period:
http://Teachers.scholastic.com/activities/immigration/immigration_data/periods-and-region.htm
3. Scholastic Immigration Trends Chart:
http://Teachers.scholastic.com/scholasticnews/indepth/upfront/features/f040609/America_CHART.htm
4. Push and Pull Factors of Immigration:
<http://eschooltoday.com/migration/the-pull-and-push-factors-of-migration.html>
5. *Grab Hands and Run* By: Frances Temple (A)

Week 3: What was the journey for immigrants arriving to the U.S. from Europe in the late 19th/early-mid 20th century?

- **Gallery Walk:** Students will be divided into small “expert” groups. Each group will be assigned two different parts of the Ellis Island Interactive Tour. Students will complete an exit ticket at the end of the lesson. As a class, we will process some of the challenges that immigrants faced when entering the United States through Ellis Island. These will be issues the students will also see when they participate in stations during the following lesson. This will provide students a necessary opportunity to both process and ask questions about what might otherwise be very difficult content. Teachers will emphasize that Ellis Island was the first detention center in the United States, which will lead into a conversation about modern detention centers in the U.S. during week 5.
- **Field Trip to Ellis Island:** *Class* will take a field trip to Ellis Island. Students will complete a trip sheet with a designated partner while at Ellis Island. In their same small groups students will review their answers to questions on the trip sheet in the classroom the following day.

Resources:

1. Virtual Trip to Ellis Island:
<http://Teachers.scholastic.com/activities/immigration/webcast.htm>
2. Ellis Island Trip Sheet Materials:

<http://www.nps.gov/elis/learn/education/materials-for-3rd-grade-through-5th-grade.htm>

3. Ellis Island Trip Sheet

Week 4: Exploring Maya Civilization & Central American Geography

- **Central American Geography & Maya Civilization - Building Background Knowledge:** Using Google Earth, Teachers will introduce a map of the North American continent as a whole class and label different Central American countries, as well as Mexico, the United States, and Canada. Students will then learn about Maya Civilization in Central America as a unified culture, which dates back almost 4,000 years ago. Students will think about how the ancient Maya civilization can be found through parts of Mexico and still defines Central American culture today.
- **Mayan Masks Art Activity:** Students will use their background knowledge of the Ancient Maya to create Mayan masks of their own. These masks will be on display during the Maya feast in the weeks to come.

Resources:

1. Maya Civilization BrainPop:
<https://www.brainpop.com/socialstudies/worldhistory/mayacivilization/>
2. Maya Civilization Background Information for Teachers and Parents (A/S)
3. Mayan Masks: <http://paintedpaperintheartroom.blogspot.com/2009/10/mayan-masks.html>
4. Central American Art
5. Pictures - Maya Civilization
6. Ancient Maya - Scholastic
<http://www.scholastic.com/Teachers/lesson-plan/ancient-maya>
7. Ancient Maya - PBS http://www.pbs.org/newshour/extra/lessons_plans/ancient-maya-knowledge-through-art-2/

Weeks 5-6: Immigration from Central America to the U.S.

- **R.A.N. Chart & Central American Geography (cont.):** Teachers will set up a R.A.N. (Reading and Analyzing Nonfiction) Chart, which will consist of 5 categories: (1) What we think we know, (2) confirmed Information, (3) misconceptions, (4) new learning, and (5) wonderings. In the first category students will state information they think to be correct about the topic they are learning about. This chart will encourage children to read actively and critically either to confirm or negate prior thinking while gathering new information. Teachers will read aloud chapter 6 of *Grab Hands and Run*. Teachers will return to the map of North America and place particular emphasis on the Mexico-U.S. border and ask the following guiding question: *How might natural boundaries affect immigration from Central America?*

- **Journey from Central America - *Building Background Knowledge*:** Students will learn about the journey from Central America to the U.S. for an undocumented immigrant through articles on the subject and photographs.
- ***Grab Hands and Run*, Ch. 9-11:** Teachers will read aloud chapters 9-11 of *Grab Hands and Run*. Students will be asked to track Felipe’s journey on a map and posed the following questions: (1) Which countries have they traveled through? (2) How have they made their way across each country? (3) Did they come across any natural boundaries before arriving at the U.S. Mexico Border?
- **Detention Centers - *Building Background Knowledge*** - Students will look at political cartoons and read articles about the use of certain terminology to describe immigrants. They will also read an article about current U.S. detention centers.
- **Venn Diagram** – The class will then complete a Venn diagram comparing Ellis Island (the first detention center in the U.S.) to modern detention centers.

Resources:

1. Immigration: Living Undocumented - PBS Kids Article
2. Google Earth: <https://www.google.com/earth/>
3. La Bestia pictures (A):
<http://www.dailymail.co.uk/news/article-2695565/All-aboard-death-train-Extraordinary-images-hundreds-Central-Americans-climbing-aboard-La-Bestia-cargo-train-attempt-reach-Mexico-U-S-border.htm>
4. About the U.S. Detention Center (A):
<http://www.detentionwatchnetwork.org/resources>
5. The Problem With the Word “Illegal”(A):
<http://ideas.time.com/2012/09/21/immigration-debate-the-problem-with-the-word-illegal/>
6. Stop Using the Word Illegal to Describe Immigrants (Modified Text) :
<https://www.globalcitizen.org/en/content/stop-using-the-word-illegal-to-describe-immigrants/>

Week 7: How does food impact an immigrant’s identity?

- **Pre-Trip (Gallery Walk)** : Students will learn about food that was important to Maya culture and is still popular in Central America today. Teachers will then tell students that for the remainder of this week, we will be thinking about how Central American immigrants have used food as a way to preserve their identity in New York City. We will be looking at Central American stores and foods in Sunset Park. Students will be introduced to two Central American restaurants (*Restaurante Usuluteco and El Continental*) in Sunset Park, Brooklyn.
- **Field Trip:** The class will take a field trip to Sunset Park to visit these restaurants. Students will be divided into small groups. Each group will be responsible for

interviewing the owners of one of the restaurants we visit. All students will be responsible for filling out the trip sheet during the walking trip. We will review the trip sheet in class prior to leaving for our trip.

Resources:

1. Trip Sheet
2. Central American Food Images s
3. The Mayan Empire Text s

Week 8: What is the DREAM Act and who are the DREAMers?

- **Building Background Knowledge - Who are the DREAMers? Why are they called DREAMers?** Students will be introduced to the DREAM Act through a *building background knowledge* protocol. At the end of the lesson each student will complete an exit ticket.
- **Classroom Visitors:** Teachers will contact a local organization working closely with the DREAM Act and invite a Dreamer to speak about their experience as an undocumented immigrant. Teachers and students will prepare a list of questions for visitors before their visit keeping in mind the sensitivity of an undocumented immigrant to speak openly about their experience.

Resources:

1. What is the DREAM Act and who are the DREAMers? (A)
<http://www.adl.org/assets/pdf/education-outreach/what-is-the-dream-act-and-who-are-the-dreamers.pdf>
2. Undocumented Shadows: A DREAM Act Iconographic
<https://www.youtube.com/watch?v=MXnqhG2h9QA>
3. United We Dream: <http://unitedwedream.org/action/join-us/> (A)
4. Immigrant Children in Legal Limbo:
http://roomfordebate.blogs.nytimes.com/2009/04/22/immigrant-children-in-legal-limbo/?_php=true&_type=blogs&_r=1 (A)
5. How the DREAM Act helps the economy (p.4):
<https://www.americanprogress.org/wp-content/uploads/2012/09/DREAMEcon-7.pdf> (A/S)
6. *The Dream is Now* Documentary (A):
<https://www.youtube.com/watch?v=ZqYptDgg3T0>
7. 10 DREAMers' Stories You Should Know (A):
http://www.huffingtonpost.com/2013/11/18/dreamers-stories_n_4296012.html
8. Facts about Undocumented Youth (A): http://unitedwedream.org/wp-content/uploads/2013/03/guide4Teachers_daca.pdf

Weeks 9-10: Art & DREAM Activism Mural Project

- **Art and Community Activism:** Students will be introduced to the importance of community, activism, and art. Discussing activism and what makes an activist will help children think about how change happens in a community.
- **Activists in Our Community:** Students will engage in silent theater as a review of the previous discussion about community, activism, and art. They will then reflect further on activism, specifically activists in their own communities and begin thinking about the leadership attributes they most admire and appreciate. Finally, they will be asked to think about how the DREAMers exemplify these traits/qualities.
- **Planning Our Mural:** Students will begin to think about art as a tool for activism. Students will first complete an admit ticket for the Teachers to check for their understanding about the terms community, activism, and art. They will then be introduced to the mural genre and have a chance to plan as a community what their mural will look like and what message about the DREAM Act they wish to get across through their artwork.
- **Creating Our Mural:** Prior to beginning students will complete an admit ticket in which they write down one thing they learned and one question they still have about the DREAM Act mural project. Over the next few lessons students will be given plenty of space and time to work on creating the mural. Towards the end of each class session there will be a whole-class debrief to share observations and wonderings. Prior to the end of each class session students will complete an exit ticket in which they reflect on what has been difficult and set a goal for themselves moving forward.
- **Art & DREAM Activism Mural Exhibition & Maya Feast:** Parents, family members, and members of the school community will be invited to view the “DREAM Activism Mural Project.” Students will take on the role of experts, showing others what they know and what they are capable of.
- **Reflection & Writing Assignment:** Students will reflect about the process, including honest reflection on the challenges in relating art to activism. Reflection will also provide the opportunity for students to solidify their own identities as activists. Finally, each student will write a persuasive letter to their local congressman, in which they address the following questions: (1) What is the importance of the mural? (2) What message do you hope to send about the DREAM Act? and (3) Why is art an effective way to communicate this message.

Resources:

1. Activate Art Activism (A): <http://www.tolerance.org/lesson/art-and-activism>
2. Arte Justice - Student Mural (A/S): <http://www.artejustice.org/#!2016-Bring-the-arts-human-rights-education-to-YOUR-community/cay8/569e8cf70cf2dd2c1663d89c>

3. Art and Activism Come Together to Make DREAM a reality (A/S):
<http://www.colorlines.com/articles/art-and-activism-come-together-make-dream-reality>

Lesson Plans

| |
|---|
| <p>Lesson Plan 1.1: Introduction to Moving/Immigration</p> |
| <p>Essential Question:</p> <ol style="list-style-type: none"> 1. Why do people move from one place to another? |
| <p>Content Standards:</p> <p>4.7a Immigrants came to New York State for a variety of reasons.</p> <p><u>CCSS.ELA-LITERACY.SL.4.1</u> Engage effectively in a range of collaborative discussions (one-on-one, in groups, and Teachers-led) with diverse partners on <i>grade 4 topics and texts</i>, building on others' ideas and expressing their own clearly.</p> |
| <p>Groupings: Students will be placed into small groups of 3-4 students</p> |
| <p>Materials: chart paper, markers, pen/pencil</p> |
| <p>Activity Sequence:</p> <ol style="list-style-type: none"> 1. Students will sit in a circle and a Teachers will pose the following prompt to students: <i>Imagine a time you moved to a new place (perhaps changed moved from one home to another, changed schools, left home for the weekend).</i> 2. In small groups students will discuss why/where they moved and their feelings about the move. 3. The class will then come together to discuss similarities and differences between moving experiences and gain different perspectives. Teachers will record the moving experiences and accompanying feelings/reactions on chart paper. 4. Teachers will then distribute <i>Family Immigration Survey</i>, which students will complete as homework with their families in the week to come. |
| <p>Assessment:</p> <p>Students will complete an exit ticket in which they complete the following statement: <i>The</i></p> |

thing that surprised me most today was...

Resources:

1. Family Immigration Survey
2. Exit Ticket

Lesson Plan 1.2: Debrief Family Immigration Surveys**Essential Questions:**

1. What are the different reasons immigrants come to the United States?
2. Where do our own families come from?

Content Standards:

4.7a Immigrants came to New York State for a variety of reasons.

CCSS.ELA-LITERACY.SL.4.1

Engage effectively in a range of collaborative discussions (one-on-one, in groups, and Teachers-led) with diverse partners on *grade 4 topics and texts*, building on others' ideas and expressing their own clearly.

Groupings: Teachers will study the family background data from family interview sheets and based on their findings divide the class into three smaller groups based on region.

Materials: chart paper, markers, pen/pencil

Activity Sequence:

1. Each group will present its findings on a different day giving each child plenty of time to present.
2. Teachers will then show three different maps representing each region so that each child could have his or her place of family origin represented. On their designated day, each child will find the place of family origin and trace a line to New York City, writing their names on the line.
3. Within their smaller groups students will compare/contrast their family immigration experiences and discuss the concept of identity.
4. Moreover, Teachers will provide a map of western and eastern hemispheres. The western hemisphere is detailed enough to be reflective of students whose families have immigrated within the United States. We expect African-American students families' might date back to slavery and will originate from Southern states. The Eastern Hemisphere map will cover European descendants from Italy, Ireland, and Eastern Europe during the Great Wave of Immigration. Teachers will place a thumbtack on each place of origin with a string attached to it.

Assessment:

Teachers will assess student understanding by listening in on small group conversations.

