A GUIDE TO THE AMERICANS ALL® PHOTOGRAPH AND POSTER COLLECTIONS

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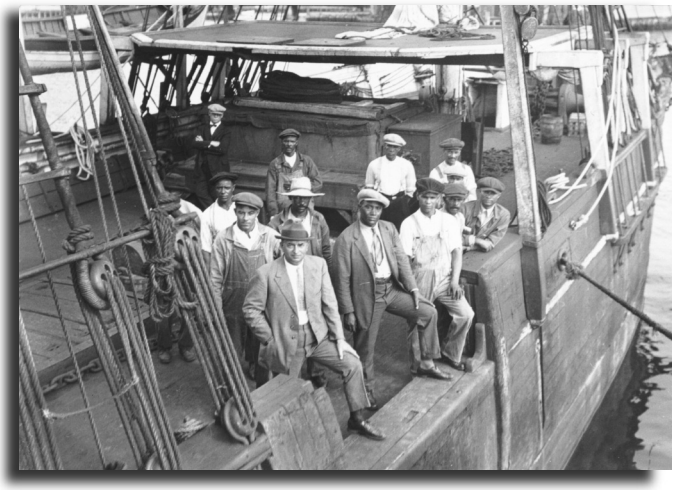

PEOPLE OF AMERICA FOUNDATION

AMERICANS ALL

Americans All®

Editorial and Advisory Staff

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Note: Biographical information was compiled at the time the individuals contributed to Americans All®.

Contents

Additional information on the effective use of the Americans All® photograph and poster collections and other Americans All® resources can be found in the five grade-specific teacher's guides available in the Americans All® Resource Files. For a complete annotated list of Americans All® resource materials, see page 86.

Preface

Today's youth are living in an unprecedented period of change. The complexities of the era include shifts in demographics, in social values and family structures as well as in economic and political realities. A key to understanding young people's place in both the present and the future lies in history. History is so much more than a collection of facts. When appropriately studied, it is a lens for viewing the motivations, beliefs, principles and imperatives that give rise to the institutions and practices of people and their nations. As our nation's schools reform their curricula to reflect the diversity of our school-age population, a major challenge arises. Is it possible to teach United States history as a history of diversity without evoking feelings of anger, bitterness and ethnic hatred? Is it possible to diversify classroom resources without generating feelings of separatism and alienation?

Americans All® answers "yes" to both these questions. The Americans All® program has proven that not only is it possible, it is preferable. By choosing to chronicle the history of six diverse groups—Native Americans, African Americans, Asian Americans, European Americans, Mexican Americans and Puerto Rican Americans—the program provides a frame upon which an inclusive approach to education on a nationwide basis can be built.

Nomenclature, regional differences, language and the demands of interest groups will always challenge an evolving diversity-based approach to education. These challenges are by-products of the freedoms that we treasure and strive to protect. This reality necessitates a process that becomes part of the product, however. Americans All® has integrated feedback from a diverse group of scholars in developing this program and maintains open lines of communication for continuous input from educators, parents and community members. The program's emphasis on six groups is based on historic patterns of migration and immigration. These six groups provide an umbrella under which many other groups fall. By developing 51 customized, state-specific resource packages, the continuing saga of diversity in the United States can and will be told.

Americans All® has succeeded in avoiding the land mines found in victim/oppressor approaches to our diverse history by using a thematic approach. The theme focuses on how individuals and families immigrated to and migrated through the United States (voluntarily and by force). Carefully planned learning activities engage teachers and students in comparative critical thinking about all groups simultaneously. These activities ensure sensitivity to the previously untold stories of women, working-class people and minority and majority groups. Results from the program's implementation in ethnically and culturally diverse school systems confirm the efficacy of this approach.

We have answered "yes" to the frightening questions about teaching diversity without teaching hate. Our nation's leaders must now answer even more frightening questions: Can we afford not to teach history that is diverse and inclusive when school dropout rates range from 25 percent to 77 percent among Native American, African American, Asian American, Hispanic and foreign-born youth? Can we afford to continue preparing so many of our nation's youth for a future of exclusion from the economic mainstream—a future that mirrors a history curriculum that excludes them?

To compound the problem, we must add the very real constraint of urgency. The future of our nation is characterized by computer technology and global interdependence. All students, regardless of their gender or their socioeconomic, ethnic or cultural status, must be helped to see themselves as participants in this human continuum of scientific and mathematical development to both visualize and actualize a place for themselves in our future.

Students need to be challenged to think critically and examine how today's technology grew out of yesterday's industrial era, an era spawned by the agricultural accomplishments of prior generations. They need to understand that even the simple tasks of weaving fabric and making dyes from fruits or plants required mathematical and scientific understanding; that today's freeways grew out of yesterday's hand-hewn trails; that ancient tribal herbs from many cultures formed the basis of many of today's wonder drugs; and that it took the agricultural skills of many different peoples to produce the nucleus of today's complex farming and food industries. Students must also see the relationship between citizenship responsibilities and privileges and understand their own importance in that dynamic.

The Americans All® materials provide diverse and inclusive images of history that can be a catalyst for this type of understanding. Not only is it wise to teach about diversity, using an inclusive approach as modeled in the Americans All® program, it is essential.

Gail C. Christopher
January 1992

Introduction

The Americans All® Photograph and Poster Collections contain pictures of the diverse groups that have helped shape this nation. Reflecting the experiences of those migrating to and through the United States, these photographs are unusual because they show actual individuals and groups from the periods discussed. Collected from several different archives, libraries, museums and personal family albums, most of the photographs date back to the late 1800s and early 1900s.

Before people began to write, they drew pictures. Some of the earliest records of civilization are found in pictures on the walls of cave dwellings. Prehistoric images revealed the lifestyles and cultures of ancient peoples. As written language developed, people used words to evoke images and to communicate to those with whom they could not speak. Yet images remain a central part of our thinking process. Whether performing the most fundamental functions of recall or the most complex processes of imagining and creating, we form pictures in the mind. Drawings and photographs make powerful teaching tools that help students overcome language and literacy barriers.

These collections serve as resources and catalysts to stimulate active and critical thinking about historical events and their impact on the lives of families and individuals. These images will help students see history with a human face and, subsequently, to relate to the experiences of diverse groups in specific periods.

The suggested activities in this publication are designed to facilitate the broadest possible educational use of the visual materials. Activities start with basic learning skills, such as identification, classification and sequencing, and move on to higher-level reasoning and interpretation skills. This gives kindergarten through grade twelve teachers flexibility in selecting those activities that motivate and interest their students while building on and extending the knowledge imparted by the Americans All® program. The general activities suggested are for use with the entire Americans All® Photograph and Poster Collections; the specific activities recommended are in conjunction with photographs from the sections on the Statue of Liberty, Ellis Island, Angel Island, Native Americans, Asian Americans, Mexican Americans, European Americans, African Americans and Puerto Rican Americans and the poster collection.

The construction and renovation of the Statue of Liberty and the peak period of European immigration through Ellis Island are the launching points for this visual representation of the history of the diverse groups that peopled the United States. As the Americans All® logo reflects, education is the key to the realization of the liberty symbolized by the Statue and sought by the immigrants. The Americans All® logo emphasizes the books the figure is holding. This image depicts the ultimate purpose of the Americans All® program, which is to increase the potential for success in education and life for all students, particularly those who, statistically speaking, now face the greatest risk of academic failure.

