



Museum of Chinese in the Americas (MoCA)

70 Mulberry Street, 2nd Floor • NY, NY 10013

Phone 212.619.4785 • Fax 212.619.4720

www.moca-nyc.org • nfo@moca-nyc.org

Dear Educator,

We are pleased by your interest in the exhibition, *Fly to Freedom: The Art of the Golden Venture Refugees*, a traveling exhibit organized by the **Museum of Chinese in the Americas (MoCA)**. *Fly to Freedom* opened as a small show in York, Pennsylvania in 1994; exhibited at our own Museum in New York in 1996; traveled to the American Immigration Law Center and the Smithsonian Institution in Washington, DC in 2001; and in 2002, exhibited at the New Jersey Historical Society in Newark. As the first full-time, professionally staffed museum dedicated to reclaiming preserving, and interpreting the history and culture of the Chinese in the Western Hemisphere, we are proud of our first exhibition to be seen by audiences throughout the nation. We hope that you and your students will be touched by the story of the *Golden Venture* and artistry of the works presented.

Throughout the history of the United States, millions of people have left their homelands from countries around the world, in search of a better life. These immigrants faced enormous challenges, made sacrifices, and realized achievements that have shaped the character of our nation. *Fly to Freedom* illustrates a recent chapter in America's long story of immigration. Through the experience and artwork of men and women of the *Golden Venture*, the exhibition reveals a great deal about current U.S. immigration policy and adds a new chapter to the long, difficult history of Chinese immigration.

We hope that you will take advantage of this Teachers' Resource Packet to accompany an exceptional exhibition. The lesson plans within can be used in classes studying **immigration, China, American history, and the visual arts**. This packet contains background information on the story of passengers of the *Golden Venture*, images of the refugees' original artwork, discussion questions, sample activities, including arts and crafts lessons, and a list of immigration resources. The activities are adaptable your students' specific grade level and designed to take as much of as little time as you have available.

We would love to hear your feedback on using these materials. Feel free to drop us a letter, call us at (212) 619-4785, or email us at info@moca-nyc.org with your comments.

The *Golden Venture* story is a small episode in the history of American immigration. We hope that this extraordinary story will be a valuable addition in your curriculum to share with your students.

Sincerely,

Erika Gee
Museum Educator, 2000-2002

Fly to Freedom: The Art of the Golden Venture Refugees Teachers' Resource Packet

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Fly to Freedom: The Art of the Golden Venture Refugees **Background Information**

Running towards where,
where,
Write down the blood and tears of history,
A migrating person carries
full dreams.

[Inscription on a paper tower sculpture]
-*Golden Venture* detainee

The Voyage & Shipwreck

In 1993 the *Golden Venture* ran aground off the coast of New York City. The ship carried approximately 300 passengers who had left their homes in China as early as 1991 for a better life in America. The passengers were mostly young men, all Chinese, and most from Fujian Province on the south coast, the heart of the current wave of Chinese immigration to the United States. The boat was chartered by one of several rings of Chinese smugglers bringing young, mostly male refugees and would-be immigrants to the United States.

From China, the boat traveled westward from Thailand, stopping in Kenya to pick up more men who had been waiting in Africa for up to a year. Continuing south, the ship circled the Cape of Good Hope, where it nearly capsized in a storm, the first of several times the passengers feared for their lives. There were only enough life jackets for crew members. From southern Africa, they sailed up through the Atlantic Ocean. Though obviously the least direct route from China, this route was less likely to attract the attention of the U.S. Coast Guard.

After a mutiny against the Indonesian crew, the smugglers accidentally ran the boat aground off Rockaway Beach, New York. The passengers jumped overboard to swim to shore. The Coast Guard rescued many people. Ten drowned, and about six others escaped before Immigration officers arrived. The shipwrecked passengers were taken into custody by the Immigration and Naturalization Service (INS) and soon were divided up into smaller groups to be sent to several prison facilities throughout the country. The largest group, fifty-two refugees, was sent to York County Prison in Pennsylvania and held there for over four years. They were being held in prison under a U.S. policy, which allows for indefinite detention for those seeking political asylum. Bail of up to \$10,000 in cash is required for temporary release while waiting for asylum hearings, but the federal government appealed any bail releases granted by local judges.