Resources:

1. Family Immigration Survey
2. Three (3) different maps will include: (1) Map of the U.S., (2) Map of Europe, (3) World Map

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| Lesson Plan 1.3: Pre-Reading Activity |
| Mentor Text: <i>Grab Hands and Run</i> (Frances Temple) |
| <p>Essential Question:</p> <ol style="list-style-type: none"> 1. How does the front cover of a book send the reader a message before beginning to read? |
| Groupings: whole-class instruction, partners |
| <p>Content Standards:</p> <p><u>CCSS.ELA-LITERACY.RI.4.7</u> Interpret information presented visually, orally, or quantitatively (e.g., in charts, graphs, diagrams, time lines, animations, or interactive elements on Web pages) and explain how the information contributes to an understanding of the text in which it appears.</p> |
| <p>Sequence:</p> <ol style="list-style-type: none"> 1. Teachers will explain that it is important for readers to look carefully at the words and images of the front cover of a text to find meaning before beginning to read. 2. A copy of the front cover of <i>Grab Hands and Run</i> will be displayed on the SMARTBoard. Teachers will explain that we will be reading <i>Grab Hands and Run</i> as our class read-aloud. This book will also link to our study of immigration. Teachers will assign each student a partner and ask them to answer the following questions: <ol style="list-style-type: none"> a. <i>What might be the meaning of the title?</i> b. <i>Read the short text on the front cover: “When the soldiers come for you, there’s only one thing to do...Grab Hands and Run.” How can this short text be related to the picture on the cover of the book?</i> c. <i>How would you describe the expressions on the character’s faces on the front cover?</i> 3. The class will then come together and each group will share their observations and wonderings. Teachers will record student responses on the SMARTBoard. |
| <p>Assessment:</p> <p>Students will write a prediction about the book as a part of their exit ticket.</p> |

Resources:

1. *Grab Hands and Run*
2. Writing Resources for *Grab Hands and Run*: <http://www1.uni-giessen.de/anglistik/tefl/Projects/mcya198/gharTasks.html>

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| Lesson Plan 2.1: Vocabulary Preview |
| <p>Essential Question:</p> <ol style="list-style-type: none"> 1. Why do people immigrate and start a new life in a foreign country? |
| <p>Content Standards:</p> <p><u>CCSS.ELA-LITERACY.RI.4.4</u></p> <p>Determine the meaning of general academic and domain-specific words or phrases in a text relevant to a <i>grade 4 topic or subject area</i>.</p> |
| <p>Vocabulary: immigrant, colonize, intolerance, Ellis Island, prosperity, undocumented, citizenship</p> |
| <p>Materials: SMARTBoard, clipboards, writing utensils, vocabulary sheet</p> |
| <p>Groupings: Students will be grouped into small groups of 3-4 for discussion and then return to a whole group.</p> |
| <p>Sequence:</p> <ol style="list-style-type: none"> 1. Students will grab a clipboard and writing utensil and sit on the carpet facing the SMARTBoard. They will watch a short BrainPop video about immigration. 2. Each child will be given a vocabulary sheet they will fill out as they watch a BrainPop video introducing the concept of immigration. 3. Teachers will replay video a second time. After second viewing students will then be grouped into small groups of 3-4 and discuss these vocabulary terms with others. 4. The whole group will then come up with definitions for these new terms together. Finally, Teachers will put these words up on the classroom word wall. |
| <p>Assessment:</p> <p>Students will complete a 3-2-1 exit ticket after the first session: <i>Write down 3 things you learned, 2 areas in which you are confused, and 1 thing you'd like to know more about.</i></p> |
| <p>Resources:</p> <ol style="list-style-type: none"> 1. Immigration BrainPop s: https://www.brainpop.com/socialstudies/culture/immigration/ |

Lesson Plan 2.2: Exploring U.S. Immigration Data, 1820-2010**Essential Questions:**

1. What has legal immigration data looked like historically (1820-2010) in the United States?
2. How can we best showcase our own classroom immigration data?

Content Standards:CCSS.ELA-LITERACY.RI.4.7

Interpret information presented visually, orally, or quantitatively (e.g., in charts, graphs, diagrams, time lines, animations, or interactive elements on Web pages) and explain how the information contributes to an understanding of the text in which it appears.

CCSS.ELA-LITERACY.RI.4.9

Integrate information from two texts on the same topic in order to write or speak about the subject knowledgeably.

Materials: SMARTBoard, clipboards, chart paper, colored markers, loose leaf paper, and writing utensils

Groupings: Students will be grouped into small groups of 3-4 for discussion and then return to a whole group.

Sequence:

1. Each student will receive a copy of Scholastic immigration data from 1820-2010. Students will be given a few minutes to write down their observations and wonderings about the data and draw a line after they have jotted down their thoughts.
2. Students will then write down what they know about the topic in their journals. In small groups of 3-4, students will share their knowledge about the topic aloud. On a sheet of chart paper they will be asked to record their collective thoughts. Teachers will give students sentence starters such as:
One thing that we found surprising is
One thing we would like to learn more about is...
3. Students will then receive a copy of this same immigration data categorized into 50-

year periods. After each student has processed this new data individually, groups will come together and each person will share new knowledge on a chart paper in a different colored marker.

4. Teachers will then ask students to return to the sheet of paper on which they had writing original observations and were asked to draw a line; they will then write about their understandings of both data sets beneath the line.
5. As a whole class, we will discuss student observations and wonderings about both data sets. Teachers will ask questions such as:
 - What are the differences between both data sets?*
 - How are they similar? How are they different?*
 - How can we best showcase our own immigration data?*
6. Class will decide how to best showcase immigration data using a pie chart or bar graph and create it in the subsequent sessions.

Assessment:

Students will complete a 3-2-1 exit ticket after the first session: *Write down 3 things you learned, 2 areas in which you are confused, and 1 thing you'd like to know more about.*

Resources:

1. Immigration Data by region and time period:
http://Teachers.scholastic.com/activities/immigration/immigration_data/periods-and-region.htm
2. Scholastic Immigration Trends Chart:
http://Teachers.scholastic.com/scholasticnews/indepth/upfront/features/f040609_America_CHART.htm

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| Lesson Plan 2.3: Ch. 1-4, <i>Grab Hands and Run</i> |
| Mentor Text: <i>Grab Hands and Run</i> (Frances Temple) |
| <p>Essential Questions:</p> <ol style="list-style-type: none"> 1. What is life like in El Salvador at this time? |
| <p>Content Standards:</p> <p><u>CCSS.ELA-LITERACY.RI.4.2</u></p> <p>Determine the main idea of a text and explain how it is supported by key details; summarize the text.</p> <p><u>CCSS.ELA-LITERACY.SL.4.1</u></p> <p>Engage effectively in a range of collaborative discussions (one-on-one, in groups, and Teachers-led) with diverse partners on <i>grade 4 topics and texts</i>, building on others' ideas and expressing their own clearly.</p> |
| Materials: mentor text, pre-reading activity exit ticket, chart paper, markers |
| Groupings: Students will be grouped into small groups of 3-4 for discussion and then return to a whole group for the read-aloud. |
| <p>Sequence:</p> <ol style="list-style-type: none"> 1. Prior to beginning read aloud of chapters 1-3, Teachers will distribute an exit ticket in which students made predictions after pre-reading activity. In small groups students will discuss their predictions. 2. Students will then reconvene for a read-aloud of the first three chapters of the novel. Teachers will stop frequently and ask students guided reading questions throughout. 3. Students will reconvene into their original small groups. Each group will receive chart paper and markers. Each group will respond to the following question using only one or two words: <i>What is life like in El Salvador at this time?</i> 4. Each group will then present their sheet to the class. |
| Assessment: |

Teachers will walk around and informally assess student understanding during small group work, as well as throughout the read aloud.

Resources:

1. Pre-Reading Activity Exit Ticket
2. *Grab Hands and Run*

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| Lesson Plan 2.4: Push and Pull Factors of Immigration |
| Mentor Text: <i>Grab Hands and Run</i> (Frances Temple) |
| <p>Essential Questions:</p> <ol style="list-style-type: none"> 1. Why did many immigrants decide to leave their native countries and come to the United States? 2. What factors might prohibit entry to the United States? |
| <p>Content Standards:</p> <p><u>CCSS.ELA-LITERACY.RI.4.9</u></p> <p>Integrate information from two texts on the same topic in order to write or speak about the subject knowledgeably.</p> <p><u>CCSS.ELA-LITERACY.SL.4.1</u></p> <p>Engage effectively in a range of collaborative discussions (one-on-one, in groups, and Teachers-led) with diverse partners on <i>grade 4 topics and texts</i>, building on others' ideas and expressing their own clearly.</p> |
| Vocabulary: push and pull factors |
| Materials: mentor text, chart paper, markers |
| Groupings: Students will be grouped into small groups of 3-4 students |
| <p>Sequence:</p> <ol style="list-style-type: none"> 1. Teachers will introduce the push and pull factors of Central American immigration in context through <i>Grab Hands and Run</i> by reading chapters 5-6 of <i>Grab Hands and Run</i>. 2. After the whole-class read aloud students will be divided into small groups of 3-4 and together read a short text about push/pull factors. Each group will be given a piece of chart paper/markers. Half of groups will create a web of “push” factors affecting Paloma’s decision to leave El Salvador, while the other half will create a web of reasons “pulling” Paloma to move to Canada. 3. The class will develop working definitions for both. <i>Push factors</i>: Reasons why people <i>leave</i> a country, such as persecution, fear, natural disasters, poverty and |

unemployment. *Pull factors*: Reasons why people *move* to another country in search of freedom, safety, stability and new opportunities.

4. We will then come together for a group discussion. Students will introduce their ideas to their peers.

Assessments:

Teachers will walk around and informally assess student understanding during small group work, as well as throughout the read aloud. Students will then complete a 3-2-1 exit ticket after the first session: *Write down 3 things you learned, 2 areas in which you are confused, and 1 thing you'd like to know more about.*

Resources:

1. *Grab Hands and Run*
2. Push and Pull Factors of Immigration:
<http://eschooltoday.com/migration/the-pull-and-push-factors-of-migration.html>

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| <p>Lesson Plan 3.1: Gallery Walk: Interactive Tour of Ellis Island</p> |
| <p>Essential Questions:</p> <ol style="list-style-type: none"> 1. What was the purpose of Ellis Island? 2. What factors might prohibit entry to the United States? 3. In what ways did the decisions made at Ellis Island impact families? |
| <p>Content Standards:</p> <p><u>CCSS.ELA-LITERACY.RI.4.2</u></p> <p>Determine the main idea of a text and explain how it is supported by key details; summarize the text.</p> <p><u>CCSS.ELA-LITERACY.RI.4.3</u></p> <p>Explain events, procedures, ideas, or concepts in a historical, scientific, or technical text, including what happened and why, based on specific information in the text.</p> <p><u>CCSS.ELA-LITERACY.RI.4.7</u></p> <p>Interpret information presented visually, orally, or quantitatively (e.g., in charts, graphs, diagrams, time lines, animations, or interactive elements on Web pages) and explain how the information contributes to an understanding of the text in which it appears.</p> |
| <p>Materials: SMARTBoard, classroom computers or iPads, chart paper, colored markers, loose leaf paper, and writing utensils</p> |
| <p>Groupings: Students will be divided into small groups of 3-5 students (the size of these groups be depend upon class size).</p> |
| <p>Vocabulary: detention, steerage, medical examination, trachoma, ancestor</p> |
| <p>Procedure:</p> <ol style="list-style-type: none"> 1. Teachers will introduce the location of Ellis Island to students using Google Earth and explain that Ellis Island was the first detention center in the United States. Teachers will ask students: <i>What does the word “detention” mean? What might it mean to “detain” someone?</i> 2. Teachers will explain that students will be divided into small groups and each one will |

be assigned two different segments of an Interactive Tour of Ellis Island, the first detention center in the country. Groups will be assigned the following segments:

Group A: The Passage & The Arrival

Group B: The Ellis Island Baggage Room & The Stairs to the Registry Room

Group C: The Registry Room & The Medical Exam

Group D: The Legal Inspection & Detainees

Group E: The Stairs of Separation & The Kissing Post

3. Students will explore their sections in groups of 2, looking for key points, new information, or answers to questions. Throughout the Interactive Tour students will be able to read text, observe photographs, as well as audio and video footage.
4. Each group will then come together within their topic-alike groups to compare notes/ideas. Each student will share his/her important points or summaries of the text. As a group they will determine importance, discuss the main ideas, and develop a clear summary to share with others. They will write these ideas on chart paper. Each “stop” in the interactive tour should be on a different sheet of chart paper. Allow plenty of time for each person to help one another focus on key components.
5. Teachers will post each sheet of chart paper around the classroom and then regroup students so that each new group has at least one member from the previously established groups.
6. Teachers will give specific directions at which poster each group will start and what the rotation will look like. The speaker at each poster (whom will be responsible for presenting two posters) is the persons who participated in the creation of the poster.
7. When all groups have visited each poster, each group will de-brief. Possible debrief questions include:
 1. *What was your biggest a-ha moment during the tour?*
 2. *How was your learning enhanced by this method?*
 3. *What role did collaboration play in your success?*

Assessments:

For 2-3 minutes at the end of class each student will complete an exit ticket and respond to the following statement: *Jot down one thing you learned and one question you still have.*

At the beginning of the following class period students will answer questions on the Ellis Island Interactive Worksheet in small groups. They will be given access to a computer to verify their answers after actively working on the sheet for 10 minutes.

Resources:

1. Google Earth - Ellis Island: <http://www.satellite-sightseer.com/id/1817>
2. Ellis Island Interactive Tour:
<http://Teachers.scholastic.com/activities/immigration/tour/stop2.htm#tab4-content>

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| <p>Lesson Plan 3.2: Ellis Island Field Trip</p> |
| <p>Essential Questions:</p> <ol style="list-style-type: none"> 1. What was the purpose of Ellis Island? 2. What factors might prohibit entry to the United States? 3. In what ways did the decisions made at Ellis Island impact families? |
| <p>Content Standards:</p> <p><u>CCSS.ELA-LITERACY.RI.4.2</u></p> <p>Determine the main idea of a text and explain how it is supported by key details; summarize the text.</p> <p><u>CCSS.ELA-LITERACY.RI.4.3</u></p> <p>Explain events, procedures, ideas, or concepts in a historical, scientific, or technical text, including what happened and why, based on specific information in the text.</p> <p><u>CCSS.ELA-LITERACY.RI.4.7</u></p> <p>Interpret information presented visually, orally, or quantitatively (e.g., in charts, graphs, diagrams, time lines, animations, or interactive elements on Web pages) and explain how the information contributes to an understanding of the text in which it appears.</p> |
| <p>Vocabulary: detention, steerage, medical examination, trachoma, ancestor</p> |
| <p>Materials: trip sheet, clipboards, writing utensils</p> |
| <p>Groupings: Students will be divided into small groups of 2.</p> |
| <p>Procedure:</p> <ol style="list-style-type: none"> 1. Prior to departure the class will review acceptable norms and rules for a field trip. 2. Teachers will divide students into groups of 2 and distribute trip sheets for students to preview prior to departure. Students will be given clipboards and a writing utensil upon arrival at Ellis Island. 3. Students will be asked to carefully observe and study maps, photographs, displays and |

time lines at Ellis Island and to answer a series of questions.

Assessment:

Upon returning to the classroom partner groups will review the answers to their questions and submit to their Teachers for review. The class will review answers to these questions collectively as a whole group the next day.

Resources:

1. Ellis Island Trip Sheet

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| <p>Lesson Plan 4.1: Building Background Knowledge Maya Civilization</p> |
| <p>Essential Questions:</p> <ol style="list-style-type: none"> 1. Where is Central America located on a map? 2. What were Maya achievements in art and learning? 3. How does the ancient Maya civilization still define Central American culture today? |
| <p>Content Standards:</p> <p><u>CCSS.ELA-LITERACY.RI.4.2</u></p> <p>Determine the main idea of a text and explain how it is supported by key details; summarize the text.</p> <p><u>CCSS.ELA-LITERACY.RI.4.3</u></p> <p>Explain events, procedures, ideas, or concepts in a historical, scientific, or technical text, including what happened and why, based on specific information in the text.</p> <p><u>CCSS.ELA-LITERACY.RI.4.7</u></p> <p>Interpret information presented visually, orally, or quantitatively (e.g., in charts, graphs, diagrams, time lines, animations, or interactive elements on Web pages) and explain how the information contributes to an understanding of the text in which it appears.</p> |
| <p>Materials: chart paper, different colored markers, loose leaf paper, writing utensils</p> |
| <p>Groupings: After working independently, students will be divided into small groups of 3-4 students</p> |
| <p>Procedure:</p> <ol style="list-style-type: none"> 1. Introduction to Central American Geography: Using Google Earth, Teachers will introduce a map of the North American continent as a whole class and label different Central American countries, as well as the countries of Mexico, the United States, and Canada. 2. Mystery Text - First Reading: Teachers will then distribute a series of photographs of ancient Mayan art, artifacts, and symbols. Students will individually write down their observations and wonderings about the artwork and draw a line after they've jotted |

down their thoughts.