It is important to the success and overall impact of Americans All® that these photographs and posters, representing a historical view of all groups, be displayed in the classroom and that students be encouraged to enhance this historical display with contemporary pictures showing diversity in the United States. These photographs and posters are also used in the five grade-specific Americans All® teacher's guides.

General Activity Suggestions

Pre-Viewing Activities for the Photograph Collection

1. Invite the students to think about the saying, "A picture is worth a thousand words." Ask the students whether they agree or disagree with this saying and have them explain why.

Have the students then look through their textbooks to find a photograph they feel demonstrates this saying.

2. Have the students list all the words they know that describe how it might feel to leave home permanently and arrive in an unfamiliar community, school, state or country.

Ask the students to also think of positive feelings that a person moving to a new area might feel. Discuss the full range of emotions felt by immigrants/migrants.

Invite the students to offer examples from their own experiences of moving to a new place.

3. Discuss how families often keep a family photograph album. Ask the students to consider these questions.

- Why do people keep photo albums?
- What can we learn about people from photographs?
- How are photographs like windows into the past?

Have the students list specific facts about the past that photographs can reveal—how people dress and wear their hair, what kind of work they do, etc.

4. Make a list on a chalkboard or flip chart of the students' favorite foods. Identify the foods' national origins. Then have the students consider these questions.

- How did each of these foods become part of the American diet?
- What do these foods tell us about American culture?

5. Have the students look up the dictionary definitions of immigrant, migrant, alien, citizen and refugee.

Ask the students to then give the definitions for each term in their own words.

6. Conduct a classroom poll to determine the place of birth for each student. Tally the results to see how many different states and countries are represented. Locate these places on a map.

7. Have the students brainstorm on the motives for individuals, families or communities to move.

Encourage the students to consider such motives as political upheavals, natural disasters, religious intolerance, overpopulation, economic need and forced migration.

Have the students read the Americans All® background essays and discuss the motives for moving described. Ask the students to give some contemporary examples of mass migration. Have them compare the reasons for these movements with the motives the students gave during their brainstorming session and the motives described in the background essays.

8. Ask the students to comment on this statement from *American Immigration: The Continuing Tradition*, "Mass migration is not just history, but a current event."

Have the students collect newspaper and magazine articles and excerpts from *The Peopling of America: A Timeline of Events That Helped Shape Our Nation* that support this statement.

Viewing Activities for the Poster Collection

1. Show the class any one poster from the Americans All® Poster Collection. Distribute the photos of those images shown on the poster randomly to the students. As you point to each image on the poster, ask the student who has the matching photo to hold it up for the class and, using the information printed on the back of the photo, say something about the picture.

2. Display the Ellis Island and Angel Island posters 540 and 541. Ask the students to point out examples on each of the posters of the following:

- people arriving;
- people waiting;
- people being inspected;
- buildings;
- luggage; and
- symbols, such as monuments, poems and statues.

3. Using the Americans All® Peopling of America posters 511 and 538, have the students determine the following:

- those people who were the first arrivals;
- those who are the more recent arrivals;
- those who crossed oceans to reach the United States; and
- those who came by land.

Using the information printed on the back of each poster, have the students find the country of origin for as many of the immigrants as they can. Ask the students which groups of people they would include in a poster if they were making a photo poster showing today's immigrants.

Viewing Activities for the Photograph Collection

1. Show a selection of photos without comment. Ask the class to jot down the feelings or impressions the images elicit. Have the students discuss their reactions.

2. Have the students select a series of photos from a specific ethnic and/or cultural group, put them in a sequence and compose a story about their series.

3. Give each student or small group of students a photo. With this photo they may:

- create a photo caption;
- describe the image in prose or poetry; or
- write a vocabulary list to accompany the photo.

4. Ask each student to choose an article of clothing from the photos they have seen and replicate it by drawing, sewing or cutting it out of paper.

5. Have the students role-play immigrants discussing their decisions to come to America. Ask them to think about these questions.

- Where did they come from?
- Was this decision voluntary or forced?
- Why did they choose America?
- What were their experiences on the voyage?
- What do they plan to do in America?
- What are their expectations for the future?

6. Ask each student to pretend to be one of the people in the photos. Have him or her make an identification card that includes such information as name, age, height, weight, race, nationality and reason for immigrating.

7. Let each student assume the identity of an immigrant depicted in the photos. Have the students compose a letter to friends or family in the homeland describing their experiences in coming to America, what happened when they first arrived, the work they are looking for and their dreams for the future.

8. Use photos 167, 289 and 364 depicting brides who have come to meet their American husbands. Ask the class what the major difference is between the Japanese "picture" brides and the Filipino and French war brides? What other events have resulted in women entering the country as brides of American citizens? What adjustments might these brides face? In what other ways is the immigration experience different for women than for men? Continue with a class discussion.

9. Invite any immigrant students to tell the class about their first impressions of the United States—the day they arrived, the first day they went to school, what they remember most about their country, one traditional holiday their family celebrates and/or a traditional meal the family enjoys.

10. Have the class create a mural depicting the immigrant journey to America. It can portray individual immigrants or groups.

11. Divide the students into small groups. Have each group create a slide-music program incorporating images from the Americans All® Photograph Collection, selections from the Americans All® Music CD and contemporary music selections. The program should include a script that tells about the immigrant experience.

12. Have the students place colored pins on a world map showing the countries of origin for the immigrants depicted in the Americans All® Photograph Collection.

Look up the numbers of immigrants to the United States from each of these countries in *American Immigration: The Continuing Tradition*.

Identify the peak year of immigration for each nationality. Create a graph or chart to illustrate these findings.

13. Have the students create a photographic poster from the albums of their families or friends who are newly arrived or whose ancestors were immigrants. Have them use sketches if they do not have photos. Display the poster in the classroom.

14. Have small groups of students prepare a short television program using the photos to teach people today about the immigrant experience in the United States. Include non-English words and phrases, where appropriate, in telling this story.

15. Discuss the meaning of the words migration and immigration.

Using the Americans All® background essays, resource texts and timeline publication, have the students research examples of migration, such as the Cherokees' Trail of

Tears or the exodus of Oklahoma migrants (Okies) during the Great Depression. Compare these experiences with those of Puerto Ricans after 1898 and Filipinos from 1906 to 1934. Assign an oral or a written report.

16. Select one of the immigrant groups depicted in the pictures and find out when, why and how most of this national group came to the United States.

Using *American Immigration: The Continuing Tradition*, find out what the national immigration policy was when this group sought admission. Compare that policy with the policy today.

17. Have the students consider periods in American history when immigrants were welcomed and periods when they were not welcomed. Discuss the reasons immigration policy has changed over the years.

Using data in *American Immigration: The Continuing Tradition*, make a timeline graph showing this fluctuation. Identify major events in American or world history that help explain the changes.

18. Review the photos to determine those aspects of traditional culture that immigrants retained in their new country and those aspects that immigrants abandoned. Use photos 135, 224, 273 and 329 as examples.