Detainment

While the U.S. government charged that the Chinese detainees were economic immigrants, many of the men and women claimed political asylum, citing the one-child policy and policies of sterilization and forced abortion in China. Others cited a range of conflicts with the Chinese government — for attempting to become Christian, for supporting the pro-democracy movement, for transporting or giving money to pro-

democracy students on their way to a demonstration, for leading protests against the one-child policy.

The Artwork

While incarcerated, survivors of the *Golden Venture* shipwreck fought the frustration and idleness of detention. The refugees created folded-paper and papier-mâché objects as gifts for their supporters and expressions of their hopes, dreams, and fears. Working individually and collectively, they created over 10,000 intricate works of art.

Life in the county prison
passes slowly,
The only comfort comes from
kind hearted people,
The only regret is officials who
don't love people much,
Pity us who suffer.

[Inscription on a paper tower sculpture]
-*Golden Venture* detainee

As the years passed, a small cohort of perhaps a dozen artists became specialists. These lead artists specialized in different techniques, some in papier-mâché, some in paper-folding. While early works were mass-produced and demonstrated ornate folding experiments, the later works show both an attention to technical perfection, as well as a more individual and mature artist's voice. Most of the works in this touring exhibition demonstrate the most accomplished work of the central artists. As hopes for their release would shrink, over the years, so would the number of active artists. At the lowest point in the detention, only 2 artists remained actively producing.

"I made a paper boat because I was a helmsman (in China). During the [Tiananmen Square] Democratic movement in 1989, I took some students on my boat to join the protestors. After crushing the student movement, the police looked for me everywhere. I wasn't able to go back to my home. Two years later, I traveled to the USA at last. I thought I could stay in this liberal country, but I never knew that I would be in jail for a long time."

- Gao Xiang Gui, detained immigrant

The Exhibition

When the first exhibitions opened — a small show in York, Pennsylvania in 1994 and then the Museum of Chinese in the Americas show in New York in 1996 — the artists, fearful of the smugglers and in a precarious legal position at best, requested anonymity from the public. Attempts to research the art were frustrated by the artists' unwillingness to claim credit for individual work or to draw attention to themselves. The collective nature of some of the creations also blurred individualistic notions of the creative process.

MoCA's acclaimed exhibition *Fly to Freedom: The Art of the Golden Venture Refugees* showcased this extraordinary artwork and brought national attention to the plight of the refugees. The exhibition also traveled to venues in Pennsylvania, Washington, DC, and New Jersey.

Released From York County Prison

In 1997 President Clinton ordered the parole of all the *Golden Venture* refugees, including the 52 York County Prison detainees, into the country. While the men and women awaited the final outcome of their asylum claims, which were still in the courts, they were given permission to seek employment. Whereas in prison the detainees regularly worked up to 14 hours a day on paper sculpting, once paroled, many of them found that the demands of survival and regular employment replaced the time they had to make art. Still, a handful of the *Golden Venture* detainees, including Lin Yeng-Ming, Lu Tian-Hao, Shi Jian-Le, Cheng Kwai-Sung and Cheng Gue-Lin, have made some pieces for sale since their release.

Like the passengers' asylum claims, the issuing of green cards to the refugees has been largely stymied by legal battles. Five of the artists represented in the *Fly to Freedom* show did, however, receive approval for permanent U.S. residence from President Clinton on the basis of "extraordinary artistic ability." Two others received green cards after some delay, and one had his case re-inspected at the local district level despite a federal approval notice before he was awarded his green card.

The most prominent and accomplished artist, Yan You-Yi, received asylum for his artistic ability and began working as a weaver in a Pennsylvania decorative textile mill. He soon had his status revoked, however, based on the INS's determination that his asylum for his work as a "paper sculptor," not a "weaver" (which they consider a different field), and because the artistic accomplishments of the *Golden Venture* artists were considered collective rather than individual. Yan You-Yi was fortunate enough to regain his asylum but the delay in his case will mean another few more years before he may be reunited with his family or apply for permanent residence or U.S. citizenship.

As for the other 230 or so refugees from the *Golden Venture*:

- Ninety-nine, unable to tolerate detention, gave up their cases and returned to China,
- Approximately 38 refugees received asylum and were released over a period of three to four years;
- Ten drowned or were "presumed drowned" when the *Golden Venture* first landed;
- A few received artist visas or were paroled based on medical reasons;
- A dozen went to South America;
- And about 16 refugees were placed in a juvenile facility near Grand Rapids, Michigan.

