

IMMIGRATION UNIT PROJECT

WHAT WOULD YOU BRING?

CREATED BY: Carla B. Long

CREATED FOR: Alloway Creek Elementary School (1/2020)

AREA(S) OF CONCENTRATION: Art, ELA, Library Science, STEM & Social Studies

TOPIC: Immigration

GRADE LEVEL: 3rd Grade

AIM: The Student will use photography to increase their understanding of immigration.

GOAL: After the photography project is complete, students should have a clear understanding of what immigrants traveling through Ellis Island in the late 1800s/early 1900s would have brought to the United States.

LESSONS: 10 Lessons

MATERIALS NEEDED: iPad (1 for every 2 students in the class), Camera+2 App installed, Snapseed App installed, Student Workbook, Writing Organizer, Display for Final Project, 5x7 print of final photo and story.

UNIT SUMMARY & RATIONALE

The Residency Project will serve Alloway Creek Elementary School students who are in grade 3. There will be approximately 150 students participating in the project. The goal is the integration of the creative process in visual, written, and oral literacy, as well as a multidisciplinary project. With the help of an artist in residence, students will engage in arts-based work to learn about immigration. Students will create an immigration project encompassing multiple educational disciplines, including, but not limited to, ELA, Social Studies, Library Sciences, Art, and STEM.

All humans differ; not every person has the same intelligence (Gardner, 2003). Since each student is different, connecting multiple disciplines to achieve a common goal is paramount in allowing students to make educational connections, they typically may not make due to those differing intelligence.

This project allows students to become comfortable with the research environment within their classroom (Toomarian) Researching for input into a cumulative project within the classroom will enable them to become excited about what they are doing.

Making this project relevant to the students by encouraging them to bring an item from home, or allowing them to use an object from the class that they are familiar with helps to create an ideal emotional atmosphere for learning (Wills, 2007).

By breaking the project up into small chunks that students will work on over a long period, in many different classes, allows the brain to process what a student may not connect with at first (Jensen, 2019).

Charlotte Danielson's framework for teaching ensures teachers plan and prepare each unit and lesson; this helps students know where they are heading (Danielson, 2019). Using clusters allows for highly effective learning to take place. The teaching artist needs to create an environment of caring and respect, creating a this environment will enable the student to take risks in learning, giving them the freedom to explore the material (Danielson, 2017).

It is essential to incorporate the following into each lesson (Rosenshine, 2012):

- Begin each day with a review of the previous lesson as it is crucial in a residency where the artist is not meeting with the students every day.
- Breaking down the artistic craft that an artist excels in, is vital so that students can master the artistic medium within their cognitive abilities.
- Providing models and guided practice is essential.
- Checking for student understanding by asking questions is vital before moving onto the next step in the process.
- Anticipating the mistakes under challenging tasks and being able to provide a scaffold for that task is also essential.

The basis for the rubric is how well students follow the creative process.

BIG IDEAS (SAS)

Students will be able to independently use their knowledge to study the past struggle of balancing liberty and freedom to influence decisions that will impact their future at personal, local, state, national and international levels

The study of the past gives information for today to make choices for liberty and freedom.

The skills, techniques, elements and principles of the arts can be learned, studied, refined and practiced.

Effective research requires multiple sources of information to gain or expand knowledge.

Audience and purpose influence a writer's choice of organizational pattern, language, and literacy techniques.

ESSENTIAL QUESTIONS

What inspires me?

What role did Ellis Island play in immigration?

Why did immigrants come to America?

What were the voluntary motivations for migration?

Why did some groups come here involuntarily?

What challenges did (do) immigrants face when attempting to assimilate into a new culture? What are the reasons some people choose not to assimilate into a new culture?

Why is it important to understand the difference between wants and needs?

What do I have to say?

What do I love about my object?

How do I see the world differently?

What is unique about your plan?

What can I do better to focus this work?

Why am I creating this work?

How is mood conveyed through a work of art?

How do critiques help us improve as artists?

How does reflection influence the process and product of art-making?

LEARNING OBJECTIVES

Students should use the Creative Process to be able to know the following after this unit.