Develop a hypothesis about cultural assimilation. Test the hypothesis by studying a representative community of recent newcomers to the United States.

19. Divide the class into six cooperative learning teams. Assign each team one of the ethnic and/or cultural groups emphasized in the Americans All® program. Have each group use written and visual materials to produce a wall chart "summary sheet" that records the group's identity, total population number as of 1980, percent of total American population, peak years of entry, native languages (country of origin) and major population centers. Display all of the charts and hold a class discussion to compare and contrast the findings.

20. Using photos 114, 115, 116, 183, 188, 189, 236, 267, 320, 321, 360, 361, 388, 399R, 404 and 440, have the students role-play a meeting of the children in the photos. Then discuss these topics:

- where they came from;
- why they came;
- how they felt about immigrating; and
- the hardest thing about adapting to their new life in the United States.

21. Have the students select photos to create a classroom display showing the variety of children who have immigrated. Students may include a map of the world and use strings to connect each photo to the country from which the child or children came.

22. Ask the students to find photos 65, 220, 263, 279, 290, 322B, 358, 395 and 446. Have them discuss how these photos illustrate the fact that a hard life with hard work was a common experience for immigrants and migrants.

23. Ask the students to find photos that illustrate the types of work immigrants pursued in America. Have the students then place the photos in the following categories:

- business (e.g., 65, 267, 268, 276, 282, 290, 321 and 330);
- military (e.g., 281, 287, 401B and 450); and
- farming and ranching (e.g., 266, 275, 279, 291, 322T, 326, 327, 361 and 407).

24. Let the students use the Ellis Island and Angel Island photos to show the similarities of the immigration process at both stations. Examples: medical exams, 50, 51B, 165 and 181; waiting in lines, 44, 47, 49, 56, 166, 167 and 181; dining rooms, 57, 58, 176 and 177; and transportation, 43, 46, 62B, 164, 166 and 192.

Have the class arrange these photos by category and discuss them.

25. Using photo 274 as an example, have the students arrange, in chronological order, the following photos of families: 105, 236, 262, 265, 274, 285, 323, 325, 358, 361 and 442. Discuss what the students observe about the size of the families and style of dress in each photo. Then ask them to consider the advantages or disadvantages of immigrating alone and with a family.

26. Display photos 7 and 196. Ask the students what these symbols represent. Read the inscription on the back of the photo of the Angel Island monument and Emma Lazarus's poem, "The New Colossus," on page 6. Have the students compare and contrast the sentiments expressed in these two writings about the American immigration experience. Ask the students to find other photos that are symbolic of the immigration experience, for example, 1, 74, 197 and 286.

27. Have the students select Native American and African American photos to illustrate:

- migration (e.g., 224, 386, 410 and 417);
- education (e.g., 232, 233, 394 and 403);
- achievement (e.g., 226, 237, 238, 391, 397, 398 and 405); and
- resistance (e.g., 225, 229, 385R, 391 and 392).

Using the photos as references, have the students discuss the influence of slavery and American military policy on the historical experience of Native Americans and African Americans.

28. Assign to six students these photos: 3L, 190, 229, 316, 391 and 454. Tell each student to study the assigned photo as preparation for role-playing a "meeting of the minds." Have a student chair open the meeting by reading Emma Lazarus's poem, "The New Colossus," on page 6. Then the chair should ask each panelist these questions.

- Do you agree or disagree with the sentiments in this poem? Explain.
- If you were writing a poem from the perspective of your people, what attitudes and images would you use?
- How do you think Emma Lazarus would describe the immigration experience today?
- When you think of your life, what is one accomplishment you feel proud of?
- What was an obstacle you faced?
- What would the United States lack if your people were not part of the nation's culture?

29. Have the students celebrate the achievements of women by selecting pictures and displaying them in a Women's Hall of Fame. Suggested photos are 191, 237, 238, 261, 280, 293, 330, 331, 390, 391 and 454.

The Statue of Liberty Photographs

Pre-Viewing Activities

1. Display the Americans All® Statue of Liberty poster 542. Read aloud the excerpt from Emma Lazarus's poem, "The New Colossus," that appears on the poster. Who is the "I" in the poem? Have the students put this poem in their own words.

Identify Frédéric Auguste Bartholdi. Point out the stages in building the statue. Have the students discuss what the pictures show.

2. Have the students look around the classroom to identify symbols that represent their state or the United States—e.g., flags, state seal, portraits of presidents, etc. Ask the class what a symbol is and why these are American symbols.

3. Have the students discuss these questions.

- What is the Statue of Liberty?
- What does it stand for?
- What other symbols represent the United States?
- Why do people create symbols?

Viewing Activities

1. Use photos of the Statue of Liberty as models for the students to design and make a seven-pointed crown or a flaming torch.

2. Using magazines or newspapers as sources, have the students create a collage of symbols that welcome newcomers.

3. Ask the students to describe orally or in writing the American symbol that means the most to them.

4. Have the class discuss these questions.

- What country gave the Statue of Liberty to the American people?
- Why would the French want to give a gift to the Americans on the centennial of our independence?
- Did France help the 13 colonies in the war for independence?

5. Have the students pretend they are European immigrants arriving in New York harbor after weeks at sea. Ask them to describe their feelings as they see the Statue of Liberty for the first time. After several students have had a turn, conduct a general discussion of the variety of feelings expressed.

6. Have the students research the official symbols of counties, states or countries. They can call or write to government public relations offices or chambers of commerce to gather material. With this information, the class can create a large poster, collage or mural.

7. Have the students use the slides to create an audio-visual presentation that could be used to raise funds to maintain the Statue of Liberty. They can use selections from the Americans All® Music CD or contemporary music selections to accompany the script. Their presentations must include convincing reasons people should contribute to this effort. Have the audience determine the effectiveness of the presentations.

8. Ask the students to pretend to be reporters assigned to cover the building of the Statue of Liberty. In teams or individually, they should choose photos as illustrations and write a column describing a day on the construction site.

Have them trade and read the columns. Discuss how easy or difficult it is to describe the work so readers understand what is happening and how the illustrations help.

9. Have the students read and memorize Emma Lazarus's poem "The New Colossus." Tell them that this poem was so popular it motivated people to donate money to build the pedestal the Statue of Liberty stands on. Have the students look up information on "the brazen giant," the Colossus of Rhodes. Explain that the "twin cities" referred to in the poem are Hoboken, New Jersey, and New York City, New York.

Have the students analyze the poetic imagery Emma Lazarus used. Ask them to consider these questions.

- How do the words she chose express attitudes toward Europe and the United States and motives for immigration?
- How do her words depict immigrants?

10. Challenge the students to draw or construct a new Statue of Liberty for today. Ask them to consider these questions.

- What symbols would they use?
- Where would they locate the new Statue of Liberty? Why?
- Why did students in China create a sister to the Statue of Liberty in 1989?

11. The designer, Frédéric Auguste Bartholdi, originally called the Statue of Liberty "Liberty Enlightening the World." In "The New Colossus," Emma Lazarus called it "Mother of Exiles." Poll the class on which title better captures the symbolism of the Statue of Liberty. If the students cannot agree on one of the titles, invite suggestions for a new title.