The remaining refugees are difficult to account for. It is uncertain whether some of the *Golden Venture* men and women returned to China or, after being released for parole or asylum in different parts of the country, went underground to hide their identities.

Fly to Freedom: the Art of the Golden Venture Refugees ***Timeline of Events***

February 1993

Passengers and smugglers board the *Golden Venture*, a 150 foot cargo vessel. The boat traveled westward from Thailand, stopping in Kenya, around the Cape of Good Hope, through the Atlantic Ocean. Though obviously the least direct route from China, this route was less likely to attract the attention of the U.S. Coast Guard.

After a mutiny against the Indonesian crew, the smugglers accidentally ran the boat aground off Rockaway Beach, New York.

June 6, 1993

The *Golden Venture* runs aground off the coast of New York City. Passengers jumped overboard to swim to shore; 10 drowned, and about 6 others escaped before Immigration officers arrived. The Coast Guard rescued many people.

The shipwrecked passengers were taken into custody by the Immigration and Naturalization Service (INS) and soon were divided up into smaller groups to be sent to several prison facilities throughout the country. The largest group went to York, Pennsylvania. The men begin making artwork.

1994

A small show exhibiting the refugees artwork opens in York, Pennsylvania.

Spring – Fall 1995

Two South American countries offer asylum to 10 women and 2 men from the *Golden Venture*, including one artist.

August 1995

Several refugees win parole in federal court, an action which compels the government to release prisoners, pending resolution of their asylum hearings. This policy is stopped by government appeal after the first four male passengers, including two artists, are released.

January – August 1996

Fifty of the jailed immigrants give up their struggle for asylum and are returned to China. Through letters from China, the support group in York learns of beatings, imprisonment and forced labor for some of those sent back.

April 1996

The Museum of Chinese in the Americas exhibition in New York.

June 1996

Over the summer, President Clinton signs two new laws: a counter-terrorism bill giving the Immigration and Naturalization Service a) The right to turn away immigrants at a U.S. port of entry, returning them immediately to their country of origin, without benefit of counsel, even if they request asylum; b) The right to establish detention centers and privatized prisons around the country for refugees seeking political asylum.

August 22, 1996

New immigration law imposes strict new deadlines on the amount of time immigrants have to apply for and prepare their political asylum cases. However, a provision in the bill allows for asylum for 1,000 refugees a year who are fleeing forcible family planning measures in their countries of origin. It is expected this provision will apply to about a third of the remaining *Golden Venture* passengers in prison, and would have protected many of those who grew discouraged and returned home.

October 8, 1996

Wu Luo Zhong becomes the first artist released from York County Prison on the basis of extraordinary artistic ability. He is the first *Golden Venture* passenger to be granted immigrant status and released from prison since March 1994.

January 3, 1997

Two *Golden Venture* refugees, Zheng Xin Bin and Chen Fen Hou, both artists, are paroled from York Country Prison because of their credible claims, which should result in asylum under the new family planning provision of the immigration law.

1997

President Clinton orders the parole into the country of all the *Golden Venture* refugees, including the 52 detainees residing in the York County Prison. They are not pardoned, however, nor are they given permanent amnesty or permission to stay. They are merely released pending the final outcome of their asylum claims, which were still in the courts, and given permission to seek employment, provided they report monthly at a local Immigration and Naturalization Service (INS) office.

Fly to Freedom: The Art of the Golden Venture Refugees Selected Timeline of United States Immigration History