- Students will begin to understand the Wants vs. Needs.
- Students should have a grasp on what type of objects would have been around during the immigration period.
- Students should have a list of 6 or more ideas of items they can bring from home for their project.
- Students need to come up with an object, the student can bring from home that they would want to carry if they were immigrating from their country (library research project) to the United States.
- The object should be something that could have been used in the time period. Students can bring in dominos, but they do not need to be dominos that are of the time period.
- The object needs to be school appropriate.
- The object should be 3D.
- They should understand wants vs. needs. If their object is a want, there should be an understanding of why they are bringing it.
- The students will be able to understand the following *Points of View* and how it relates to photography
 - ◆ Birds Eye View
 - ◆ Worm Eye View
 - ◆ Eye Level
 - ◆ Side View
- Students will be able to realize that as with drawing, painting, markers, it is ok to allow an object to flow off the page.
- Students should know that the rule of thirds means the subject does not need to be centered.
- Students should know several post-processing tools.

LEARNING ACTIVITIES

The teaching artist begins and engages students in a related discussion on their knowledge of the creative process and what they have learned about immigration. After a review of their experience, the

teaching artist will have the students begin working on the idea portion of their project. Include further direction about wants vs. needs, and a brainstorming session in their Student Workbooks to write all their ideas about what they would bring on their journey.

Students are narrowing down the idea portion of the "What Would you Bring" project.

Once the students have broken up into their small groups, they will begin working on their plan. The students will start working on sketching their ideas as they work through the planning portion of the creative process.

The students will now practice their photography plans with their iPads and partners. They will continue to improve and change their plan, so when they come to the studio, they are ready to make their final photo.

The students will work on making their photos in the studio based on the creative process steps they have worked on throughout the unit.

The final step of the project is processing the photos. The students will work on processing photos so they can finalize their idea for their final presentation, where they will be reading their letters and presenting their photos.

Students will reflect with their classmates on their art work and literacy project.

UNIT STANDARDS

The project will meet a wide variety of PA State Standards (SAS).

- PA Standards for the Arts:
 - 9.1.3.A,B,C,D,E,F,G,H,J,K,
- PA Standards for the Social Studies
 - 8.2.3.D
 - 8.3.3.D
 - 8.1.3.C
- PA Standards for the ELA
 - 13.2.3.C
 - CC.1.4.3.S
 - CC.1.4.3.V
- PA Standards for Library Science
 - CC.1.4.I (3-5)
 - CC.1.4.V (3-5)
 - CC.1.4.S CC.1.4.W (3-5)

ACCOMMODATING LEARNING DIFFERENCES

Accommodations for different learning and physical differences are essential when it comes to a photography lesson. In addressing the physical limitations of students will need to be evaluated on a case by case basis. When a student is suffering a temporary or permanent physical restriction such as a broken arm or leg, let the student determine their comfort level of the project. Since students will be working with a partner, it may be necessary for their partner to hold their iPad, the classroom teacher or teaching artist should be available to assist in the pieces of the project where additional assistance is needed. Those who struggle with learning disabilities or who are intellectually disabled may need further accommodations or extra time for the project. The ability to work in smaller groups allows the teaching artist to learn which students may need to pull out for one-on-one instruction. The teaching artist may need to assist with leading questions and help with any written parts of the idea or planning process.

ADDRESSING EQUITY AND DIVERSITY

In the introduction and lesson one of this unit the classroom teacher and teaching artist will recognize that all people who are in our country have their own unique story. Those differences can consist of many different areas including; cultural background, religious beliefs, political beliefs, and socioeconomic status. Since immigration was more of a means to an end, rather than a fairy tale, the teaching artist and classroom teacher will work together to incorporate some of the harsh realities of discrimination and disrespect into their lessons. Additionally, if there is a student who has their own perceived trauma related to immigration, there will be an alternative project presented. That project which is a storyline, if the student were going to visit someone what would they take with them. For those students at socioeconomic disadvantage enlist the classroom teachers to bring objects students can borrow in addition to any objects the teaching artist can bring for students who are either not able to bring objects from home or do not have anything to bring. Giving students ideas that they may have at home, such as a bowl, coffee cup, spoon can help to bridge any socioeconomic gap students may have.

CLASSROOM MANAGEMENT

Clear expectations of behavior are essential for optimal classroom management (Huth).

1. Be Respectful
2. Be Kind
3. Be Safe
4. Be Responsible
5. Be in Control

The teaching artist should know what the classroom teacher's expectations have been for the year using verbiage that mirrors what students are accustomed to. The teaching artist should reiterate the expectation of the classroom teachers.