- 3. Activating and Sharing Background Knowledge:** Students will then write down what they know about the topic in their journals. In small groups of 3-4, students will share their knowledge about the topic aloud. They will then, as a group, create a web or visualization of their collective knowledge and understanding of the topic on a piece of chart paper.
- 4. Provocative Text:** Students will watch a BrainPop video about Maya civilization. As they watch they will complete a *complete the word* activity. After watching the video and completing the activity students will come together in their same small groups. They will compare their answers to the activity and then add their newfound knowledge to their web using a different color or marker.
- 5. Expert Text:** Teachers will distribute a series of photographs of modern Central American art to each group. Students will individually write down their observations and wonderings about the artwork and draw a line after they've jotted down their thoughts. Teachers will ask: *What colors, lines, shapes, and figures do you see represented in this artwork?*
- 6. Mystery Text - Second Reading:** Teachers will then show the initial photographs to students a second time. Students will return to where they had initially written about the photographs and then were asked to draw a line. Students will then write about the photographs again underneath the line, particularly whether or not they see any similarities between the two.
- 7. Debrief:** Contrast the first and second showings of the mystery text. Teachers will ask the following guiding questions:
 1. *What was it like to see the pictures a second time?*
 2. *What made the experience so different?*
 3. *Did you know a lot about the topic before?*
8. Teachers will explain that Maya civilization still has a place in current Central American culture.

Assessment:

Students will complete a 3-2-1-exit ticket, in which they write about 3 things they learned, 2 things they found interesting, and 1 question they still have.

Resources:

1. Maya Civilization BrainPop:
<https://www.brainpop.com/socialstudies/worldhistory/mayacivilization/>
2. Maya Civilization Background Information for Teachers and Parents (A/S)
3. Central America Mapping Activity
4. Central American Art
5. Pictures - Maya Civilization

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| Lesson Plan 4.2: Making Mayan Masks Art Activity |
| Essential Question: 1. How do artists use detail, color, and symbols in their masks that are reflective of Mayan culture? |
| Content Standards: <i>4th Grade Visual Arts Benchmark: Making Connections Through Visual Arts</i> Students recognize the societal, cultural, and historical significance of art; connect the visual arts to other disciplines; and apply the skills and knowledge learned in visual arts to interpreting the world. |
| Materials: photographs of Maya art and civilization, admit ticket, writing utensils, colored paper, oak tag, stone, tile, wood, and hot glue gun |
| Groupings: Students will work independently |
| Procedure: 1. Gallery Walk: Prior to the lesson, Teachers will display PowerPoint slides of Mayan art throughout the classroom, specifically Mayan masks. Students will do a silent gallery walk in which they walk around the classroom and become reacquainted with photographs of Maya art. 2. Art Activity: Teachers will introduce Mayan mask making activity by explaining that the ancient Maya made exquisite masks from stone, wood, gold, and shell. These masks often contained many pieces of jade arranged in mosaic patterns. Maya royalty also had personal items beautifully decorated in these patterns. Students will make their own intricate mosaic masks in the style of the ancient Maya. 3. Students will begin by drawing and cutting out a mask shape - with eyes, mouth, and nose - on a 8" x 10" piece of oak tag. 4. Next, students will cut out tissue paper "tiles," each no larger than an inch square. Teachers will show students how to glue the tiles one at a time next to each other on the mask and model prior to students beginning. |

5. Once the glue is dry, teachers will invite students to share and compare their masterpieces with each other. Each student will sign their name on their mask, just as the Maya did on their own masks years ago.

Assessment:

After completing their masks, each student will write a short blurb to describe the significance of their mask in Mayan culture.

Resources:

1. Maya Civilization Background Information for Teachers and Parents (A/S)
2. Central America Mapping Activity
3. Central American Art
4. Pictures - Maya Civilization

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| <p>Lesson Plan 5.1: Introducing R.A.N. Chart and Central American Geography (cont.)</p> |
| <p>Essential Questions:</p> <ol style="list-style-type: none"> 1. How do we define a “border?” 2. How might natural boundaries affect immigration from Central America? |
| <p>Content Standards:</p> <p><u>CCSS.ELA-LITERACY.RI.4.2</u></p> <p>Determine the main idea of a text and explain how it is supported by key details; summarize the text.</p> <p><u>CCSS.ELA-LITERACY.RI.4.3</u></p> <p>Explain events, procedures, ideas, or concepts in a historical, scientific, or technical text, including what happened and why, based on specific information in the text.</p> <p><u>CCSS.ELA-LITERACY.RI.4.7</u></p> <p>Interpret information presented visually, orally, or quantitatively (e.g., in charts, graphs, diagrams, time lines, animations, or interactive elements on Web pages) and explain how the information contributes to an understanding of the text in which it appears.</p> |
| <p>Materials: SMARTBoard, chart paper, different colored markers, loose leaf paper, writing utensils, R.A.N. Chart</p> |
| <p>Groupings: Whole-class discussion followed by small groups of 3-4 students</p> |
| <p>Procedure:</p> <ol style="list-style-type: none"> 1. R.A.N. Chart Teachers will set up a R.A.N. (Reading and Analyzing Nonfiction) Chart, which will consist of 5 categories: (1) What we think we know, (2) Confirmed Information, (3) Misconceptions, (4) new learning, and (5) wonderings. In the first category students will state information they think to be correct about the topic they are researching. This chart will encourage children to read actively and critically either to confirm or negate prior thinking while gathering new information. 2. Grab Hands and Run: Teachers will read aloud chapter 6 entitled, <i>The Madmen of Guija</i>, and pose the following questions to the class: <ol style="list-style-type: none"> 1. How does Paloma define a "border?" What countries does this border divide? |

(Pp. 48-49)

3. Teachers will then return to map of North America (via Google Earth) and place particular emphasis on the U.S.-Mexico border. Students will distribute a print out of these maps. Students will then be placed into small groups of 3-4 students. They will be asked to answer the following questions, based upon their observations of these maps:
 1. *Can you tell by looking at the map if there are any natural boundaries dividing the U.S. and Mexico? If so, which ones?*
 2. *What do you notice about the area on the left side of the borderline?*
4. Students will return to the carpet for a whole group-discussion about their observations. Students might have noticed the long squiggly line towards the right half of the border (El Rio Grande), as well as the area of the left side of the borderline. Teachers will explain that this region is known as the *Sonoran* and *Chihuahuan* deserts, and that rivers and deserts often act as natural boundaries.
5. Students will then be asked to turn and talk to the person next to them and discuss the following question:
 1. *How might natural boundaries affect immigration from Central America?*
6. **Exit Ticket:** Finally, students will respond to the above question in writing.

Assessment:

Students will complete an exit ticket in which they write a 4-6-sentence response to the following question: *How might natural boundaries affect immigration from Central America?*

Resources:

1. Central America Mapping Activity
2. Traveling Undocumented Images
3. Immigration: Living Undocumented (Modified Text)

Lesson Plan 5.2: Building Background Knowledge | Journey from Central America**Essential Question:**

1. What is the journey from Central America to the U.S. like for an undocumented immigrant?

Content Standards:CCSS.ELA-LITERACY.RI.4.2

Determine the main idea of a text and explain how it is supported by key details; summarize the text.

CCSS.ELA-LITERACY.RI.4.3

Explain events, procedures, ideas, or concepts in a historical, scientific, or technical text, including what happened and why, based on specific information in the text.

CCSS.ELA-LITERACY.RI.4.7

Interpret information presented visually, orally, or quantitatively (e.g., in charts, graphs, diagrams, time lines, animations, or interactive elements on Web pages) and explain how the information contributes to an understanding of the text in which it appears.

Materials: chart paper, different colored markers, loose leaf paper, writing utensils

Groupings: After working independently, students will be divided into small groups of 3-4

Procedure:

1. **Mystery Text - First Reading:** Teachers will place a series of photographs of Central Americans traveling as undocumented immigrants to the United States. Students will individually write down what they think the photographs are about and draw a line after their thoughts are jotted down.
2. **Activating and Sharing Background Knowledge:** Students will then write down what they know about the topic in their journals. In small groups of four, students will share their knowledge about the topic aloud. They will then, as a group, create a web or visualization of their collective knowledge and understanding of the topic on a piece of chart paper.

3. **Provocative Text:** Students will read the PBS Kids article entitled *Immigration: Living Undocumented*. Students will text code the article: N for new information. Students will add their new knowledge to their web using a different color or marker.
4. **Mystery Text - Second Reading:** Teachers will then show the initial photographs to students a second time. Students will return to where they had initially written about the photographs and then were asked to draw a line; students will then write about the photographs again underneath the line. Teachers will explain that immigrants board a chain of Mexican cargo trains known as *La Bestia* (“The Beast”) or “The Train of the Unknowns” and travel from city to city. People often get off a train and hop onto another. It is very dangerous and some people die making this journey.
5. **Debrief:** Contrast the first and second showings of the mystery text. Teachers will ask the following questions:
 1. *What was it like to see the pictures a second time?*
 2. *What made the experience so different?*
 3. *Did you know a lot about the topic before?*
6. **Exit Ticket:** Write down 3 things you learned today, 2 areas in which you are confused, and 1 question you still have.

Assessment:

Students will complete a 3-2-1-exit ticket.

Resources:

1. Central America Mapping Activity
2. Traveling Undocumented Images
3. Immigration: Living Undocumented (Modified Text)

Lesson Plan 5.3: *Grab Hands and Run, Ch. 9-11*

Essential Questions:

1. How do we define a “border?”
2. How might natural boundaries affect immigration from Central America?

Content Standards:

CCSS.ELA-LITERACY.RI.4.2

Determine the main idea of a text and explain how it is supported by key details; summarize the text.

CCSS.ELA-LITERACY.RI.4.3

Explain events, procedures, ideas, or concepts in a historical, scientific, or technical text, including what happened and why, based on specific information in the text.

CCSS.ELA-LITERACY.RI.4.7

Interpret information presented visually, orally, or quantitatively (e.g., in charts, graphs, diagrams, time lines, animations, or interactive elements on Web pages) and explain how the information contributes to an understanding of the text in which it appears.

Materials: SMARTBoard, chart paper, different colored markers, loose leaf paper, writing utensils

Groupings: Whole-class discussion followed by small groups of 3-4 students

Procedure:

1. Teachers will continue to read *Grab Hands and Run* aloud to students, weaving in essential questions and the following guided reading questions into conversation:

Ch. 13 Abuelita

1. What does Felipe mean when he says, "I see nothing rich about the United States?" (p. 113)
2. Why do they not stay on the bus? (Pp.115-116)
3. How do people on the bus help them? Why? (Pp.117-118)
4. Who are the "migra?" (P.118)

Ch. 14. San Jorge and the Snail

1. Why is Romy afraid of snakes? (Pp. 120-121)

2. How do they tell time while on their journey? (p.122)
3. Where does the driver take Paloma, Felipe, and Romy? Why do you think he does this? (p.126)

Ch. 15 Detention

1. What are they called in the detention center? (p.127)
2. Describe the physical characteristics of the detention center? (p.127)
3. What information about the detention center does Carmen give them? (P.129)
4. What form does Carmen show them? (P.130)
5. What decision is Felipe contemplating? Why? (P.132)
6. What does the priest promise to do? (Pp. 133-134)
7. What is the significance of the volcano to Felipe? (Pp.134-136)

Assessment:

Students will complete a 3-2-1-exit ticket.

Resources:

1. *Grab Hands and Run*

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| <p>Lesson Plan 6.1: Detention Centers Building Background Knowledge</p> |
| <p>Essential Questions:</p> <ol style="list-style-type: none"> 1. What respectful words should we use to describe immigrants from Central America? 2. What does it mean to “detain” someone and what is a detention center? |
| <p>Content Standards:</p> <p><u>CCSS.ELA-LITERACY.RI.4.2</u></p> <p>Determine the main idea of a text and explain how it is supported by key details; summarize the text.</p> <p><u>CCSS.ELA-LITERACY.RI.4.3</u></p> <p>Explain events, procedures, ideas, or concepts in a historical, scientific, or technical text, including what happened and why, based on specific information in the text.</p> <p><u>CCSS.ELA-LITERACY.RI.4.7</u></p> <p>Interpret information presented visually, orally, or quantitatively (e.g., in charts, graphs, diagrams, time lines, animations, or interactive elements on Web pages) and explain how the information contributes to an understanding of the text in which it appears.</p> |
| <p>Materials: SMARTBoard, chart paper, different colored markers, loose leaf paper, writing utensils, post-it notes, R.A.N. Chart</p> |
| <p>Groupings: Whole-class discussion followed by small groups of 3-4 students</p> |
| <p>Vocabulary: illegal, alien, undocumented, detention</p> |
| <p>Procedure:</p> <ol style="list-style-type: none"> 1. Mystery Text - First Reading: Teachers will place two political cartoons about undocumented immigration on the SMARTBoard. Students will be given a few minutes to write down their observations and noticings and draw a line after they’ve jotted down their thoughts. 2. Activating and Sharing Background Knowledge: Students will then write down what they know about the topic in their journals. In small groups of four, students will |

share their knowledge about the topic aloud. They will then, as a group, create a web or visualization of their collective knowledge and understanding of the political cartoons on a piece of chart paper. They will put these ideas onto a sticky note and place it on our R.A.N. chart under “What we think we know.”

3. **Provocative Text:** Students will read a modified text entitled, “Stop Using the Term Illegal.” Students will take notes below the line on their sheet of paper and text-code the article for new information. Students will then rejoin their groups and add their new knowledge to their web using a different color or marker. They will be allowed to move their post-it notes into the “confirmed knowledge” or the “we don’t think this anymore” column.
4. **Expert Text:** Students will read the article entitled, *About the U.S. Detention and Deportation System*, and text-code the article for new information. Prior to reading, Teachers will remind students that Ellis Island was the first detention center in the U.S. and now there are several different detention centers all around the country.
5. After everyone has read individually, groups will come together and each person will share his/her new knowledge on a piece of chart paper in a different colored marker. They will write knowledge onto post-it notes and place on R.A.N. chart.
6. **Mystery Text - Second Reading:** Teachers will then place the political cartoons again on the SMARTBoard a second time. Students will return to the sheet of paper on which they had written original observations and were asked to draw a line; they will then write about the images again underneath the line.
7. **Debrief:** Contrast the first and second showings of the mystery text. Teachers will ask the following questions:
 1. *What was it like to see the political cartoons a second time?*
 2. *What made the experience so different?*
 3. *Did you know a lot about the topic before?*
8. **Exit Ticket:** Write down 3 things you learned, 2 areas in which you are confused, and 1 thing you’d like to know more about.