- c. 20,000 BC First people come to North America from Asia.
- AD 200 Civilizations flourish in the Americas.
- 1000 Vikings settle for a short time in Newfoundland, Canada.
- 1492 Columbus reaches the Americas. Other European explorers soon follow.
- 1505 Spaniards bring first African slaves to the Americas.
- 1537 New Spain is established in Mexico after the conquest of Aztecs.
- 1565 Spanish establish a fort at San Agustin, later St. Augustine, Florida.
- 1600s Spanish record existence of Chinese settlements in Acapulco and later in Mexico City by 1673.
- 1607 English establish first permanent colony at Jamestown, Virginia.
- 1619 Trade ships bring first African slaves to the English colonies.
- 1624 Dutch settle in New Amsterdam, later New York City.
- 1625 Puritans come to Massachusetts; 16,000 come to Boston in the next 10 years.
- 1638 First Swedes come to Delaware.
- 1683 Welsh and Germans settle near Philadelphia.
- 1709 Swiss and German immigrants arrive in the Carolinas.
- 1718 French immigrants found New Orleans.
- 1750 Population numbers over one million.
- 1769 Spanish establish first mission in California.
- 1785 First record of Chinese in the United States. Three Chinese seamen land in Baltimore.
- 1845 Thousands of Irish begin coming to escape famine in Ireland.
- 1848 First Chinese immigrants arrive in San Francisco.
- 1850 The seventh U.S. Census counts about 23 million in the 31 states of the union.

- 1863-1869 Irish and Chinese workers build the Transcontinental Railroad.
- 1882 The Chinese Exclusion Act is passed, suspending Chinese immigration to the United States and denying Chinese the right to become American citizens. It is the first restriction on immigration based on race and nationality, and stops large-scale Chinese immigration for 60 years.
- 1886 Statue of Liberty is unveiled.
- 1888 Scott Act prohibits the re-entry of 20,000 Chinese workers who temporarily left the U.S. to China with re-entry permits.
- 1892 Ellis Island opens.
- 1892 *Fong Yue-Ting v. United States*; Chinese community raises money to test constitutionality of exclusion acts.
- 1900 U.S. population stands at 76 million. There are 45 states.
- 1906 San Francisco earthquake and subsequent fire destroys municipal records, opening the way for the immigration of Chinese “paper sons.”
- 1907 Peak year for Ellis Island. More than one million immigrants pass through its doors.
- 1910 Angel Island Detention Center opens in San Francisco Bay as an entry point for Asian immigrants.
- 1917 Legislation now excludes thirty-three different groups from coming to America.
- 1940 Angel Island closes.
- 1941-45 World War II. Massive voluntary enlistment of Asian Americans into the United States Armed Forces.
- 1941-46 The Chinese Exclusion Act is repealed and Chinese in the United States are given right to naturalize. Token quota of 105 set for Chinese immigration.
- 1954 The ferryboat *Ellis Island* makes its final run between Battery and Ellis Islands. The island is officially closed and declared surplus property by the General Services Administration.
- 1965 Immigration and Naturalization Act of 1965 abolishes restrictive quotas based on race and nationality. Chinese American population nearly doubles between 1960 and 1970.

- 1976 President Gerald Ford approves Congressional appropriation of money for Ellis Island's restoration and operating budget. The island is opened to the public for limited guided tours. Regular ferry service is reinstated.
- 1993 The *Golden Venture*, a vessel transporting illegal Chinese immigrants, runs aground off Rockaway, New York. Eight people lost their lives in U.S. waters, and some 300 were detained in prisons.
- 1994 Proposition 187 is passed in California, restricting education and medical services to undocumented immigrants.
- 1995 Ellis Island opens as the national museum of Immigration.
- 2000 United States population is more than 260 million.
- 2001 Hijacked passenger planes topple the Twin Towers of the World Trade Center in New York City on the morning of September 11. On October 7, U.S. and Britain launch military strikes in Afghanistan. October 26, Bush signs the USA-Patriot Act into law, imbuing the government with new wiretapping and surveillance powers. In the month following the WTC attack, the government detains 751 people on immigration violations, and does not release the detainees' names or whereabouts for over a year.
- 2002 The Bush administration proposes the creation of a Cabinet-level Department of Homeland Security (DHS) that would "prioritize the fight against terrorism." The new Department, the largest government restructuring in over a half-century, would include under its umbrella the Immigration and Naturalization Service (INS), the Executive Office for Immigration Review, the Coast Guard, the Custom Service, and many other federal agencies. In August, a US District Judge finally rules that the government must release the names of all 9/11 detainees, a list which had grown to 1,200 people by the time of the ruling.

Resources Jonas, Susan, Ed. (1989). *Ellis Island: Echoes from a Nation's Past*. New York: Aperture.

Maestro, Betsy (1996). *Coming to America: The Story of Immigration*. New York: Scholastic.