12. Have the students use the Americans All® background essays or resource texts to find out about these topics: Frédéric Auguste Bartholdi, Emma Lazarus, Joseph Pulitzer and the Colossus of Rhodes. Hold a class discussion about what they learned.

The New Colossus

by Emma Lazarus

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

Script for the Statue of Liberty Photographs

1. Statue of Liberty, 1988	The Statue of Liberty, a worldwide symbol of American democracy, has stood on Liberty Island in New York harbor since 1886.
2. Frédéric Auguste Bartholdi and Edouard de Laboulaye	The story of the Statue of Liberty began in 1865 when a French politician, Edouard de Laboulaye (right), got the idea to present the American people with a unique gift in honor of the centennial celebration of the Declaration of Independence. The French-American Union Committee that Laboulaye organized selected sculptor Frédéric Auguste Bartholdi (left) to create a colossal statue titled "Liberty Enlightening the World."
3. Bartholdi's conception for a lighthouse for Egypt and sketch showing a proposed pedestal design	Bartholdi already had designed a statue intended to be built at the Suez Canal (left). This project was never constructed, but Bartholdi applied his ideas to the statue commissioned by the French-American Union Committee in 1871. Bartholdi proposed a statue of monumental size, at least 150 feet tall (right). The sculptor traveled widely in the United States to locate a site where his proposed statue would dominate the landscape. He chose a tiny island in New York harbor.
4. Gustave Eiffel and Joseph Pulitzer	The construction of such a large statue challenged nineteenth-century technology. Gustave Eiffel (left), French engineer and later builder of Paris's Eiffel Tower, accepted Bartholdi's request for assistance. Eiffel proposed an interior structure design, known today as the curtain style of architecture. Joseph Pulitzer (right), an immigrant to the United States and the publisher of several major newspapers, joined the campaign to raise money for the pedestal project in 1883. As part of the agreement, the French-American Union Committee had decided that the money to build the Statue of Liberty would be raised in France but Americans would be asked to fund the pedestal.
5. Interior of Bartholdi's studio during construction	Bartholdi and a large team of assistants set to work in his Paris studio. Meanwhile the French-American Union Committee raised money from the French public to support the work. Money was raised quickly, some of it from schoolchildren.

6. Construction showing curtain-style architecture	By 1876 the Statue of Liberty was taking form. Using Eiffel's curtain style of construction, the structure had a strong interior truss that supported the exterior layers of the sculpture.
7. Arm and torch on display at the Centennial Exhibition	Sections of the sculpture were put on display in the United States at such events as the Philadelphia Centennial Exhibition. It was hoped that these displays would encourage Americans to contribute money to build a pedestal for the Statue of Liberty .
8. Celebrating the unveiling of the Statue	In October 1886, President Grover Cleveland presided as Bartholdi unveiled "Liberty Enlightening the World." The harbor was crowded with boats and a salute from naval vessels cradled the Statue of Liberty in a cloud of smoke.
9. Statue of Liberty as seen from Ellis Island	Not all Americans favored the project. Many saw it as a gift from France to New York, not the *entire* nation. Increasingly in the 1880s, immigrants arriving at Ellis Island viewed the Statue of Liberty as a symbol of welcome, a sign that America was a land of refuge from those undesirable conditions they had chosen to leave behind in their homelands.
10. Close-up of torch, crown and tablet	To the sculptor who created it, the Statue of Liberty embodied many symbols. The seven rays of the crown symbolized the seven seas, the torch symbolized a beacon of enlightenment and the tablet represented the Declaration of Independence.
11. Emma Lazarus	In 1883 the poet Emma Lazarus offered a new interpretation of the Statue of Liberty in her poem "The New Colossus." To her, the Statue of Liberty was the "Mother of Exiles." "Give me your tired, your poor, your huddled masses yearning to breathe free," she wrote. Engraved on a plaque inside the pedestal in 1903, Lazarus's poem gave a new meaning to the Statue of Liberty.
12. Statue of Liberty, 1983	During the period of a century, weather, pollution and time took their toll on the Statue of Liberty. In 1980 a new French-American Committee was organized to restore the monument, which had suffered severe structural damage inside and out.
13. Construction scaffolding, 1984	Scaffolding encased the Statue of Liberty during restoration. A century of wear caused by weather and pollution plus serious flaws in the original construction made restoration a major undertaking. For example, the arm and torch were not attached at the right points, and the head stood at the wrong angle on the body. These flaws badly stressed the entire structure. The torch, found to be beyond repair, was replaced by a new one constructed to the original design but watertight. A ventilation and air-conditioning system was installed in the interior to maintain air quality and temperature control. These improvements were meant to protect the Statue of Liberty in the future. The island's location also complicated the restoration effort. Workers, material and equipment had to be brought by boat to Liberty Island. Similarly, tons of debris had to be carted off the island.
14. Statue of Liberty at night	The Statue of Liberty as seen at night. Strengthened to face the future, the Statue of Liberty remains an evocative work of art and a tribute to the history of immigration in the United States.

Information on the Photographs

1. Front view of the restored Statue of Liberty. The Statue, located on Liberty Island in New York harbor, has stood since 1886 as a symbol of American democracy.
2. (left) Frédéric Auguste Bartholdi, the sculptor chosen by the French-American Union Committee to design "Liberty Enlightening the World." Bartholdi envisioned a statue of colossal proportions. (right) Edouard de Laboulaye, French politician and historian, initiated the idea that resulted in the Statue of Liberty. Laboulaye wanted to present the United States with a gift celebrating the centennial of the Declaration of Independence. Also, he hoped that his gesture of goodwill would remind French citizens of their dedication to the republican ideal of liberty.