Assessment:

Students will complete a 3-2-1-exit ticket.

Resources:

1. About the U.S. Detention Center (A):
<http://www.detentionwatchnetwork.org/resources>
2. The Problem With the Word “Illegal”(A):
<http://ideas.time.com/2012/09/21/immigration-debate-the-problem-with-the-word-illegal/>
3. Stop Using the Word Illegal to Describe Immigrants (Modified Text):
<https://www.globalcitizen.org/en/content/stop-using-the-word-illegal-to-describe-immigrants/>

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| Lesson Plan 6.2 Venn Diagram (Ellis Island v. Modern Detention Centers) |
| Essential Question: 1. What are differences/similarities between Ellis Island and modern U.S. detention centers? |
| Content Standards: <u>CCSS.ELA-LITERACY.RI.4.3</u> Explain events, procedures, ideas, or concepts in a historical, scientific, or technical text, including what happened and why, based on specific information in the text. <u>CCSS.ELA-LITERACY.RI.4.7</u> Interpret information presented visually, orally, or quantitatively (e.g., in charts, graphs, diagrams, time lines, animations, or interactive elements on Web pages) and explain how the information contributes to an understanding of the text in which it appears. |
| Materials: SMARTBoard, chart paper, different colored markers, loose leaf paper, writing utensils, post-it notes, R.A.N. Chart |
| Groupings: Small groups of 3-4; whole group |
| Procedure: 1. Admit Ticket: Students will write down one fact about detention centers and write it on a sticky note and place it on the R.A.N. chart. Each child will choose the category he/she feels it best corresponds in. They will be asked to write their names on the bottom of the sticky note. 2. Students will then be placed into small groups of 3-4 and complete a Venn diagram comparing and contrasting Ellis Island and modern detention centers. 3. We will then come together and complete a whole-class Venn diagram about the subject. |
| Assessment: Write down 3 things you learned today, 2 things you are confused about, and 1 question you |

still have.

Resources:

1. About the U.S. Detention Center (A):
<http://www.detentionwatchnetwork.org/resources>

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| <p>Lesson Plan 7.1: Maya/Central American Food Gallery Walk (Pre-Trip)</p> |
| <p>Essential Question:</p> <ol style="list-style-type: none"> 1. How have Central American immigrants used food as a way to preserve their identities in New York City? |
| <p>Content Standards:</p> <p><u>CCSS.ELA-LITERACY.RI.4.2</u></p> <p>Determine the main idea of a text and explain how it is supported by key details; summarize the text.</p> <p><u>CCSS.ELA-LITERACY.RI.4.7</u></p> <p>Interpret information presented visually, orally, or quantitatively (e.g., in charts, graphs, diagrams, time lines, animations, or interactive elements on Web pages) and explain how the information contributes to an understanding of the text in which it appears.</p> |
| <p>Materials: chart paper, colored markers, loose leaf paper, clipboards, writing utensils, R.A.N. chart, post-it notes</p> |
| <p>Groupings: partners; whole group</p> |
| <p>Procedure:</p> <ol style="list-style-type: none"> 1. Students will read <i>The Mayan Empire</i> article individually and highlight new information. The class will discuss highlights from this article as a whole class and add new information on post-it notes to our R.A.N. chart. 2. Teachers will pair students up with a partner. Images of Central American/Maya cuisine will be placed strategically placed around the room. Students will walk around and record new information or answers to questions they previously had. 3. Teachers will discuss this new information as a whole-class and students will record them on post-it notes and add them to our R.A.N. chart. Teachers will then tell students that we will be thinking about how Central American immigrants have used food as a way to preserve their identity in New York City. We will take a field trip to Central |

American restaurants in Sunset Park, Brooklyn.

4. In preparation for our field trip, students will be divided into two groups in which they will formulate interview questions that they will ask the storeowners when we visit these stores. Each group will be responsible for conducting the interview in one of the three shops we will visit. Students will go off with their groups and generate questions they would like to ask the shop owners at their designated business.
5. **Exit Ticket:** Jot down one question you will ask storeowners on our field trip.

Assessments:

Students will jot down one question they will ask storeowners on our field trip.

Resources:

1. Central American Food/Maya images
2. The Mayan Empire
3. Exit Ticket

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| <p>Lesson Plan 7.2: The DREAM Act - Building Background Knowledge</p> |
| <p>Essential Question:</p> <ol style="list-style-type: none"> 1. What is the DREAM Act and who are the DREAMers? |
| <p>Groupings: Students will be placed into groups of 3-4 students.</p> |
| <p>Materials Each group will need different colored markers and a piece of chart paper.</p> |
| <p>Content Standards:</p> <p><u>CCSS.ELA-LITERACY.RI.4.3</u> Explain events, procedures, ideas, or concepts in a historical, scientific, or technical text, including what happened and why, based on specific information in the text.</p> <p><u>CCSS.ELA-LITERACY.RI.4.7</u> Interpret information presented visually, orally, or quantitatively (e.g., in charts, graphs, diagrams, time lines, animations, or interactive elements on Web pages) and explain how the information contributes to an understanding of the text in which it appears.</p> <p><u>CCSS.ELA-LITERACY.RI.4.9</u> Integrate information from two texts on the same topic in order to write or speak about the subject knowledgeably.</p> |
| <p>Sequence:</p> <ol style="list-style-type: none"> 1. Mystery Text - First Reading: Teachers will place two political cartoons about the DREAM Act on the SMARTBoard. Students will be given a few minutes to write down what they think the political cartoons are about and draw a line after their thoughts are jotted down. 2. Activating and Sharing Background Knowledge: Students will then write down what they know about the topic in their journals. In small groups of four, students will share their knowledge about the topic aloud. They will then, as a group, create a web or visualization of their collective knowledge and understanding of the political cartoons on a piece of chart paper. 3. Provocative Text: Students will then watch <i>Undocumented Shadows - A Dream Act</i> |

Iconographic. Students will take notes below the line on their sheet of paper. Students will watch the video a second time and will continue to write down observations/wonderings. Students will then rejoin their groups and add their new knowledge to their web using a different color or marker.

4. **Expert Text:** Students will read *The DREAM Act: What You Need to Know* in the Amnesty Immigrant Rights Toolkit. Students will text-code the article for new information. After everyone has read individually, groups will come together and each person will share new knowledge on a chart paper in a different colored marker.
5. **Mystery Text - Second Reading:** Teachers will then place the political cartoons again on the SMARTBoard a second time. Students will return to the sheet of paper on which they had written original observations and were asked to draw a line; they will then write about the images again underneath the line.
6. **Debrief:** Contrast the first and second showings of the mystery text. Teachers will ask the following questions:
 1. *What was it like to see the political cartoons a second time?*
 2. *What made the experience so different?*
 3. *Did you know a lot about the topic before?*
7. **Exit Ticket:** Write down 3 things you learned, 2 areas in which you are confused, and 1 thing you'd like to know more about.

Assessment:

Students will do a 3-2-1 exit ticket: *Write down 3 things you learned, 2 areas in which you are confused, and 1 thing you'd like to know more about.*

Resources:

1. What is the DREAM Act and who are the Dreamers? (A)
<http://www.adl.org/assets/pdf/education-outreach/what-is-the-dream-act-and-who-are-the-dreamers.pdf>
2. Undocumented Shadows: A DREAM Act Iconographic
<https://www.youtube.com/watch?v=MXnqhG2h9QA>
3. United We Dream: <http://unitedwedream.org/action/join-us/> (A)
4. *The Dream is Now* Documentary (A):

<https://www.youtube.com/watch?v=ZqYptDgq3T0>

5. 10 DREAMers' Stories You Should Know (A): http://www.huffingtonpost.com/2013/11/18/dreamers-stories_n_4296012.html
6. Facts about Undocumented Youth (A): http://unitedwedream.org/wp-content/uploads/2013/03/guide4Teachers_daca.pdf

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| Lesson Plan 8.1: Art & DREAM Activism - Art and Community Activism |
| <p>Essential Questions:</p> <ol style="list-style-type: none"> 1. What is an activist? 2. What is a community? How does activism relate to community building? 3. What is art? What is the relationship between art and community building? |
| <p>Groupings: Students will be placed into three small groups.</p> |
| <p>Materials: chart paper, markers</p> |
| <p>Vocabulary: community, activism, art</p> |
| <p>Content Standards:</p> <p><u>CCSS.ELA-LITERACY.SL.4.1</u></p> <p>Engage effectively in a range of collaborative discussions (one-on-one, in groups, and Teachers-led) with diverse partners on <i>grade 4 topics and texts</i>, building on others' ideas and expressing their own clearly.</p> <p><u>CCSS.ELA-LITERACY.RI.4.4</u></p> <p>Determine the meaning of general academic and domain-specific words or phrases in a text relevant to a grade 4 topic or subject area.</p> <p><i>4th Grade Visual Arts Benchmark: Making Connections Through Visual Arts</i></p> <p>Students recognize the societal, cultural, and historical significance of art; connect the visual arts to other disciplines; and apply the skills and knowledge learned in visual arts to interpreting the world.</p> |
| <p>Sequence:</p> <ol style="list-style-type: none"> 1. Students will break up into three small groups and each group will receive a sheet of chart paper. One of the following words will be written in the middle of each sheet of paper: community, activism, and art. 2. Students will work cooperatively to write as many different words as they can think of that connect to or define the word on their chart. Students are also welcome to draw pictures, instead of writing words. |

3. After 10 minutes students will come together as a whole group and share their posters with the class, and work on coming up with definitions of the terms on their chart. The Teachers may explain that these words can be complicated to define, but we often think of these terms in the following ways:
 1. *Community*: A group of people living or working together and sharing some common ideas.
 2. *Activism*: Fighting for change or for what you believe in
 3. *Art*: A creative way of showing ideas, feelings, people or stories.
4. The class will add the words to the *word wall* and discuss them further.

Assessment:

Exit Ticket: Students will complete a 3-2-1-exit ticket: 3 things I learned today, 2 things I found interesting, and 1 question I still have.

Resources:

1. Activate Art Activism (A): <http://www.tolerance.org/lesson/activate-activism-planning-our-message>
2. Arte Justice - Student Mural (A/S): <http://www.artjustice.org/#!2016-Bring-the-arts-human-rights-education-to-YOUR-community/cay8/569e8cf70cf2dd2c1663d89c>
3. Art and Activism Come Together to Make DREAM a reality (A/S): <http://www.colorlines.com/articles/art-and-activism-come-together-make-dream-reality>

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| Lesson Plan 9.1: Who Are the Activists in Our Community? |
| <p>Essential Questions:</p> <ol style="list-style-type: none"> 1. What makes someone a strong leader or activist? 2. How do leaders or activists influence communities? |
| <p>Groupings: Students will be placed into groups of 3-4</p> |
| <p>Materials: chart paper, markers</p> |
| <p>Content Standards:</p> <p><u>CCSS.ELA-LITERACY.SL.4.1</u></p> <p>Engage effectively in a range of collaborative discussions (one-on-one, in groups, and Teachers-led) with diverse partners on <i>grade 4 topics and texts</i>, building on others' ideas and expressing their own clearly.</p> <p><i>4th Grade Visual Arts Benchmark: Making Connections Through Visual Arts</i></p> <p>Students recognize the societal, cultural, and historical significance of art; connect the visual arts to other disciplines; and apply the skills and knowledge learned in visual arts to interpreting the world.</p> |
| <p>Vocabulary: community, activism, activist, leader</p> |
| <p>Sequence:</p> <ol style="list-style-type: none"> 1. Silent Theater: Students will be assigned a partner and asked to pick a spot in the classroom in which they have plenty of room. They will sit back to back with their partner. The teachers will say a word based upon student responses to the previous day's lesson and students will have 5-10 seconds to silently come up with a pose and hold it for 5 seconds. The teachers will continue to go down their list. Students will not be allowed to speak throughout this activity, but must work together. 2. Students will continue to work in these same pairs to answer the following questions: <ol style="list-style-type: none"> 1. <i>What makes a strong leader?</i> 2. <i>What makes someone an activist in a community?</i> |

Students are encouraged to share examples of people in their lives. Teachers will walk around and document a list of attributes and qualities based on student responses.

- 3 Each student will then choose 1-3 qualities from the collective brainstorm and think of how the Dreamers exemplify these traits/qualities. Students may discuss their brainstorm ideas with a partner prior to beginning. They may also choose to draw a picture, in addition to the writing assignment and also use abstract objects, symbols, colors, or shapes to represent what they are trying to show.

Assessment:

Students will complete an exit ticket in which they respond to the following question: How are Dreamers leaders or activists in their communities?