Lee, Cynthia and Mei-Ling Wong (1995). Timeline excerpted from *Where is Home? Chinese in the Americas* (exhibition). New York: Museum of Chinese in the Americas.

Fly to Freedom: The Art of the Golden Venture Refugees **Selected Resources**

Books for Teachers

Baicker, Karen (1997). *Immigration Then and Now*. New York: Scholastic Professional Books.

This informative resource contains activities, a supporting poster, and audiotape about immigration.

See, Lisa (1995). *On Gold Mountain: The One-Hundred-Year Odyssey of My Chinese-American Family*. New York: Vintage Books.

This account of the social history of a Chinese American family, weaves together family anecdotes and historical details of immigrant life.

Takaki, Ronald (1989). *Strangers from a Different Shore: A History of Asian Americans*. Boston: Little, Brown and Co.

This book presents an overview of Asian American history. Included are examples of literature by Asian immigrants who explore their perceptions and reactions to their new communities.

Books for Students

Coerr, Eleanor (1988). *Chang's Paper Pony*. New York: HarperTrophy.

This simple chapter book of historical fiction tells the story of a Chinese boy during California's Gold Rush.

Levine, Ellen (1989). *I Hate English!* New York: Scholastic Inc.

This picture book illustrates one Chinese girl's arduous transition from Hong Kong to life in the United States.

Maestro, Betsy (1996). *Coming to America: The Story of Immigration*. New York: Scholastic.

This picture book provides students with an excellent overview of the story of American immigration.

Lord, Bette Bao (1984). *In the Year of the Boar and Jackie Robinson*. New York: Harper & Row.

This short chapter book tells the story of Shirley Temple Wong, an immigrant from China, who discovers baseball and the American Dream.

Namioka, Lensey (1998). *Yang the Second and Her Secret Admirers*. Boston: Little, Brown & Co.

Namioka, Lensey (1996). *Yang the Third and Her Impossible Family*. Boston: Little, Brown & Co.

Namioka, Lensey (1992). *Yang the Youngest and His Terrible Ear*. Boston: Little, Brown & Co.

These humorous chapter books explore a contemporary Chinese immigrant family learning how to "be Americans" in Seattle, Washington.

Other Organizations and Resources

American Memory

<http://lcweb2.loc.gov/ammem/>

This site of the Library of Congress provides primary sources and strategies their use in the classroom, including photographs, periodicals, and documents. The site is also a source for lesson plans covering immigration as well as other topics in American History.

Angel Island Immigration Station Foundation

<http://www.aiisf.org/>

Publicly thought of as "the Ellis Island of the West Coast," Angel Island served as the main port of entry for Asians between 1910 and 1940, during the height of US exclusionary acts and discriminatory laws. The site offers educational activities that further the understanding of Pacific Rim immigration in American history.

The Center for Migration Studies

<http://cmsny.library.net/>

The Center for Migration Studies of New York maintains a specialized library on international migration, refugees, and ethnic groups.

The Center for Educational Telecommunications (CET)

<http://www.cetel.org>

CET is a not-for-profit organization that produces, publishes, and consults in the area of multiculturalism, with an emphasis in Asian and Asian American concerns. Includes a link to the PBS television series "Ancestors in America."

Ellis Island Immigration Museum

(212) 363-7620

<http://www.ellisland.org>

Ellis Island served as the East Coast immigration depot from 1892 until 1954. Restored and reopened in 1995, this national museum and its web site provide information on immigration.

Lower East Side Tenement Museum

90 Orchard Street, New York, NY 10002

(212) 431-0233

Email: lestm@tenement.org

<http://www.tenement.org>

This museum has recreated rooms of the cramped and often deplorable living conditions at the turn of the century. Programs include changing exhibitions about early immigrants, slide shows, school programs, and walking tours of the neighborhood.

The United States Immigration and Naturalization Service Web site

<http://www.ins.usdoj.gov/>

Investigate current policies of immigration in the United States through this web site.

ABOUT THE MUSEUM OF CHINESE IN THE AMERICAS

The Museum of Chinese in the Americas (MoCA) is the first-full time, professionally staffed museum dedicated to reclaiming, preserving, and interpreting the history and culture of Chinese and their descendants in the Western Hemisphere. Through an ongoing and historical dialogue that shapes MoCA's collections, programs, and exhibitions, people of all backgrounds are able to explore the diversity and complexity of our history and culture, while gaining unique access to the images, papers, oral histories and artifacts which document the story.