3. (left) Bartholdi's design for a statue intended for the Suez Canal. That statue was never built, but the sculptor used his idea in creating the Statue commissioned by the French-American Union Committee for the United States. Statues of such monumental scale were fashionable in his day. (right) A Bartholdi sketch showing the proposed design of the Statue and the pedestal. Approximately 305 feet tall, the monument was designed to tower over its surroundings. In 1871 Bartholdi traveled widely in the United States to locate a site for his work. He decided on a small island in New York harbor.
4. (left) Gustave Eiffel, French engineer and builder of Paris's Eiffel Tower. The Statue's monumental size required an engineer's know-how to construct it. Eiffel considered the project to be a challenge to engineering technology. He proposed an interior structure design known today as the curtain style of architecture. (right) Joseph Pulitzer, an immigrant and the publisher of several newspapers, used his publications to gain financial support for the Statue project. As part of the agreement, the French-American Union Committee had decided that money for the Statue would be raised by the French; money for the pedestal by Americans.
5. Interior shot of Bartholdi's studio in 1876 showing the large crew of workers needed to carry out the many phases involved in production of the Statue. The French-American Union Committee appealed to the French for money to support the project. Money was raised quickly in France, some of it from schoolchildren.
6. The curtain-style architecture is visible in this photo. A strong interior truss structure acts as a supporting skeleton for the skin of the sculpture. Much in advance of its time, the technique continues to be used today in building skyscrapers.
7. The arm and torch of the Statue on display at the Philadelphia Centennial Exhibition, 1876. The giant forearm and torch dwarf the people and buildings around it. It was hoped such displays would encourage the American people to contribute money to the project.
8. Paddlewheel boats flank the completed Statue on October 28, 1886. A military and naval salute announced the arrival of President Grover Cleveland, who presided over the unveiling of Bartholdi's "Liberty Enlightening the World." Some Americans saw the Statue as France's gift to New York, not to the entire nation.
9. The Statue of Liberty as immigrants on Ellis Island would have viewed her. Over the years, the Statue grew to symbolize hope and freedom to people emigrating to America from across the Atlantic.
10. Close-up view. The seven rays on Liberty's crown symbolize the seven seas; its torch symbolizes a beacon of enlightenment. The tablet represents the Declaration of Independence.
11. Emma Lazarus, author of the poem "The New Colossus," written in 1883 to inspire public support for the statue. Lazarus called the Statue the "Mother of Exiles." In 1903 the poem was engraved on a plaque inside the pedestal. Lazarus's words, "Give me your tired, your poor, your huddled masses yearning to breathe free," came to symbolize the meaning of the Statue of Liberty.
12. Contemporary view of Liberty Island from Ellis Island showing the 11-pointed star base, the pedestal and the 150-foot-high Statue. In 1980 a joint French-American committee organized to restore the monument, which was suffering inside and out from severe structural deterioration.
13. Scaffolding encases the Statue during restoration. A century of wear caused by weather and pollution plus serious flaws in the original construction made restoration a major undertaking. For example, the arm and torch were not attached at the right points and the head stood at the wrong angle on the body. The torch, found to be beyond repair, was replaced by a new one constructed to the original design, but watertight. A ventilation and air-conditioning system was installed in the interior to maintain air quality and temperature control. These improvements were meant to protect the Statue in the future. The island's location complicated the restoration effort. Workers and materials had to be brought by boat to Liberty Island. Similarly, tons of debris had to be carried off the island.
14. Statue of Liberty as seen at night. Strengthened to face the future, the Statue of Liberty remains an evocative work of art and a tribute to the history of immigration in the United States.

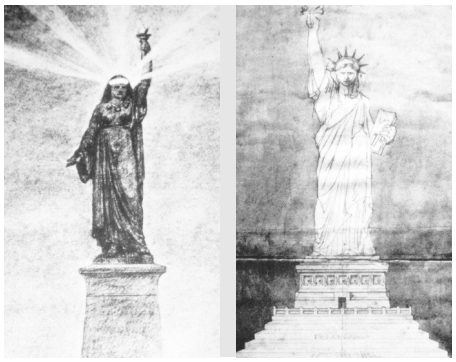
1

Statue of Liberty today

2

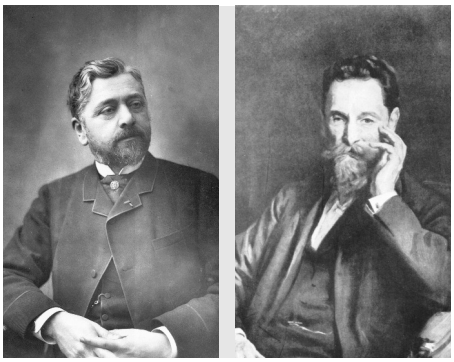
F. A. Bartholdi and E. de Laboulaye

3



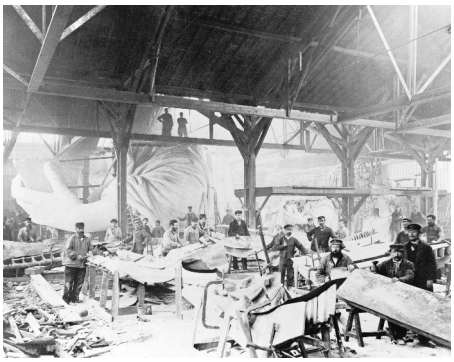
Early statue and pedestal designs

4



Gustave Eiffel and Joseph Pulitzer

5



Interior of Bartholdi's studio

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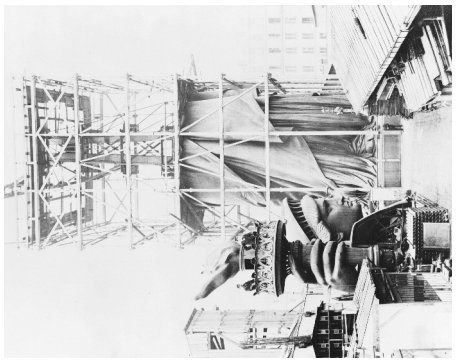
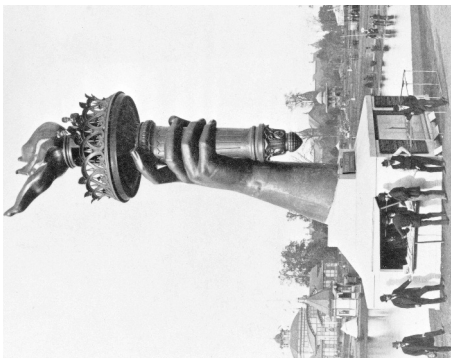


Curtain-style architecture

7



Arm and torch on display

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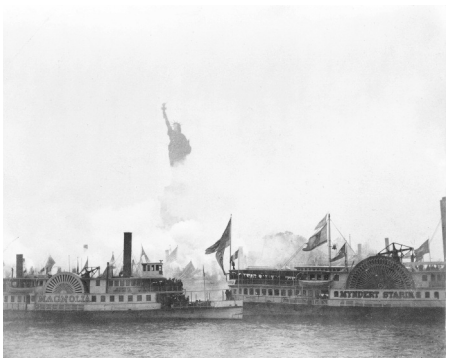


Celebrating the unveiling of the Statue

9

Statue as seen from Ellis Island

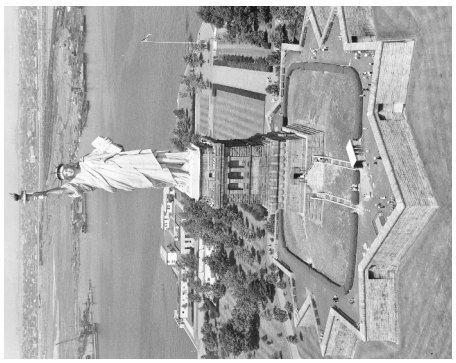
10

Close-up of torch, crown and tablet

11

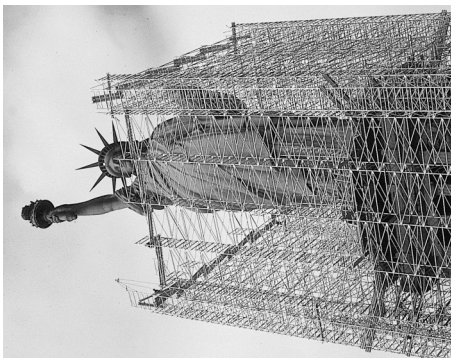
Emma Lazarus

12



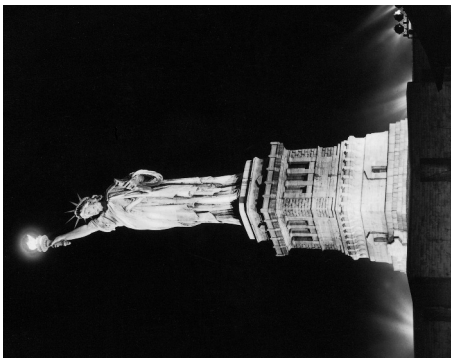
Statue of Liberty, 1983

13



Scaffolding around the Statue, 1984

14



Statue of Liberty at night

The Ellis Island Photographs

Pre-Viewing Activities

1. Display the Americans All® "Ellis Island" poster 540. Have the students point out scenes of Ellis Island. Ask the students these questions.