Resources:

1. Activate Art Activism (A): <http://www.tolerance.org/lesson/activate-activism-planning-our-message>
2. Arte Justice - Student Mural (A/S): <http://www.artjustice.org/#!2016-Bring-the-arts-human-rights-education-to-YOUR-community/cay8/569e8cf70cf2dd2c1663d89c>
3. Art and Activism Come Together to Make DREAM a reality (A/S): <http://www.colorlines.com/articles/art-and-activism-come-together-make-dream-reality>

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| <p>Lesson Plan 9.2: Planning Our Mural</p> |
| <p>Essential Questions:</p> <ol style="list-style-type: none"> 1. How can we use art to fight for what we believe in? 2. What do we need to do in order to work effectively together on a community activist project? 3. How can art function as a tool for activism? 4. What skills help multiple artists work together to communicate an important message? |
| <p>Groupings: Students will be placed into groups of 3-4 students.</p> |
| <p>Materials: loose-leaf paper, writing utensils, chart paper, markers</p> |
| <p>Content Standards:</p> <p><u>CCSS.ELA-LITERACY.SL.4.1</u></p> <p>Engage effectively in a range of collaborative discussions (one-on-one, in groups, and Teachers-led) with diverse partners on <i>grade 4 topics and texts</i>, building on others' ideas and expressing their own clearly.</p> <p><i>4th Grade Visual Arts Benchmark: Making Connections Through Visual Arts</i></p> <p>Students recognize the societal, cultural, and historical significance of art; connect the visual arts to other disciplines; and apply the skills and knowledge learned in visual arts to interpreting the world.</p> |
| <p>Vocabulary: community, activism, activist, leader</p> |
| <p>Sequence:</p> <ol style="list-style-type: none"> 1. Admit Ticket: During the first 10-15 minutes of this lesson students will be matched with another student in class who had a different term during the “art and community activism” activity (i.e. If a student was part of the “art” group, he/she will be paired with a student from the “community” group, etc.). The student pair will collaborate on sketching a picture that shows how their two terms relate to one another. The Teachers will encourage students to be creative and take risks with their connections. |

2. The teachers will explain that for the next several sessions students will have the chance to work together on a communal *mural* - a large piece of space that can incorporate many different images, ideas, styles, and media. Yet, the mural should focus on one main message or topic the students would like to convey about something they would like to see change in their school or community. Our specific focus will be on the DREAM Act and the Dreamers fighting to get it passed.
3. Teachers will ask students, “What is a mural?” and allow students the opportunity to share different murals they’ve seen or know of. Teachers will present PowerPoint of different murals and ask the following questions:
 1. *What makes murals a unique genre of art?*
 2. *Why might a mural be a particularly good genre for expressing an activist message?*
 3. *What messages do these murals convey? How can you tell?*
 4. *What do you like/not like about these murals?*
4. Teachers will break up students into small groups and ask them to brainstorm a list of 3-5 ideas they would like to see represented in the activist mural. Each group will then narrow their list down to one idea, which they will share with the class.
5. Teachers will explain to students that working together on a piece of art is an important undertaking. Students will be asked what they think might be challenging about this work, and how they might address these challenges. Teachers will record student thinking on the SMARTBoard and ask, “*What are some guidelines/rules we should have while working collaboratively on our mural?*” Teachers will record student responses.
6. Students will spend the remainder of class time, as well as additional time in the subsequent class, working together to plan what their mural will look like. Teachers will set a timer for 7 minutes in which students will talk about their ideas. They will then hand out loose-leaf paper so that students can begin to write down their ideas. After another 7 minutes have passed Teachers will distribute a piece of chart paper to each group. Teachers will monitor discussion to ensure that each child has a role in the process.

Resources:

1. Activate Art Activism (A): <http://www.tolerance.org/lesson/activate-activism-planning-our-message>

2. Arte Justice - Student Mural (A/S): <http://www.artejjustice.org/#!2016-Bring-the-arts-human-rights-education-to-YOUR-community/cay8/569e8cf70cf2dd2c1663d89c>
3. Art and Activism Come Together to Make DREAM a reality (A/S): <http://www.colorlines.com/articles/art-and-activism-come-together-make-dream-reality>

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| <p>Lesson Plan 9.3: Creating Our Mural</p> |
| <p>Essential Questions:</p> <ol style="list-style-type: none"> 1. What role can a mural play in our community? 2. How does working on an activist art project together impact my relationship with my peers? 3. How does my artwork communicate the message I hoped to get across? |
| <p>Groupings: Students will be placed into groups of 3-4</p> |
| <p>Materials: butcher paper, pencils, acrylic paint, trays paint brushes, sponges, other art supplies as needed/requested</p> |
| <p>Content Standards:</p> <p><u>CCSS.ELA-LITERACY.SL.4.1</u></p> <p>Engage effectively in a range of collaborative discussions (one-on-one, in groups, and Teachers-led) with diverse partners on <i>grade 4 topics and texts</i>, building on others' ideas and expressing their own clearly.</p> <p><i>4th Grade Visual Arts Benchmark: Making Connections Through Visual Arts</i></p> <p>Students recognize the societal, cultural, and historical significance of art; connect the visual arts to other disciplines; and apply the skills and knowledge learned in visual arts to interpreting the world.</p> |
| <p>Sequence:</p> <ol style="list-style-type: none"> 1. Admit Ticket: Write down one thing you learned and one question you still have about our DREAM Act mural project. 2. Students will be given a chance to share images or ideas they had noticed during the previous sessions. They might also notice and share particular artistic styles, symbols, or techniques they hope to incorporate into their project. 3. Teachers will introduce materials to students. They will be given time to get better acquainted with the materials and their group's workspace. The ultimate product will hang on a classroom wall. Students will be encouraged to sketch before they paint or |

do any other permanent art.

4. Teachers will give students ample amounts of time throughout the two week period to continue to work on the mural. After each session we will debrief the experience as a class. Moreover, during the second or third session as students work, the Teachers will walk around the classroom and confer with different groups about their ideas and progress.
5. Students will gather together to admire their own and classmates' work.
6. **Extension Activity:** Students can choose to create a DREAM Act postcard on a small piece of paper. This postcard will can contain writing or artwork of the students' choice. Teachers will provide example from the "DREAM Act Postcard" Contest of 2012.

Assessments:

Students will complete the following admit ticket: Write down one thing you learned and one question you still have about our DREAM Act mural project.

At the conclusion of the lesson students will complete an exit ticket in which they reflect on what has been difficult and set a goal for themselves moving forward.

Resources:

1. Activate Art Activism (A): <http://www.tolerance.org/lesson/activate-activism-planning-our-message>
2. Arte Justice - Student Mural (A/S): <http://www.artejjustice.org/#!2016-Bring-the-arts-human-rights-education-to-YOUR-community/cay8/569e8cf70cf2dd2c1663d89c>
3. Art and Activism Come Together to Make DREAM a reality (A/S): <http://www.colorlines.com/articles/art-and-activism-come-together-make-dream-reality>

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| Lesson Plan 10.1: Art & DREAM Activism Mural Exhibition & Maya Feast |
| Essential Question: 1. What ideas and insights can other community members offer into our artwork? |
| Groupings: Students will be placed into groups of 3-4 students. |
| Materials: butcher paper, pencils, acrylic paint, trays paint brushes, sponges, other art supplies as needed/requested |
| Content Standards: <i>4th Grade Visual Arts Benchmark: Making Connections Through Visual Arts</i> Students recognize the societal, cultural, and historical significance of art; connect the visual arts to other disciplines; and apply the skills and knowledge learned in visual arts to interpreting the world. |
| Sequence: 1. Teachers will welcome parents, fellow teachers and students to their “Art & DREAM Activism Mural Exhibition & Maya Feast.” The mural will be displayed on a wall in their classroom and Central American/Mayan food will be available for our visitors. 2. Students will set up the classroom and exhibition space, including (but not limited to) the mural and other artwork, such as the Mayan masks and DREAM Act postcards. 3. Students will be prepared to make short speeches/presentations explaining their role in creating the mural, the message they hope to get across, as well as the process. Students will present the audience with key facts about the DREAM Act itself throughout the presentation. Students will then explain the importance of getting the DREAM Act signed and ask that guests who are willing write their names on a petition to pass the DREAM Act. 4. After the exhibition students will have the chance to reflect and talk about what it felt like to share their art with community members, and what new hopes they have for themselves as community members, artists, and activists. |

Resources:

1. Activate Art Activism (A): <http://www.tolerance.org/lesson/activate-activism-planning-our-message>
2. Arte Justice - Student Mural (A/S): <http://www.artjustice.org/#!2016-Bring-the-arts-human-rights-education-to-YOUR-community/cay8/569e8cf70cf2dd2c1663d89c>
3. Art and Activism Come Together to Make DREAM a reality (A/S): <http://www.colorlines.com/articles/art-and-activism-come-together-make-dream-reality>

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| <p>Lesson Plan 10.2: Reflection - Looking Back on What We've Learned through a <i>Chalk Talk</i></p> |
| <p>Essential Questions:</p> <ol style="list-style-type: none"> 1. How is art connected to activism? 2. What did your mural teach us about the challenges, rewards and efforts involved in community activism? |
| <p>Groupings: Students will be placed into groups of 3-4</p> |
| <p>Materials: chart paper, markers, post-it notes</p> |
| <p>Content Standards:</p> <p><i>4th Grade Visual Arts Benchmark: Making Connections Through Visual Arts</i></p> <p>Students recognize the societal, cultural, and historical significance of art; connect the visual arts to other disciplines; and apply the skills and knowledge learned in visual arts to interpreting the world.</p> |
| <p>Sequence:</p> <ol style="list-style-type: none"> 1. Prior to the lesson the Teachers will position sheets of chart paper around the classroom, each with an individual important, open-ended question that will provoke comments and questions. The questions include: <ol style="list-style-type: none"> 1. <i>What did the process of creating the mural teach you about art?</i> 2. <i>What did the process of creating the mural teach you about activism?</i> 3. <i>What does "activism" mean to you now?</i> 4. <i>How do you think art and activism are connected?</i> 5. <i>What goals do you have for yourself as an artist or activist moving forward?</i> 6. <i>What was the most interesting or fun thing for you about creating this mural?</i> 7. <i>What was the most challenging thing for you about these lessons or activities?</i> 2. Prior to beginning the chalk talk the Teachers and students will set up group expectations or norms. The Teachers will listen to students' ideas and thoughts but will also explain that everyone is responsible for writing, reading, and responding to other people's comments. There should be no talking and no one should sit down until the time period is over. Most importantly, students should feel comfortable expressing their opinions honestly, without the fear that they will be personally attacked. |

3. Students will circulate around the classroom for a 10-20 minute period and write their individual answers to each question. Teachers, as both educator and facilitator, should walk around the classroom and read, and gently point participants to interesting comments.
4. Students will then be assigned a partner. In pairs, students should read through all the postings and search for patterns and themes for about 5-10 minutes. In a whole-group share, pairs will report observations and wonderings, until all students' observations have been shared.
5. Finally, each student will write a persuasive letter to his/her local congressman. The Teachers will explain that these letters (in their final draft form) will be mailed to the local congressman along with our class petition. Each student should answer the following questions in his/her letter:
 - a. *What is the importance of the mural?*
 - b. *What message do you hope to send about the DREAM Act?*
 - c. *Why is art an effective way to communicate this message?*

Assessment:

Students write a persuasive letter to their local congressman.

Resources:

1. Activate Art Activism (A): <http://www.tolerance.org/lesson/activate-activism-planning-our-message>
2. Arte Justice - Student Mural (A/S): <http://www.artejjustice.org/#!2016-Bring-the-arts-human-rights-education-to-YOUR-community/cay8/569e8cf70cf2dd2c1663d89c>
3. Art and Activism Come Together to Make DREAM a reality (A/S): <http://www.colorlines.com/articles/art-and-activism-come-together-make-dream-reality>

Grab Hands and Run By: Frances Temple

Guided Reading Questions

Chapter 1: The Lagoon

1. What is life like for Felipe and Romy at their grandparents' house? How do they tell time while here? (Pp.2-3)
2. What does the author, Frances Temple, mean when she writes, "In the country, work is life." (p. 4)
3. What does Chuy, Felipe's grandfather, think about Felipe's father, Jacinto? What evidence in the text makes you think this? (Pp. 4-5)
4. Who are the *guerrillas*? Why do you think their abuela says, "Forget that he was here." (p.5)

Chapter 2: "Mazingers"

1. What are *Mazingers*? According to Felipe, what do they sound like? (p. 13)
2. Describe the night of soldiers. What was the experience like for Felipe? His grandparents and Romy? (Pp. 13-16)

Chapter 3: Jacinto

1. What does Paloma's name mean? What does this animal symbolize? (P. 21)
2. Describe the physical appearance of their father, Jacinto.
3. What does Felipe find on the vacant lot? What does Jacinto suggest they do with it? (Pp.25-26)

Chapter 4: Summer in the City

1. What does Jacinto suggest Paloma and the children do if they come for him? (p.30)
2. Why does Felipe feel he should have a right to know what his father does (p.30)?
3. What did the note their family received say? (p. 32)
4. Why is their mother, Paloma, so upset? (P. 34)
5. Where was Jacinto's motorcycle found? (p. 35)

Chapter 5: Fast Forward

1. What different forms of currency (money) does Paloma have? (p. 37)
2. What is Paloma's plan for their family? (Pp. 37-38)
3. What is the mood while they wait at the bus stop? (Pp. 39-41)
4. Describe their bus ride? Where do they sit and with whom? (Pp. 41-42)
5. What do they come across on the bus? (Pp. 42-43)
6. What are Paloma's rules for traveling they must abide by? (Pp. 42)
7. What does the land they are traveling through look like? (Pp. 44-45)
8. How does Paloma fool the authorities? (Pp. 46-47)

9. What are Felipe's new rules for traveling? (p.47)

Chapter 6: The Madmen of Guija

1. How does Paloma define a "border?" What countries does this border divide? (Pp. 48-49)
2. Why do you think the chapter is named "The Madman of Guija?"
3. What kind of trouble do Paloma, Rafa and Romy come across? (Pp.51-54)

Chapter 7: Father Ramon's Children

1. What country are they now in? (p. 55)
2. What Paloma mean when she says "today is a chameleon day" (p.56)
3. Why doesn't Romy complain about the sores on her feet? (p. 57)
4. How does Rafa know about the geography of Guatemala? (p.57)
5. What is a refugee? (p.60)
6. What happened to Nestor's family? (p.61)
7. How would you describe Father Ramon? (Pp. 61-62)
8. Why is the little girl so upset? How do Rafa and Romy try to cheer her up? (Pp. 62-63)

Chapter 8: Deep River

1. Why has Josefina been correcting their Salvadoran way of speaking? (p. 65)
2. Why is it called "Rio Hondo?" (p.66)
3. Describe Eusebio's boat (p. 69)

Chapter 9: Black Boots

1. Describe the journey as they continue to Mexico? (p.72)
2. Who do they come across on their journey? (p. 73)
3. What warnings and advice do the women give them? (p. 74)
4. What does Rafa remember about life back home in El Salvador? (p.75)
5. Where do Paloma, Felipe, and Romy sleep for the night? Who then finds them there? (p.76-80)
6. What is the significance of the chapter title, "Black Boots?"
7. Where does Señor Capitan take Paloma, Felipe, and Romy? (p. 82)

Ch. 10 - The Letter

1. How much longer do they have to travel to get to Canada from Mexico City? (p.83)
2. Where will Paloma, Felipe, and Romy pretend to be from? Why? (p.84)
3. What are their new identities while in Mexico? (Pp. 85-86)
4. How does Romy help them while traveling through Mexico? (p. 89)

Ch. 11 - Coyote

1. What surprise does Paloma have for Romy and Felipe? (p.95)
2. How do they cross the Rio Grande into the U.S.? (Pp. 98-99)
3. What is a *coyote*? (p.99)
4. Describe how they get across the river? What device do they use? (Pp. 99-100)
5. How does Felipe describe the other side? (p.100)
6. How is Paloma fooling the coyote? (p.101)
7. Why must they change their clothes there? (p.101)
8. Romy asks her mother, "are we turning into bad guys?" Do you think they're turning into bad guys? (p.101)

Ch. 12 Teeth

1. Where are they now geographically? (p.103)
2. "We ride on in silence. No one is legally allowed to enter the United States from El Salvador." What does Felipe mean by this? (P. 104)
3. What is the significance of the chapter title, *Teeth*?
4. Describe the "transient shelter" at which they arrive? (P.104-105)
5. How do Felipe and Romy protect their mother? (P.106)