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Web site: www.moca-nyc.org

CLASSROOM ACTIVITY

OUR FAMILIES' IMMIGRATION STORIES: MAP & BAR GRAPH

Objective Students will learn about the countries their families are from and how they arrived in America. They will utilize their geography skills by locating countries on a world map and mathematical skills by representing data in bar graph form.

Grades 3-6

Materials Large map of the world, writing paper, colored index cards, yarn, thumbtacks, colored pencils or markers, and pencils.

Time One hour for each activity

Procedure **Where are we from? Map**

1. Assign students homework in which they research what countries and cultures their families are from originally.
2. Have students draw a self-portrait on an index card (If you have a large class you may want to cut the cards in half). Have students staple the card on the world map (preferably in the oceans where their cards will not cover too many countries). Have them locate the countries of their origin on the map.
3. Using a colored piece of yarn and a thumbtack, connect the student's card to the country(ies) of their dad's/guardian's origin. Repeat with a different piece(s) of colored yarn to mom's/guardian's country(ies) of origin.
3. Have the class notice what countries their families are from. Is there a country that most students are from?

How did We Travel Here? Bar Graph

1. Using their homework, have students find out how their family arrived in America (by boat, by plane, by car, by train).
2. Hand each student an index card. Have them write their name and illustrate the mode of transportation on their card using colored pencils or markers.
3. Explain to students that a bar graph is one way to visually represent data, or information. Each of their cards represents a unit of data about a particular transportation method. As a class, discuss the categories they will need to create based on the data they collected (boat, car, train, plane). Have students assemble their cards as a bar graph with each student placing their card in the category in which it belongs. You may want to have them lay out their cards on a large sheet of butcher or craft paper on the floor. You can have them tape down their cards or you can tape the cards down at a later time.

4. Ask students to figure out which mode of transportation most of the class' families originally utilized in coming to America. Which has the least? How did they figure out their answers? What might be some reasons why there is more of one type of transportation method? As a class, have students come up with a title for their graph.
5. Hang up the class graph somewhere in the classroom or outside in the hallway.

CLASSROOM ACTIVITY
EXPLORING FAMILY OBJECTS

Objective Students will bring from home their own objects that have significance to their family. They will develop observation and questioning skills in asking other students about their objects.

Key Theme An important characteristic of an object is the object's association with its owner and their personal history and culture. Objects can tell us something about what we value.

Materials Objects from home, classroom handout, writing paper or writing journals, pencils, and chart paper or board. Optional: *The Keeping Quilt* (book).

- Procedure**
1. Discuss how families often have objects that have special meaning to them. You may choose to read Patricia Polacco's picture book *The Keeping Quilt*. Discuss the role of the quilt in the author's family. What are some things (values and culture) we can learn about the author's family just from the quilt?
 2. Assign students homework to bring in an important family object, something that has significance to their family. The object need not be expensive. If it is a precious object that parents feel is too valuable to bring to school, students can draw a picture or take a photograph of the object.
 3. Students should find out as much as they can about their family's object. Whose is it? What is its importance to the family? Is there a story that goes with the object? Since family participation is crucial to the success of this activity, teachers are encouraged to send a separate letter home asking parents to identify an object and openly share its story with their children.
 4. Model for students an approach to discover and write about another classmate's object. Create a worksheet using the questions below. Write sample answers to these questions on the board or on a sheet of chart paper.
 - a. Closely examine this object. Describe the object in detail—What does my partner's object look like? What are some descriptive phrases that best describe this object (fuzzy, soft, shiny, delicate, hard, etc.)? What is made out of?
 - b. Why do you think this object is so special to your partner?
 - c. What questions do you have about this object to ask your partner? —Discuss what makes a good question with the students. Open-ended questions offer your partner a chance to say more about their object than questions with one expected answer. What else do I want to know about this object?

5. Assign students a partner. Each student receives a worksheet. They are to first work independently, silently looking at their partner's object. When they have completed their worksheet, students should ask their partners their questions. They should have a discussion about what is the importance of the object for their partner.
6. Have students write a short paragraph about their partner's object on the back of the worksheet. What is the object? Why is it significant to my partners' family? The worksheet should be used as a guide to their writing.
7. Students can then share what they have learned about their classmates' objects. Call one pair up at a time to describe what they have learned to the rest of the class.