- What clues indicate it is an island?
- Why do they think an island was chosen as the site of an immigration station?

Have the students read the Ellis Island plaque inscription. Ask how many people entered in 1907. Identify the "towered building" referred to in the inscription. Have the students explain what people are doing in each of the pictures.

Have the students describe what types of bags people used to carry their belongings.

2. Look at a world map. Have the students locate Europe and identify the countries there. Ask the students these questions.

- What ocean did European immigrants cross to reach the United States?
- What cities in Europe and the United States would be likely points of embarkation and debarkation?
- Where is New York City located on the map?

3. Ask the students to look at the Americans All® Ellis Island poster and imagine what the immigration process might have been like. Ask the students these questions.

- Where do they think people ate, slept and bathed?
- What steps do they think were involved in the admission process?

Viewing Activities

1. As the students look at the photos, have them list words they think describe the immigrants' emotions. Discuss students' choices and build a collective list.

2. Have the students put the photos in any order that tells a dramatic story and create captions for each photo. They can use selections from the Americans All® Music CD or contemporary music selections to accompany a presentation of their story.

3. Ask the students these questions.

- How did their ideas before they saw the pictures compare with what they saw?
- What were the major steps in the process?
- Which part of the process might have been hardest for the immigrants?
- Which part was the best?

4. Ask the students to group and label photos in this sequence of events: arrival, inspection, leaving the island, settling in their new neighborhoods.

5. Have the students set up an immigration station in the classroom. Discuss what the sections would be and what would happen in each section. Students can make and wear identification tags with appropriate information on the roles they will play: inspectors, doctors, hospital ward immigrants, kitchen workers, baggage carriers, money exchangers, ferry captains, immigrants from different countries, etc.

6. Divide the class into two groups. Have the students in one group pretend they are immigrants on Ellis Island. Have each of these students write a letter home describing the experience at the immigration station. Collect their letters in a classroom mailbox or mailbag. Distribute these to the other group. Have each of these students read a letter and write a response.

Have the students read some of the letters aloud in class.

7. Have the students read the Americans All® background essay on Ellis Island. Ask small groups of students to prepare photo presentations to teach classmates about the immigration process on Ellis Island.

As each group presents its program, have classmates evaluate it. They should decide which presentation was most effective in teaching the audience and why.

8. Using photo 57 of the immigration station snack bar, have the students determine some of the nationalities entering through Ellis Island. What foods were sold and what did they cost? Ask the students these questions.

- If Ellis Island functioned as an immigration station today and they were hired to print signs, what languages would they use?
- What foods would they sell? Why?

Have the students make signs to demonstrate their points.

9. Have the students design a fundraising brochure for a commission that is working to restore Ellis Island. Ask them to select the photos most likely to make their point and write a text. They may include a jingle or a motto to sell their idea.

10. Hold a group discussion around this issue: Since people had been coming to America for centuries, why do the students think the federal government built the Ellis Island station in 1890? Use *American Immigration: The Continuing Tradition* and/or *The Peopling of America: A Timeline of Events That Helped Shape Our Nation* to help answer this question.

11. Have the students identify on a map the countries of origin of European immigrant groups from 1892 to 1924. Students can also create a map that shows the countries of origin of immigrants in the 1980s. Compare the findings. Use Tables 8 and 9 in *American Immigration: The Continuing Tradition* (pages 24 and 25) as sources.

12. Using the appendix (page 57) in *American Immigration: The Continuing Tradition,* have the students determine these data for the period 1821 to 1830: largest European immigrant group, smallest group, total immigrant number for all European countries in this period and number of immigrants from Norway, Sweden, Poland, Italy and the United Kingdom.

Compare these data to those for the 1891 to 1900 period (page 58). Summarize the findings.

13. Have the students use the Americans All® resource texts to research these topics: the Immigration Act of 1924, current immigration policies, the "Red Scare" and the restoration of the Ellis Island Immigration Station. Have them prepare brief oral or written reports.

Script for the Ellis Island Photographs

39. Aerial view of Ellis Island	Ellis Island was once a three-acre mud flat. This little island in New York harbor saw many uses. Native Americans, Dutch, English and then colonial Americans fished and hunted there. About the time of the American Revolution, a shopkeeper named Samuel Ellis owned the island. In 1890 the federal government, which had been using the land for military purposes since 1794, chose the island as the site for an immigration station. This first station, built of wood, was completed in 1892 and burned to the ground in 1897.
40. New building opened in 1900	The second immigration station on Ellis Island was built of brick and stone for the large sum of $1.5 million. Ellis Island was enlarged by landfill that was taken from subway tunnels being dug by immigrant laborers in New York City and by ballast taken from ships that brought immigrants to the United States. The new immigration station opened its doors December 17, 1900.
41. Map showing major nations in peak wave	Between 1898 and 1924, people came to the United States in great numbers, particularly from the areas shown on this map. Up to 5,000 immigrants per day arrived on Ellis Island.
42. One of the steamships that brought immigrants to the United States and passengers in steerage	(top) Having decided to emigrate, people boarded transatlantic steamships. As of 1900, it took such a ship from 10 to 15 days to make the crossing. (bottom) Immigrants with third-class tickets traveled in steerage, the bottom of the ship where the steering mechanism was located. Conditions in steerage tested immigrant endurance. It was dark and crowded, the air was stale and there was no space to move about. People got seasick, and diseases spread easily.
43. Steerage passengers on deck	Steerage passengers were glad for the chance to come on deck where they could breathe fresh air and escape the terrible atmosphere of life below deck.
44. On the dock—early twentieth century	In New York, immigrants, such as this group of Slavic women, disembarked from the ship and waited to board the ferries that would take them to Ellis Island.

45. Ferries in New York harbor —early twentieth century

During the busiest years of immigration, ferries crisscrossed the harbor picking up and delivering their passengers. In addition to the ferries that took immigrants to Ellis Island, there were many others that carried them to Hoboken and Jersey City in New Jersey and Battery Park in Manhattan, New York City, New York.

46. Italian family on ferry

This family of Italian immigrants is going to Ellis Island. Sometimes so many immigrants were ready to be transferred that they had to wait for several days before the little ferry boat could take them to Ellis Island.

47. Immigrants in line

The immigration process often seemed to be one of hurry up and wait. On average it took four hours for an immigrant whose case presented no problems to complete the process. Ninety-eight percent of the immigrants who came through Ellis Island entered the country successfully.

48. Inspector tags German family

Each immigrant was tagged as a first step in the process. The tag was marked with the immigrant's name and country of origin. Such information came from the ship's manifest, a list of all its passengers.

49. Men from a Hamburg ship climbing stairs (c. 1911)

Once tagged, immigrants were sent up the steep stairs that led to the Registry Room on the second floor. As they went, inspectors watched to detect obvious physical disabilities, such as a limp, a cough or shortness of breath. People showing such symptoms would get closer attention in their medical exams.