Ch. 13 Abuelita

1. What does Felipe mean when he says, " I see nothing rich about the United States?" (p. 113)
2. Why do they not stay on the bus? (Pp.115-116)
3. How do people on the bus help them? Why? (Pp.117-118)
4. Who are the "migra?" (p.118)

Ch 14. San Jorge and the Snail

1. Why is Romy afraid of snakes? (Pp 120-121)
2. How do they tell time on their journey? (p.122)
3. Where does the driver take Paloma, Felipe and Romy? Why do you think he does this? (p.126)

Ch. 15 Detention

1. What are they called in the detention center? (p.127)
2. Describe the physical characteristics of the detention center? (p.127)
3. What information about the detention center does Carmen give them? (P.129)
4. What form does Carmen show them? (P.130)
5. What decision is Felipe contemplating? Why? (P.132)
6. What does the priest promise to do? (Pp. 133-134)
7. What is the significance of the volcano to Felipe? (Pp.134-136)

Ch. 16 Day of the Dead

1. Why is Felipe no longer sure he wants to return to El Salvador? (p.138)
2. What does Felipe now realize growing up means? (p.139)
3. Why will Rosa be sent back to El Salvador? (p.140)
4. What decision has Felipe come to? (p.140)
5. How do children celebrate Day of the Dead in El Salvador? (p.141)
6. Why do many people back home not get buried? (P.141)

Ch. 17 Family

1. Why doesn't Paloma want Felipe to return to El Salvador? (p.145)
2. What does Felipe think about as tears stream down his face? (p.146)
3. What news does Felipe receive about his father, Jacinto? How do you predict it will affect his decision to return to El Salvador? (Pp.147-149)

Ch. 18 Rock, Fire, Paper

1. What announcement is projected over the loudspeaker in the detention center? (Pp.150-151)
2. Why does the author describe the Canadian flag? What message is the author trying to get across? (p.152)
3. How does Romy compare the interview to a game of rock, fire, and paper? (p.153)
4. What is the final recommendation of their interviewers? (p.154)

Ch. 19 North

1. Where do Paloma, Felipe and Romy plan to move? (p.157)
2. How is the medical inspection the doctor performs on them at this detention center similar to those performed at Ellis Island? (p.158)
3. What do the grown ups discuss as the children play jigsaw puzzles? (p.159)

Ch. 20 Wisconsin

1. Describe their new life in Wisconsin. (Pp.161-162)
2. What does Felipe mean when he says, "Paloma is of two minds about our having American friends" (p.163)
3. What do these paper they receive symbolize? (P.165)

Appendix

Family Immigration History Questionnaire (1.1)

Western and Eastern Hemisphere Maps (1.2)

Exit Ticket (1.2)

Grab Hands and Run Pre-Reading Activity Student Worksheet (1.3)

3-2-1 Exit Ticket (1.3, 2.1, 2.2, 2.4, 4.1, 5.1, 5.2, 6.1, 6.2, 7.2, 8.1)

BrainPop Vocabulary Preview (2.1)

Push and Pull Factors of Migration (2.4)

Ellis Island Interactive Tour Worksheet (3.1)

Ellis Island Trip Sheet (3.2)

Maya Civilization: Complete the Story (4.1)

Maya Civilization Images (4.1)

Central American Art (4.1)

Central America Mapping Activity (4.1)

Short Blurb About Mayan Masks (4.2)

Exit Ticket: Natural Borders (5.1)

Traveling Undocumented Images (5.2)

Political Cartoon Images (5.2, 6.1)

About the U.S. Detention and Deportation System Article (6.1)

Stop Using the Word “Illegal to Describe Immigration Article (6.1)

The Mayan Empire (7.1)

Trip Sheet (7.2)

Immigrants’ Rights: DREAM Act Activist Toolkit (8.1)

Art and Activism Come Together to Make DREAM a Reality (8.1)

DREAM Act Political Cartoons (8.1)

The DREAM Act Exit Ticket (8.1)

Activate Activism: Images of Murals (9.3)

Exit Ticket (9.3)

Admit Ticket (10.1)

Western and Eastern Hemisphere Maps



North and South America



Name: _____

Grab Hands and Run
Pre- Reading Activity

Answer the following questions about the front cover with a partner:

1. What might be the meaning of the title *Grab Hands and Run*?

2. Read the short text on the front cover: "*When the soldiers come there's only one thing to do...Grab Hands and Run.*" How can this short text be related to the picture on the front cover?

3. How would you describe the expressions on the character's faces?

Exit Ticket (Prediction)

Name: _____

Write down one prediction about the novel

Grab Hands and Run

Name: _____

Watch the BrainPop video on immigration. Write down a definition for the following vocabulary words.

Immigrant:

Colonize:

Intolerance:

Ellis Island:

Prosperity:

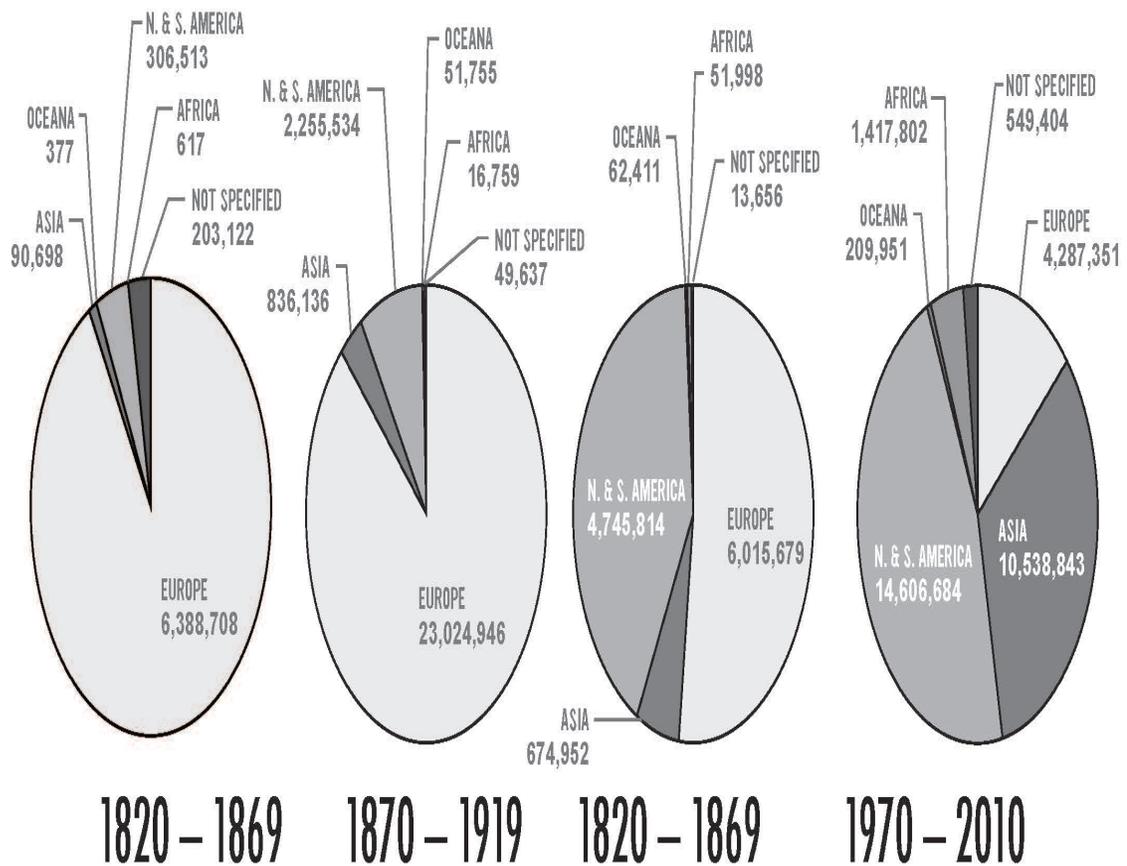
Undocumented:

Citizenship:

Choose an additional term from the video to define:

Immigrants by Region During 50-Year Periods

These pie charts show, by 50-year periods, the number of legal immigrants who came to America from 1820 through 2010.



Source: U.S. Department of Homeland Security

3-2-1 Exit Ticket

Name: _____

Write down **3** things you learned, **2** areas in which you are confused, and **1** thing you'd like to know more about:

What are the Pull and Push factors of migration?

Push Factors

Push factors are those that force the individual to move voluntarily, and in many cases, they are forced because the individual risks something if they stay. Push factors may include conflict, drought, famine, or extreme religious activity.

Poor economic activity and lack of job opportunities are also strong push factors for migration. Other strong push factors include race and discriminating cultures, political intolerance and persecution of people who question their status quo.

Pull Factors

Pull factors are those factors in the destination country that attract the individual or group to leave their home. Those factors are known as *place utility*, which is the desirability of a place that attracts people. Better economic opportunities, more jobs, and the promise of a better life often pull people into new locations.

Sometimes individuals have ideas and perceptions about places that are not necessarily correct, but are strong pull factors for that individual. As people grow older and retire, many look for places with warm weather, peaceful and comfortable locations to spend their retirement after a lifetime of hard work and savings. Such ideal places are pull factors too.

Very often, people consider and prefer opportunities closer to their location than similar opportunities farther away. In the same vein, people often like to move to places with better cultural, political, climactic and general terrain in closer locations than locations farther away. It is rare to find people move over very long distances to settle in places that they have little knowledge of.

<http://eschooltoday.com/migration/the-pull-and-push-factors-of-migration.html>

Name: _____

Ellis Island Interactive Tour

Stop 1 – The Passage

- I. On average, how many people filled a ship at one time?

Stop 2 – The Arrival

- What was the name of the first immigrant to arrive on Ellis Island in 1892?

Stop 3 – Baggage Room

- Immigrants could only bring what they could _____ with them, often in small bundles.
- There was a concession stand in the Baggage Room that sold _____ and _____.

Stop 4 – The Stairs to the Registry Room

- What was the highest number of people to enter Ellis Island in a single day?

Stop 5 – Registry Room

- To test for *trachoma*, doctors used a _____ to lift a person's eyelid.
- Women were not allowed to enter America alone until after _____. Officials believed that they could not provide for themselves.

Stop 6 – The Medical Exam

- The first medical test was the “_____.”
- About how many people were sent back to their countries for medical reasons?

Stop 7 – The Legal Inspection

- Immigrants were asked _____ questions.

Stop 8 – Detainees

- Ellis Island was known by two different names: _____ and _____.
- _____ babies were born on Ellis Island and _____) _____ immigrants died.

Stop 9 – The Stairs of Separation

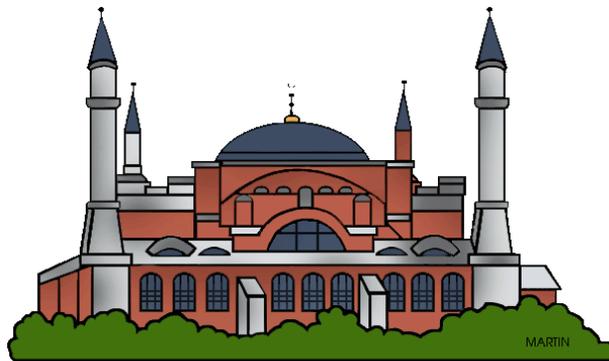
- In the money exchange, immigrants exchanged money of their homeland to _____.

Stop 10 – Journey's End

- The exit was referred to as the _____.

Name: _____

Ellis Island Trip Sheet



Directions: You will be visiting Ellis Island today as TWO people: As yourself today **AND** as an immigrant from 100 years ago. You and your partner must answer the following questions as you make your way around Ellis Island.

Imagine it is 1900.

You have just gotten off the ferry that brought you to this island, right after getting off the steamship that brought you to the United States after an uncomfortable 3-WEEK journey across the Atlantic Ocean. Look around you. Imagine other immigrants around you from all over the world and hearing many languages you cannot understand. **Write two sentences about what you are thinking.**

“Peopling of America” Exhibit

As you look at the maps, photographs, displays, and time lines, answer the following questions (as yourself NOW):

1. In the exhibit section titled, “**LEAVING**,” what was one reason some people left their home countries (mention the name of the country from which these people left for the United States).

2. On the green “**WORD TREE**” find 3 words that you like which came from other countries. Write down each word below, and the country that the word came from:

Word One: _____

Word Two: _____

Word Three: _____

3. In the exhibit section titled “**THE JOURNEY**,” what was something you learned about immigrant journeys to the United States that you did not know before?

4. In the “**ARRIVAL**” section of the exhibit, find one example of a way in which new immigrants were welcomed to the United States, and one example of a way in which new immigrants were treated badly when they arrived:

1. Kind treatment for immigrants:

- a. Unfriendly treatment for immigrants:

6. Write down one way in which the United States changed the way new immigrants were treated (changes in the law, or the requirements for entering the United States, etc.) in the past 100 years:

As an immigrant from 100 years ago, sit on a bench in the Great Hall on the 2nd Floor.

Look around the room and up at the ceiling, too. *It's a BIG room!*
How do you think it would make you feel as a newly arrived immigrant who is used to living in a small house or cottage?

“Through America’s Gate” Exhibit

Walk slowly through the entrance at the end of the Great Hall into the “**Through America’s Gate**” exhibit, which consists of many smaller rooms.

Each of these rooms has a separate display: “**Arrival, Medical Inspection, Legal Inspection, Money Exchange, Mental, Testing, Medical Care, Food Services,**” and several others.

As you walk SLOWLY through the rooms, look at the displays, and read some of the information posted. During your tour of this part of the museum, stop every now and then and think about these questions, which you will eventually write answers to when you finish going through the exhibit:

1. Do you think the United States treated immigrants kindly and fairly at Ellis Island? Why or why not?

2. Do you think the way the United States operated Ellis Island protected the United States (from disease, from crime, etc.) and was good for the United States? Why or why not?

Third Floor

1. Walk over to the “**DORMITORY**” exhibit. Do you think immigrants who had to stay overnight at Ellis Island would have liked or disliked this room? Why?

2. Walk through the “**ELLIS ISLAND CHRONICLES**” exhibit, which displays a number of models of Ellis Island to show how the island changed during the past 200 years. What are some of the changes that you notice took place on the island over time?

Name: _____

Maya Civilization

Fill in the blanks using words from the word bank.

The Maya were an ancient civilization located in the _____ Peninsula of Mexico and parts of _____, _____, _____, and _____. The Maya came thousands of years before the _____, another _____ society. Their first settlements are almost _____ years old! Their civilization was a loose collection of city-states, or _____, with one ruling family. Giant buildings called _____ dominated the city. Even though they fought with one another we look at the Maya as one civilization because they shared a common _____.