Option

On the first observation, some children may be more inclined to draw what their partner's object looks like than to provide a written statement. Give children the option to draw a diagram their partners' object labeling specific details of the object. For example, if student is observing a stuffed bear, they might label the soft fur, the eyes and material it is made out of, parts of the object that is worn, etc. You may want to model what a good diagram might look like.

Extension Museum Exhibition

1. Using their objects, students can create their own classroom exhibition.
They should consider the following:
 - The theme of the exhibition. What will it be about?
 - The name of the exhibition.
 - Will there be labels for the each of the objects or didactic wall panels, large wall labels explaining some of the themes of the exhibition?
2. Have students arrange the objects around the room. Using index cards, have them create a label for their object. On their label, they should include: title of the object, material(s), date or approximate date, owner, and a short description of the object and its significance to its owner.
3. You may want to invite families to come see the exhibition or coordinate the exhibition to coincide with parent/teacher conferences, back-to-school night, or open house.

CLASSROOM ACTIVITY
IMMIGRATION HISTORY TIMELINE

Objective Students will become familiar with some events in the history of American immigration. They will create a timeline inside the classroom or in the hallway outside the classroom.

Key Theme Immigration in United States is an on-going story. Many ethnic groups contribute to the story of immigration.

Materials Timeline, research materials (books on immigration, encyclopedia, internet sources), roll or butcher paper, large index cards or oak tag, colored markers, and pencils. Optional: hat, bag, or box.

- Procedure**
1. Assign each student an event in the history of American immigration. You can choose from the events listed in this packet's *Selected Timeline of US Immigration History* or you may choose to add your own events. Upon selecting events, you may want to consider the ethnic and cultural backgrounds of your students or what information is available to them in the class and school libraries. One way of distributing the events is to photocopy the timeline event, cut them up, and have students choose their event by randomly pulling an event out of a hat, bag, or box.
 2. Using available resources, have students research their event. Why is their event significant in the history of immigration? What might be some of the results or consequences of this event? You may want to give them additional time and have their research due in a week.
 3. Have students record and illustrate their event on a card. Their illustration should be based on images they have seen during their research. What details will they include so that viewers will understand their event? What type of clothes might people be wearing? What is the mode of transportation for these immigrants?
 4. Create a visual timeline out of the butcher paper. Have a few students write the date for every 100 years from 1600 to 2000 along the paper at regularly spaced intervals. Have each student adhere his or her event on the appropriate spot of the timeline.
 5. Have students share their event with the whole class. What are some of the reasons that immigrants left their countries to make new homes in America? How has America treated its immigrants? When finished hang the timeline up around the room or outside in the hallway.

Option To have students share for longer time, have one student share their event per day. They each can prepare a five- to ten-minute oral presentation about their event. They may want to include visual aids or round up their classmates to act out roles in their event.

Another Option To familiarize students with the events of the *Golden Venture*, you can do this same activity using the *Golden Venture* Timeline of events included in this packet. Students can do further research on current immigration policies and events related to the *Golden Venture* story.

CLASSROOM ACTIVITY
ORAL HISTORY

- Objective** Students will improve their communication and writing skills through the oral history process. Students will learn about the experiences of immigrants from members of their community.
- Key Theme** Everyday people have their own unique experiences that add to our knowledge of the history of the times. The sharing of stories adds to our understanding of the people in our lives.
- Materials** Paper and pencils. Optional: Tape recorder, tapes, and computer for typing the transcript.
- Procedure**
1. Have students choose a family or community member who might impart knowledge the immigration experience to conduct an oral history interview. The chosen person might be an immigrant, a relative of an immigrant that they know personally, or might work with immigrants such as an immigration lawyer, an Immigration and Naturalization Service social worker, or a worker in a clinic that assists a large immigrant population.
 2. Students should create a list of five to ten questions that he or she would like to ask the person regarding immigration, their immigration experience, or his or her work. Have them come up with a logical order for their questions so the interview flows well.
 3. Model for students good and bad interview techniques.
 - Remind them about speaking clearly and slowly to be understood by the interviewee and by the tape recorder.
 - Students should choose a quiet setting without a lot of noises or distractions.
 - Demonstrate the difference between open-ended and closed-ended questions (i.e. Close-ended question: Did you like your journey to America? Open-ended question: Describe your journey to America. What were some of your feelings during your journey?).
 - If students wish to tape their interviews, they should make sure that the tape begins with them asking for the interviewee's permission to tape the interview and the interviewee agreeing.
 - If the students do not tape the interview they should write down the interviewee's responses as accurately as possible.
 - If student or the interviewee has a habit of playing with something in their hands that creates a noise, a rubber band is a quieter alternative.
 4. Have students practice interviewing each other. This can become an assignment in itself. They can write a paragraph about the classmate they interviewed, which then can be typed, illustrated by having them create self-portraits of one another, and bound in a book.