50. Health inspection—trachoma

The inspectors examined eyes looking for signs of trachoma, a then-incurable and contagious disease that could cause blindness. Immigrants who had the disease could be sent back to Europe.

51. Man marked with "K" and a man marked with "X"

(top) This man's coat is marked with the letter "K," which meant that he had a contagious disease. Other letters used were "L" for lameness, "H" for heart trouble and "X" for suspected mental defects. (bottom) Although 80 percent made it through the first day and another 18 percent made it in the next few weeks, about 2 percent were denied admission. The "X" on this man indicates that he was considered undesirable due to possible mental problems.

52. Contagious ward

Immigrants with curable medical problems were sent to a medical ward for treatment. Immigration inspectors did not want people with communicable diseases to enter the country. Once recovered, patients in the hospital ward could be reconsidered for admission.

53. Registry Room with bars—before 1911

The great Registry Room at Ellis Island was a cavernous room always resounding with the sounds of conversation in a multitude of languages and dialects. Here immigrants waited on long benches while inspectors called them in turn for the medical, legal and mental examinations required of each person seeking admission to the country.

54. Legal examination

At the legal examination, officers asked questions, usually through an interpreter, to determine whether the immigrant had a record of criminal activity, political anarchism or moral unfitness. Evidence of such behavior was reason to deny admission.

55. Board of Special Inquiry

Immigrants who gave unsatisfactory answers faced further questions from a Board of Special Inquiry. For example, immigration inspectors did not look favorably on women who entered the country alone. It was thought that unaccompanied women made easy victims. Until a male relative could be found to speak for such a woman, she could be detained on Ellis Island.

56. Money Exchange	Immigrants who successfully passed the examinations were happy to move along to the Money Exchange. Here immigrants traded their money for American currency. In 1902 the federal government introduced reforms in this process because of complaints from immigrants. They claimed that Money Exchange agents were giving immigrants cigar wrappers and play money rather than American dollars.
57. Waiting room with snack bar	While waiting, immigrants could buy food at a counter where the menu was printed in four languages.
58. Immigrants' dining room	Only 2 percent of immigrants in the peak years 1898 to 1924 were detained on Ellis Island for legal or medical reasons. The Immigration Service served them simple but nourishing meals in dining halls with long tables.
59. Lines for railroad tickets and immigrants sleeping on train	(top) Just before leaving Ellis Island, immigrants bought railroad tickets to places they had never seen, with names they found hard to pronounce. (bottom) Accommodations on the trains were not ideal but definitely better than they had been in steerage.
60. People leaving Ellis Island	Finally, after a few hours, days or weeks, the immigrants left Ellis Island for their new lives in the United States.
61. Ferry, *Miss Ellis lsland*	The Immigration Service ran the ferry *Miss Ellis Island* that made the trip between Ellis Island and Battery Park in Manhattan.
62. New York skyline and passengers boarding for New Jersey	(top) From the ferry, immigrants captured a striking view of the New York City skyline as it came closer while Ellis Island receded. (bottom) Passengers headed for Hoboken and Jersey City also took a ferry. Trains bound for cities in Pennsylvania, Ohio and destinations beyond left from these New Jersey cities.
63. New York ferry terminal	At the terminal, some immigrants would be met by waiting families and friends. From here they could also board trains to upstate New York or New England.
64. Lower East Side, New York City	Many immigrants who stayed in New York headed for the city's Lower East Side. There they found places to live and work in neighborhoods where they shared a common language and culture with people who had arrived there before them.
65. Working in New York	Immigrants found many ways to make a living. (top) Selling merchandise from street stalls, pushcarts and horse-drawn wagons was one way to establish oneself. (bottom) Taking in work in their tenement flats gave immigrant families the chance to put all members to work. Sewing pieces of garments, making paper flowers, rolling cigars, shelling nuts and hundreds of other jobs requiring patience and perseverance were means to earn a living.
66. Main Building at Ellis Island and graffiti, 1984	(top) The Ellis Island Immigration Station stands today as a lasting testimony to the craftspeople, many of them immigrants, who built it. (bottom) These walls once held the hopes and dreams of the new arrivals. Before the restoration, they bore the scars of unfeeling intruders.
67. Abandoned hat on trunk and abandoned piano	(top) Before the restoration, visitors could examine the Baggage Room where immigrants stored their belongings. A woman's hat, once the property of an immigrant, remained as evidence of Ellis Island's immigration history. (bottom) This piano, a source of entertainment for immigrants, was kept in the Recreation Hall.
68. Debris in corridor	As of 1976 the Main Building was falling down, the result of nature's work and the nation's neglect.

69. Registry Room (Main Hall), 1984	Visitors sat on benches, before the restoration, where immigrants once waited in the cavernous Registry Room. Signs of deterioration were all around.
70. Old cash register and desk with chairs	(top) This cash register stands empty. It once rang with the sound of coins. Banking was another major service conducted by the immigration station. After exchanging their currency, immigrants could head for the ferry or to the train ticket office. (bottom) Prior to the restoration, office furniture was a reminder of the large clerical staff once employed. Record-keeping alone took many clerks, typists and stenographers.
71. Main Building, 1986	A massive reconstruction and renovation effort, undertaken on Ellis Island, was completed in 1992.
72. Special Inquiry Room	The Special Inquiry Room was the last place immigrants could appeal decisions to return them to their homeland. Restored in 1990, its clean walls make it look less imposing than it did to many who argued to remain in the land of freedom.
73. Registry Room (Main Hall), 1990	After the restoration, visitors examine the room where immigrants waited.
74. Ellis Island, 1990	The restored front of the Main Building at Ellis Island stands ready to greet visitors.
75. Ribbon-cutting ceremony, 1990	After the massive reconstruction effort, Ellis Island is ready to greet the world. More than one-third of all Americans are descended from the people who came to the United States through Ellis Island.

Information on the Photographs

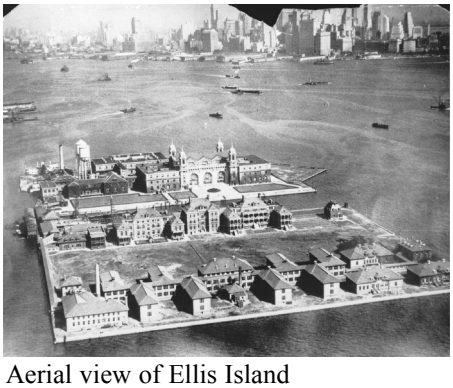
39. Ellis Island was once a three-acre mud flat. This little island in New York harbor saw many uses. Native Americans, Dutch, English and then colonial European Americans fished and hunted there. About the time of the American Revolution, a shopkeeper named Samuel Ellis owned the island. In 1890 the federal government, which began using the land for military purposes in 1794, chose the island as the site for an immigration station. This first station, built of wood, was completed in 1892 and burned to the ground in 1897.
40. The second immigration station on Ellis Island. Built of brick and stone, it went into operation December 17, 1900. Costing $1.5 million, it was designed to be fireproof. Landfill from New York City's subway tunnels and ballast from ships were used to enlarge the island. The tunnels were dug out with immigrant labor, and the ships carried immigrants to the United States.
41. Map showing major areas of origin for immigrants coming to Ellis Island between 1892 and 1924. Up to 5,000 immigrants per day moved through Ellis Island during these peak years.
42. (top) A steamship typical of those that carried European immigrants to America. Most immigrants could afford only third-class passage, called "steerage." Their tickets entitled them to the space at the bottom of the ship where the steering mechanism was located. (bottom) Passengers traveling in steerage. Crowded together with stale air, little light and no space to move, the immigrants found the voyage a test of endurance.
43. Steerage passengers gathered on the deck. Fresh air and light gave welcome relief from the wretched conditions below. By 1900 it took steamships an average of 10 to 15 days to cross the Atlantic.
44. Immigrants queue up to board the ferries that will take them from their ship's dock to the immigration station on Ellis Island. In New York City, immigrants, such as this group of Slavic women, disembarked from the ship and waited to board the ferries that would take them to Ellis Island.
45. Ferries crisscrossing New York harbor. These ferries carried immigrants to and from Ellis Island. Ferries leaving Ellis Island took immigrants to Hoboken and Jersey City, New Jersey, and Manhattan, New York City, New York.