The Maya were the only Native American society with a complete system of writing. _____ is made of symbols that represent _____ instead of ideas, just like the letters in our alphabet. We have learned much about the Maya from their writing, which has been found on stone, wood, pottery, and in a type of book called a _____. Stone columns called _____, are covered in writing that traces the histories of families and wars.

To better understand their _____, the Maya made many scientific and technological advances. They made detailed charts of the _____ in the night sky, without using _____. An important constellation was the _____ cluster, which the Maya considered to be the home of their ancestors.

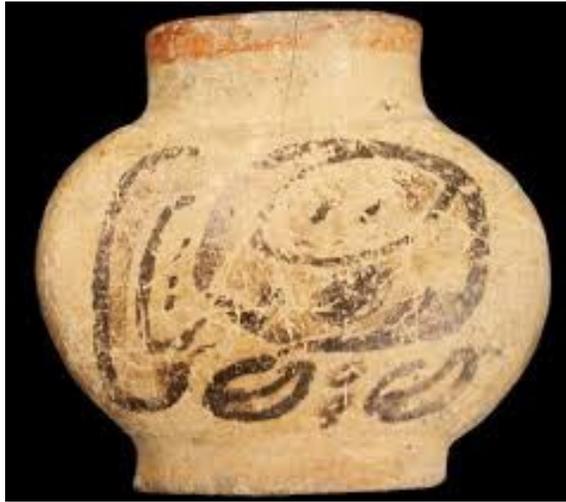
The _____ finished conquering all of the Mayan polities by the 17th century, but people of Mayan descent still live in Central America today.

Word Bank

| | | | | | |
|-------------|--------|---------------|---------------|-------------|----------|
| Yucatan | Belize | Honduras | Meso-American | polities | 4,000 |
| Guatemala | Aztecs | step pyramids | culture | Maya Script | Stars |
| El Salvador | Codex | Stelae | Spaniards | Sounds | Pleiades |
| Telescopes | | | | | |

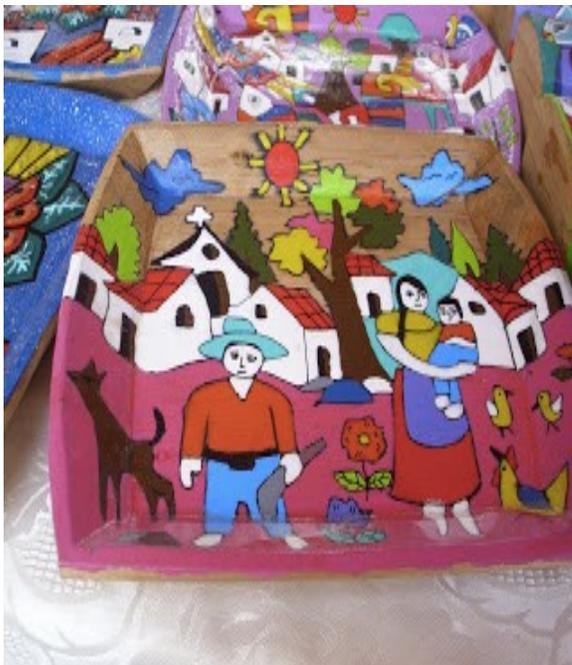
Maya Civilization Images







Central American Art



Write a short blurb about your Mayan
mask:

Traveling Undocumented Images

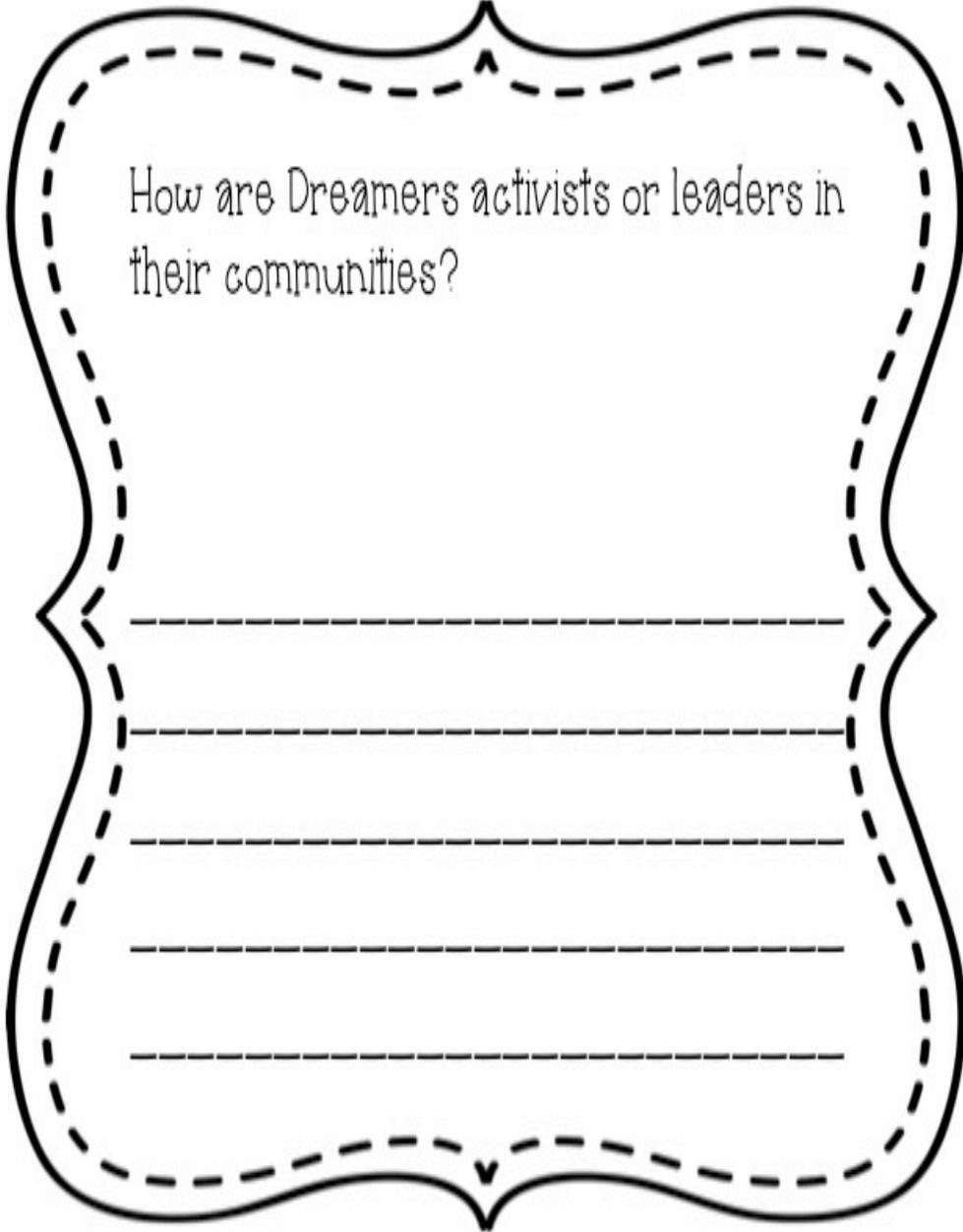








Exit Ticket: Natural Borders



How are Dreamers activists or leaders in
their communities?

Political Cartoons





ABOUT THE U.S. DETENTION AND DEPORTATION SYSTEM

The U.S. government detained approximately 400,000 people in immigration custody in 2012 in a hodgepodge of about 250 facilities at an annual cost of more than \$1.7 billion.

- Immigrants in detention include families, both undocumented and documented immigrants, many who have been in the US for years and are now facing exile, survivors of torture, asylum seekers and other vulnerable groups including pregnant women, and individuals who are seriously ill without proper medication or care.
- Being in violation of immigration laws is NOT a crime. It is a civil violation for which immigrants go through a process to see whether they have a right to stay in the United States. Immigrants detained during this process are in non-criminal custody. The Department of Homeland Security (DHS) is the agency responsible for detaining immigrants.
- The average cost of detaining an immigrant is approximately \$164 per person/ per day. Community-based alternative programs, are effective and significantly cheaper, with some programs costing as little as \$12 per day. These alternatives still yield an estimated 93% appearance rate before the immigration courts.
- Although DHS owns and operates its own detention centers, it also “buys” bed space from over 200 county and city prisons nationwide to hold the majority of those who are detained (over 67%).
- Torture survivors, victims of human trafficking, and other vulnerable groups can be detained for months or even years, further aggravating their isolation, depression, and other mental health problems associated with their past trauma.
- As a result of this surge in detention and deportation, immigrants are suffering poor conditions and abuse in detention facilities across the country and families are being separated often for life while the private prison industry and county jailers are reaping huge profits.

Source: <http://www.detentionwatchnetwork.org/resources>

Stop using the word “illegal” to describe Immigrants

By: Joe McCarthy

Language hurts people, but it can also heal. It is used to divide people just as often as it's used to bring people together. Words such as “global citizens” and “humanity” unite everyone, but other words can separate us.

The U.S. is a country made up of people from all over the world, but it has struggled (like many countries) to regard new people as part of the same humanity, instead tending to cast whole groups as the “other” and treating them with hatred.

For as long as I can remember, Hispanic immigrants who came to this country for a chance at a better life have been called “illegal immigrants,” or “illegals” and “illegal aliens” by insensitive people. You may be thinking, “Well, technically they're living in this country illegally. They're not paying income taxes, they don't have technical permission to work, they don't have permission to vote or other similar rights, so ‘illegal’ is accurate.

The word “illegal” takes away their humanity. It works to prevent people from understanding that, in most cases, immigrants are incredibly hard- working, generous, patriotic people who have to overcome tremendous, ongoing barriers to arrive and stay in the US.

The word “illegal” is derogatory and limiting and should not be used. A growing movement is trying to stop the use of “illegal” in the immigration discussion, and they're rightfully gaining ground.

From now on, use “undocumented immigrant.” Use “immigrant” or “person” or “man,” “woman” and “child,” and then describe their situation. If the term restores individuality and humanity, then use it. “They have names, and hopes and dreams that deserve to be respected.”

Modified Text: <https://w.globalcitizen.org/en/content/stop-using-the-word-illegal-to-describe-immigrants/>

The Mayan Empire

The Maya lived in Central America from about 2600 B.C.E. to about 900 A.D. The Mayan Empire covered present-day Guatemala, Belize, and El Salvador, as well as part of Honduras and southeastern Mexico. The Maya built elaborate stone temples, palaces, and buildings called observatories, from which they could watch the movements of the planets and stars. They created a calendar with 260 days to mark special days in the civilization. On every 20th day, the Maya held a festival. The Mayan ruins in Chichen Itza, Mexico include stages, markets, and even a ball court. Many Mayan foods are still eaten in Central America, including corn (maize), beans, chili peppers, and squash. The Maya may have been the first to make a drink from hot chocolate. Central American food is often a blend of Spanish and Mayan food. The Mayan wore beautiful woven fabrics, and feathered headdresses and hats. No one is sure why the Maya disappeared, but archeologists hope to find out why.

Source: Reading Comprehension and Skills (Carson-Dellosa)

Atole



Atole is typically served hot or warm. It has a thick consistency and can be made from a wide variety of ingredients, the most common being milk, sugar, ground maize kernels, cinnamon, and cloves.

Tamales



Tamales made from maize are popular in Central American and are made in a variety of ways. Each country has a special variation of tamales, but aside from the different ingredients, they are always wrapped in either cornhusks or plantain leaves and steamed or boiled. Tamales can be eaten on any occasion, but in many Central American countries they are generally prepared for holidays or special occasions.

Pupusas



Pupusas are basically tortilla dumplings filled with either cheese, small pieces of chicharrón (pork rinds), a mixture of both, or beans. They are then covered with curtidos, a combination of cabbage, shredded carrots, and chilies infused in vinegar.

Corn Tortillas



Corn Tortillas are a common food in Central America. A Mayan myth says that people were made of masa, and it was the essential element of the indigenous Maya diet.

Horchata



It is a popular drink in Central America and originates from Maya civilization. It is a blend of rice milk, ground almonds, cinnamon, and sugar.

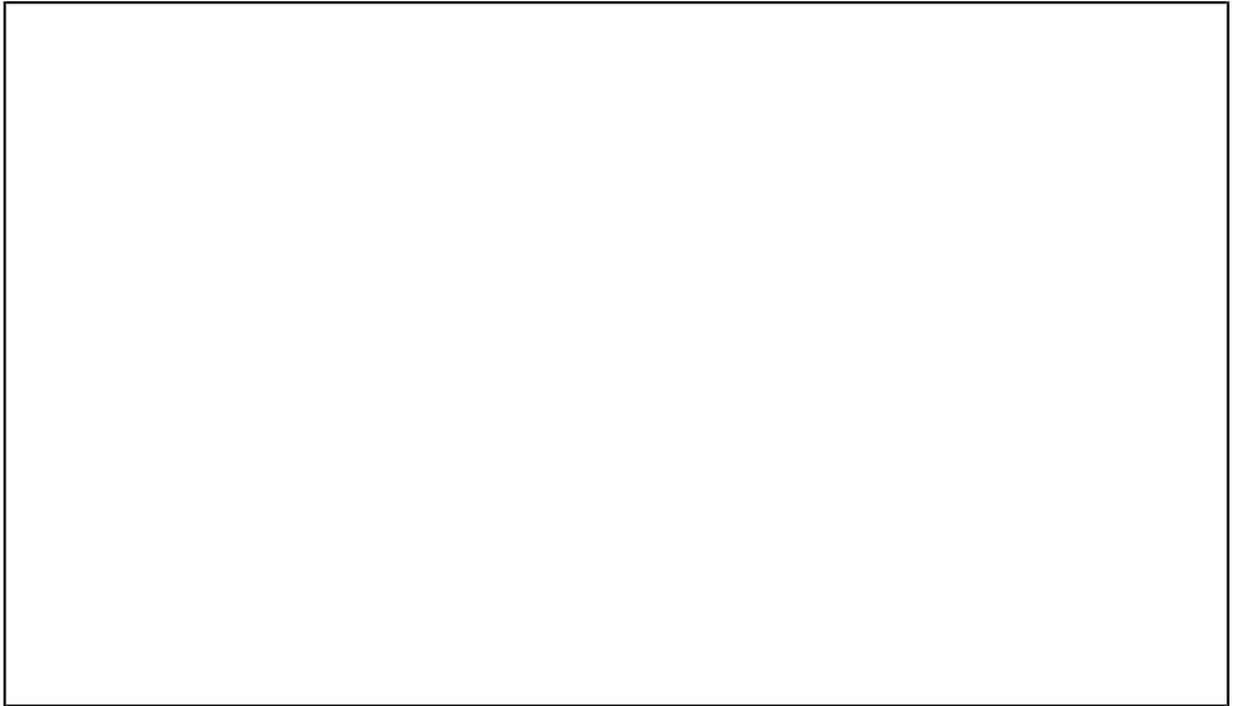
Name: _____

Trip Sheet

We will be visiting two Central American restaurants in the neighborhood of Sunset Park, Brooklyn.