5. After sufficient practice, have students conduct their interviews with the chosen person.
6. Have them transcribe their interview by either writing it out by hand or in paragraphs or by typing it on the computer. (If the students are hand writing their interviews, have parents volunteer to type the interviews on a computer.) The tapes of the recorded interviews and written transcriptions then become part of a class archive.
7. Have students write thank you letters to those people they interviewed. Also include a copy of the final transcript for the interviewee's personal records. Interviewees will also be able to review the transcript for additions or corrections.

Extension

1. Students can go over their transcribed interview and select an excerpt that they believe illustrates an "immigrant experience."
2. Students can write this quote on a piece of drawing paper and illustrate it. These quotes and images can be incorporated into a book or larger classroom mural depicting the immigrant experience.

CLASSROOM ACTIVITY
FAMILY HISTORY TIMELINE BOOK

Objective Students will consider the important events in their families' history and create an accordion book to record those events.

Key Theme Books can be used to record and remember the passage of time. Families have their own unique history of events that are significant to them.

Materials Heavy white (or other light colored) drawing or watercolor paper cut into long strips, heavy tag board or cardboard, decorative paper (old maps or photocopies of favorite photos work well), rulers, pencils, glue sticks, metal spoons to use as burnishers, pencils, scissors, colored markers, or watercolor sets, brushes, water, and water containers. Optional: collage elements, photocopies of family photographs, and raffia or string to tie the book shut.

- Procedure**
1. Discuss how stories are told visually through books, murals, and paintings. View images of how artists employ multiple views of a subject in a single, continuous space to tell a story. Mention different formats for narratives that students might be familiar with, such as comic strips, murals, Asian scroll paintings, etc.
 2. Have students brainstorm to create a list of important events in their families' histories. Some examples of events could include: a family member's immigration to America, migrations within America, birth of a family member, a family member obtaining a college degree or entering a profession, etc. Have them decide on four of the most important events to illustrate in their book.
 3. To make the pages of the book, cut white drawing paper into four-inch wide strips. Using the ruler, have each student fold the strip accordion style, into six sections six inches long. To make the book longer, piece strips together at the folds. The book should have at least six panels. The first and the last panels will be glued to the covers of the book. The first fold should come toward you.
 4. To make the timeline, have students begin by drawing in pencil on the second panel. Each of the four panels represents a different time in their families' history. Discuss how our environment may change over time, how historical occurrences may shape the course of a person's life, how some parts of daily life stay the same. Encourage students to include details in the panels, such as objects of importance and landscape elements—mountains, buildings, and plants. Also discuss how similar colors and landscape elements can add continuity to their panels. Using either markers or watercolor, have the students add color to their drawings. Students may want to add collage elements such as photocopies of family photographs in their book's pages.

5. Have students label each panel with the date. They may want to experiment with the writing or type styles that were fashionable in the past.
6. To make covers, cut two pieces of heavy tag board or cardboard (4 ¼ x 6 ¼ inches) and two pieces of decorative paper (6 x 8 inches). Have each student center and glue the tag board cover on to the backside of the decorative paper. They should burnish the surface with a spoon, smoothing out any wrinkles. Have them trim the corners at an angle, then coat the flaps with glue, fold over, and burnish the edges. When the panels are dry, they should glue the accordion-folded front and back pages to the covers and burnish them. Students may want to add raffia or string as a tie to the opening of their book.

Have them share their books with other classmates. These books might also make good presents for their family members.