SAMPLE LESSON PLANS

See Attached [Lesson Three & Four]

UNIT PLANNING AND REFLECTION

Lunenburg and Irby state it best when they say, "Teaching because it is an extremely complex process with many variables have been difficult." The planning process of an integrated residency with almost 150 students can be daunting at best. It is cathartic to strip back thinking through everything from facilitating learning to classroom management of behaviors. As an artist, it is vital to strip a craft back to a technics and strategies that students can digest. As a teaching artist, it is essential to have a clear understanding of the classroom objectives and big ideas. Having a detailed road map to achieve the goals is helpful, as the classroom can be unpredictable.

Mapping out detailed lesson plans allows the teaching artist to breakdown their lesson, thinking through how one is going to facilitate learning. For the elementary age group having short lessons, breaking down the experience to an interactive style (Lunenburg, 2011). It is also helpful to provide models (Rosenshine, 2012), especially for third graders, giving prompts, whiteboard notes, visual handouts, PowerPoint presentations, etc. Rosenshine also discusses checking the students' understanding; as a teaching artist, one needs to be sure that one is engaging with students. Residency can be short, packed with information, and creating a project, they move quickly through a creative process being sure students are meeting the learning objective is paramount for the completion of any project.

Thinking through how those objectives can be measured is essential in the planning of one's residency, a teaching artist is often not assessing, to "sell" teaching artist residency programs to administration and teachers, the stakeholders need to see that the residency has measurable value. Using the creative process as the structure for the teaching lesson allows for the rubric structure to measure growth from the beginning of the project to the end. Is the student able to grow from their first plan to their final project? A rubric assessment is the culmination of our objectives. Rubrics help students and stakeholders alike have a clear understanding of the goals of a residency program (Wolf, 2007).

Classroom management is one of the more challenging pieces of teaching; effective management establishes and sustains order in the classroom (Kratowchwill). As a teaching artist, it is crucial to create and maintain the appropriate behavior of students (Kratowchwill). Being aware of the classroom teachers' strategies and language has been essential in helping to maintain order (Huth). While teaching artists may have different thresholds than their classroom teacher, being aware of how their colleagues provide guidance, the cues they use in their classroom is helpful for students to understand the expectation and not get confused. Many institutions have schoolwide signals that are important to learn in helping to maintain order within the classroom.

The overall process of planning out the unit and lesson plans, while time-consuming, is helpful to the unseasoned professional artist, as it forces one to think through some of the possible roadblocks and speed bumps that happen daily in a classroom environment. Having strategies in place will help the artist to maintain order as well as help them have realistic goals within the classroom and residency.

START SOMETHING ARTS IN EDUCATION:

ARTIST RESIDENCY PROGRAM UNIT PLAN

ALLOWAY CREEK ELEMENTARY SCHOOL, LITTLESTOWN, PA

CALENDAR

DAY	TOPIC	CREATIVE PROCESS
DAY 1	Introduction—What would you bring?	
DAY 2	Immigration-Review what has been taught about immigration & highlight diversity.	
DAY 3	Wants vs. Needs	Idea
DAY 4	Brainstorming	Idea
DAY 5	Juicy Details	Plan
DAY 6	Point of View	Plan
DAY 7	Rule of Thirds	Plan
DAY 8	Studio Time & Critique	Make/Create Share & Reflect
DAY 9	Process Photos	Make/Create
DAY 10	Presentation of Writing and Photo	Share & Reflect

SAMPLE LESSON PLANS

See Attached [Lesson Three & Four]

ASSESSMENTS

	Exceeds (4)	Meets(3)	Developing (2)	Learning (1)
Thumbnail Sketching	Student Creates 2-3 thumbnail sketches showing several significant different ideas/and or compositions	Student creates 2 thumbnail sketches with some variation in ideas and/or compositions	Student creates 1 thumbnail sketch with little change in idea and/or composition	Student creates very little sketching
Brainstorming	Each idea is supported with 3+ approaches to brainstorming that further the idea.	Each idea is supported with 1-2 approaches to brainstorming that further the idea	Multiple attempts at brainstorming were made, but do not further the idea of proved more thought or support	No additional brainstorming attempts were mad
Ideas	Ideas showcase a unique and original concept that is beyond age-appropriate	Ideas are original, avoid cliché imagery, are age-appropriate	Ideas contain cliché imagery and may not be entirely age-appropriate	Ideas are below age-appropriate
Feedback	Student solicited feedback on ideas from 3+ people	Student solicited feedback on ideas from 2 people	Student solicited feedback on ideas from 1 person	Student did not solicit feedback in ideas

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ALLOWAY CREEK ELEMENTARY SCHOOL, LITTLESTOWN, PA

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