Resaurante Usuluteco:

Sketch the layout of the inside of the restaurant:

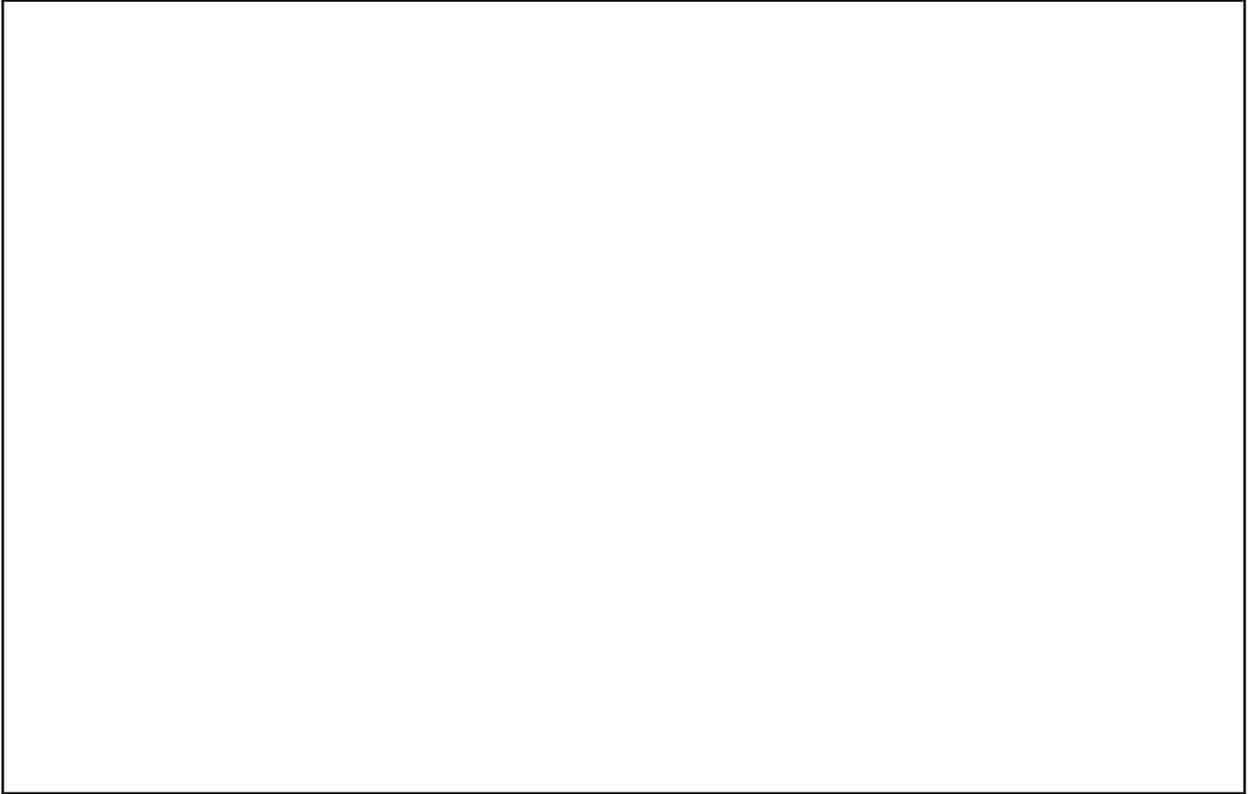


Draw and label two different foods served in this restaurant:

| | |
|----------|----------|
| 1 | 2 |
|----------|----------|

El Continental:

Sketch the layout of the inside of the restaurant:



Draw and label two different foods served in this restaurant:

| | |
|----------|----------|
| 1 | 2 |
|----------|----------|

When it is your group's turn to interview the shop owners, use this sheet to keep track of his or her responses. Jot down information you think is important or interesting.

History

When did this restaurant open? Why did the owner start this business? For whom?

Food

What food do you sell? How is this store similar or different from restaurants in Central America where your family is from? What food is most popular?

Language

What language is written on the awning of the shop? What languages do you hear spoken by customers? By workers?

Any other important information or wonderings you may have.

THE DREAM ACT: WHAT YOU NEED TO KNOW

THE DREAM ACT

What: The DREAM Act affirms the rights of eligible immigrants' rights to education and family unity. If passed, it would decrease barriers to higher education and military service for a certain group of undocumented individuals, and provide a path to citizenship—a process of several years—if they meet the requirements outlined below.

When: The Development, Relief, and Education for Alien Minors (DREAM) Act was first introduced as federal legislation in 2001. Several versions have been created since, none of which have been passed into law. Current versions of the DREAM Act were introduced in the 112th Congress by Representative Howard Berman in the House (H.R. 1842) and Senator Dick Durbin in the Senate (S. 952).



Requirements to be eligible for conditional permanent resident status under the DREAM Act:

- Continuously present in U.S. for at least 5 years
- Entered the U.S. when 15 years of age or younger
- Is of good moral character
- Has been admitted into an institution of higher education or has earned a high school diploma or GED
- 35 years of age (in S. 952) or 32 years of age (in H.R. 1842) or younger on the date of the enactment of the act
- Has not committed significant criminal offense

If, after 6 years of holding the conditional permanent resident status, the individual has met the requirements stated below, the “conditional” status will be removed and the individual will have permanent residence. Conditions:

- Good moral character
- Has not abandoned U.S. residency
- Has acquired a degree from an institution of higher education or has completed at least 2 years, in good standing, in a program for a bachelor's degree or higher degree or has served in the Uniformed Services for at least 2 years

DREAM ACT TALKING POINTS

You can use these talking points as an outline for speaking with your Senators, Representative, or community members about why they should support the DREAM Act!

What is the DREAM Act?

- The Development, Relief, and Education for Alien Minors Act (S. 952 / H.R. 1842, 2011)
- It provides conditional legal status to a select population of young immigrants who entered the U.S. before the age of 16, have lived continuously in the U.S. for at least 5 years, and have earned their high school diploma or GED. This is a narrow but significant population of undocumented immigrants that numbers around 2.1 million individuals.
- After 6 years, this select group will have an opportunity to permanently legalize their status if they prove to have “good moral character” and complete at least two years of higher education or uniformed service and fulfill additional requirements under the law.

How are human rights related to the DREAM Act?

- Amnesty International supports The DREAM Act because it supports family unity, improves access to education, affords an opportunity to regularize the status of some undocumented minors and prevents discrimination - all of which are human rights issues.
- All children, without discrimination of any kind, including on the basis of their status or the status of their parents, have a right to education. This human right is guaranteed in a number of international standards, including the Universal Declaration of Human Rights and the International Economic, Social and Cultural Rights Covenant (which the U.S. has signed but not ratified).
- Deportation is a significant burden for families resulting in many instances with separation of the family. The human right to family unity is protected under international standards, including the International Covenant on Civil and Political Rights.

What is the responsibility of the U.S. government?

- The U.S. has an international obligation to respect, protect, and fulfill human rights of all individuals.
- This obligation exists regardless of the individual’s legal status, nationality, or of his/her country of origin.

What would the impact be on the U.S. economy?

- While estimates of the 2011 bill have not been established by the Congressional Budget Office (CBO), it is possible to predict the economic impact of DREAM through estimates released on the 2010 bill.
- A report by CBO and the Joint Committee on Taxation reveals that the 2010 version of the DREAM Act would cut our national deficit by \$1.4 billion by 2020 and increase the government revenues by \$2.3 billion with the next 10 years.²

How does the DREAM Act affect national security?

- Almost 8 percent of current U.S. armed forces are foreign-born.³
- The DREAM Act will stabilize the status of eligible servicemen and servicewomen.



DREAM ACT FAST FACTS

These are responses to common arguments used by opponents of the DREAM Act. Knowing both sides of the debate is always useful, so look these over to be better prepared to defend your point of view.



The DREAM Act WILL keep talented students in America.

In 2006 President Bush called for training of 70,000 math and science teachers to improve US competitiveness.⁴ The DREAM Act would allow more students to go to college in the US, thereby increasing the pool for jobs like those of teachers. At the moment, only about 5-10% of undocumented high-school graduates in the US go on to attend universities.⁵

The DREAM Act WILL save taxpayers money.

Passage of the DREAM Act would increase tax revenue by \$2.3 billion over 10 years.⁶



Undocumented immigrants DID contribute more than \$11.2 billion in state and local taxes in 2010.⁷

According to ITEP (Institute for Taxation and Economic Policy), undocumented Americans still have to pay sales tax and property tax, adding value to the US economy as taxpayers, workers, consumers, and entrepreneurs.

The DREAM Act will NOT allow students to instantly bring their families to the US.

The DREAM Act creates a process that takes more than 6 years to complete. Applicants have conditional permanent resident status for 6 years before receiving permanent residency IF they meet the requirements outlined in the DREAM Act introduction. Only then can they petition to bring their family members into the country, which can also take years.



The DREAM Act does NOT give federal education grants to undocumented students.

Within the six year conditional residency period, students under the DREAM Act will not be able to receive federally funded grants. They may, however, apply for student loans and work study in order to help fund their education.

The DREAM Act is NOT a form of "amnesty."

The individual must meet all the requirements outlined in the DREAM Act introduction page in order to qualify for conditional permanent residency. It is not a blanket benefit to all undocumented immigrants, but rather creates a narrow process for people brought to the U.S. at a young age to pursue college, and become eligible to apply for permanent residence.



Art and Activism Come Together to Make DREAM a Reality

The fight to pass the DREAM Act moves from Congress to the canvas.

Hatty Lee NOV 30, 2010 11:05AM EST



Image: Poster by Favianna Rodriguez
SHARE THIS!

Cultural activism has played an important role throughout history. From civil rights, labor unions, women's rights, migrant's rights and any other injustice we've fought for, artists have carried the voice of millions through a single poster, flier or composition of music. This past summer, artists came together to fight SB 1070. Through

campaigns such as [Alto Arizona](#), [Wordstrike](#) and [Soundstrike](#), artists were able to engage creatively in fighting the unlawful treatment of immigrants. And even though much activism has moved online, the power of the poster is never going away--it's just in downloadable form now.

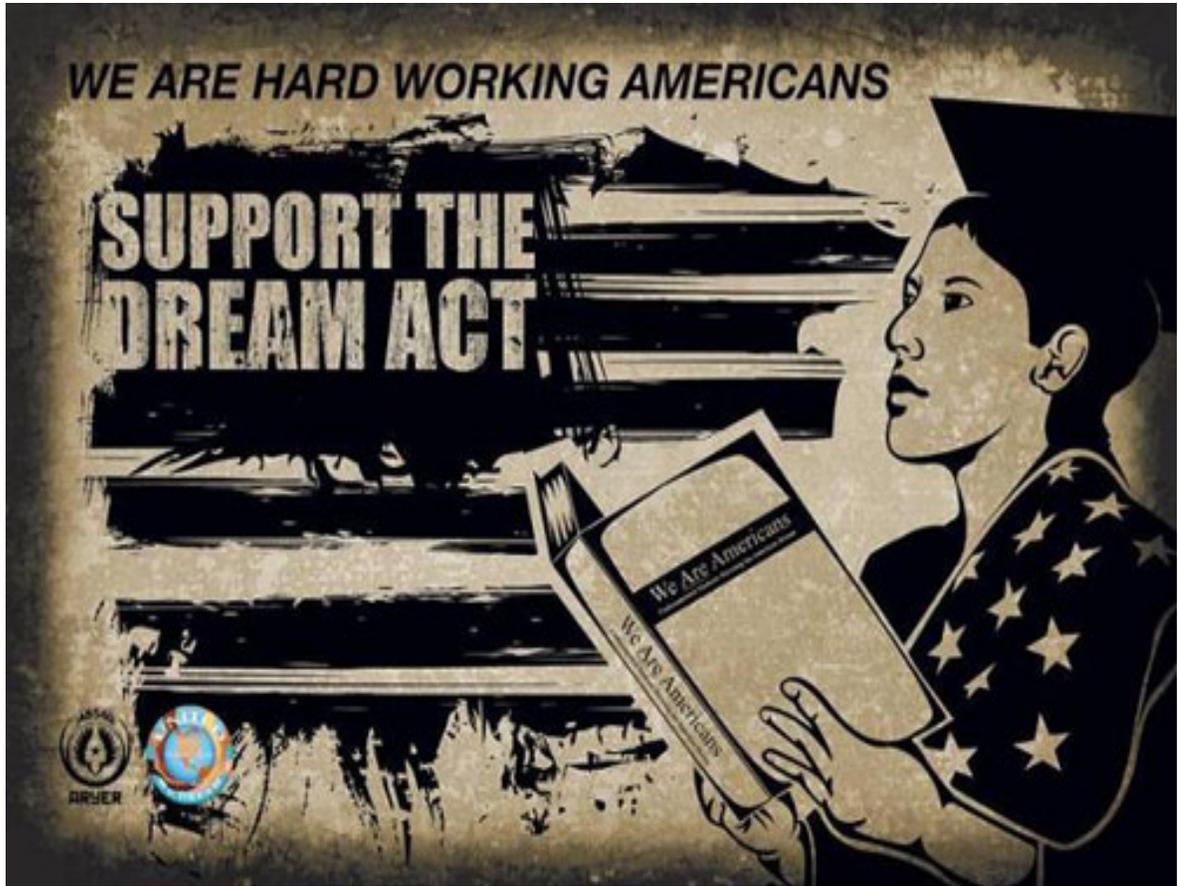
More recently, we see artists coming out to support the DREAM Act.

The proposed bill would allow undocumented youth with a clean criminal record who were brought to the country before the age of 16 the right to apply for permanent residency if they commit two years to the military or higher education. As Julianne Hing wrote, the [DREAM Act is on the move this week](#) as Congress comes back together after the Thanksgiving break.

Check out what some artists have created to support the DREAM Act.



By Favianna Rodriguez



By Ray, one of the submissions for the [DREAM Activist postcard contest](#)



By Nico from Los Poets del Norte



By Santiago Uceda



By Julio Salgado. "[Liberty For All](#)" comic strip about an undocumented college graduate named Libertad.

DREAM Act Political Cartoons



Activate Activism: Images of Murals





Exit Ticket

Name: _____

Write down one challenge you experienced today.
Set at least one goal for yourself as an artist and an activist!

Exit Ticket

How are Dreamers activists or leaders in their communities?

A decorative frame with a solid outer border and a dashed inner border. The frame has a scalloped, ornate shape. Inside the frame, at the top, is the question "How are Dreamers activists or leaders in their communities?". Below the question are five horizontal dashed lines, intended for a student to write their answer.

Exit Ticket

Name: _____

Write down one thing you learned and one question you still have about our DREAM Act mural project.

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