46. This family of Italian immigrants is going to Ellis Island. Sometimes so many immigrants were ready to be transferred that they had to wait for several days before the little ferry could take them to Ellis Island.
47. Immigrants waiting in line for processing by Immigration Service officials. The immigration process was over in four hours for immigrants who passed inspection without problems. Ninety-eight percent of immigrants who came through Ellis Island entered the country successfully.
48. An inspector tags a family of German immigrants. A tag included a person's name and country of origin. Such information was available from each ship's manifest, a list of all its passengers.
49. Men mounting the steep stairs that led to the Registry Room. Officials watched immigrants to detect such obvious physical disabilities as limping, coughing or shortness of breath. These conditions alerted the inspectors to possible medical problems that could affect admission.
50. An inspector checks an immigrant's eyes for signs of trachoma, a then-incurable and contagious disease that could cause blindness. Detection of this disease was cause to deny an immigrant admission and possibly reason to send the person back to Europe. To those turned away from Ellis Island for medical or legal reasons, it became known as the "Island of Tears."
51. (top) An immigrant looks off into the distance. The "K" mark in chalk on the shoulder of his coat means an immigration health inspector has determined that this immigrant has an infectious disease. Other letters used were "L" for lameness, "H" for heart trouble and "X" for suspected mental defects. (bottom) Although 80 percent made it through the first day and another 18 percent made it in the next few weeks, about 2 percent of immigrants were denied admission. The "X" on this man indicates that he was considered undesirable.
52. A women's hospital ward on Ellis Island in the early 1920s. Immigrants with medical problems stayed in the wards until their illnesses were cured. Immigration officials did not want people with communicable diseases entering the United States.
53. The great Registry Room on the second floor. Here immigrants waited on long benches while inspectors called them in turn to medical, legal and mental examinations. The cavernous room was loud with conversations in many languages.
54. Immigrants await the legal examination. Inspectors asked questions about an immigrant's background, looking for a criminal record, political anarchism or moral unfitness. These were reasons to deny entry.
55. An immigrant woman appears before the Board of Special Inquiry. This board examined more closely those immigrants whose answers did not satisfy the legal examiner. Women arriving in the United States alone often were held until a male relative could be found. Immigration officials thought unaccompanied women might be victimized.
56. One of the final stops in the immigration process was the Money Exchange, where immigrants traded in their currency for American dollars.
57. The snack bar at Ellis Island listed its offerings in four languages. Because immigrants could spend anywhere from a day to a year on Ellis Island (most were out in a day), the immigration station maintained such services.
58. In the peak years 1892 to 1924, only 2 percent of immigrants were detained on the island for legal or medical reasons. The immigration station served them simple but nourishing meals in dining halls like this one.
59. (top) Just before leaving Ellis Island, most immigrants stopped at the Railroad Ticket Office. There they bought tickets to places they had never seen, with names they found hard to pronounce. (bottom) Immigrants sleep in their coach seats as they continue their trip from various eastern railroad stations to destinations in other regions of the United States.
60. Immigrants filing out of Ellis Island after having successfully completed the admission process.
61. The United States Immigration Service ferry *Miss Ellis Island* transported immigrants from the island to Manhattan, New York City, a 30-minute ride. Approximately one-third of the immigrants took this ferry. The other two-thirds boarded boats that took them the quarter-mile to Hoboken or Jersey City, New Jersey.
62. (top) Immigrants view the New York City skyline from the deck of a ferry. (bottom) Passengers ready themselves to board a ferry bound for New Jersey. From Hoboken and Jersey City, they could board trains that would take them to Pennsylvania, Ohio and destinations beyond.
63. A view of the New York terminal, a popular spot for immigrants to meet waiting family and friends. From there they might board trains to upstate New York or New England.
64. A street scene in the Lower East Side of New York City. Immigrants congregated in neighborhoods

where they shared a common language and culture with those who had arrived before them. These neighborhoods, where people lived and worked, offered familiar foods, goods, services and institutions.

65. Immigrants found many ways to make a living. (top) Selling merchandise from street stalls, pushcarts and horse-drawn wagons was one way to establish oneself. (bottom) Taking in work in their tenement flats gave families the chance to put all members to work. Sewing pieces of garments, making paper flowers, rolling cigars, shelling nuts and hundreds of other jobs requiring patience and perseverance were means to earn a living.
66. (top) A view of the Main Building on Ellis Island, 1984. The island celebrated its centennial in 1992. After a century of use and abuse, this brick-and-stone building still stands, a lasting testimony to the workmanship, much of it done by immigrants, that went into its construction. (bottom) A message carved into the wall. Before the renovation the buildings carried the crude markings of uncaring visitors.
67. (top) Before the restoration, visitors could examine the Baggage Room where immigrants stored their belongings. A woman's hat, once the property of an immigrant, remained as evidence of Ellis Island's immigration history. (bottom) Once a source of entertainment for immigrants, music from this piano filled the Recreation Hall. During years of peak migration, Ellis Island was always under construction with new rooms to accommodate the immigrants and the staff.
68. A scene of deterioration. The buildings suffered decay between 1924, when the federal government introduced the new visa system, and 1976, when the National Park Service was budgeted to spruce up the immigration station in preparation for the nation's bicentennial. Beginning in 1924 potential immigrants were approved for entrance into the United States through American consulates abroad.
69. Visitors view the cavernous Registry Room from benches where immigrants once sat. Peeling plaster, chipping paint and a dangling ceiling fixture are just a few signs of neglect in this room.
70. (top) The Money Exchange stands empty. This cash register once rang with the transactions of immigrants wanting to trade their currency for American money. The federal government enacted reforms in 1902 based on complaints that the exchange agents were giving immigrants cigar wrappers and play money rather than American currency. (bottom) Before the restoration, office furniture was a reminder of the Immigration Service's large staff on Ellis Island. Many clerks, stenographers, interpreters and other office personnel were needed to keep the volumes of records generated by immigrants' applications. In 1907 immigration figures peaked at 1 million.
71. Reconstruction efforts under way on the Main Building in 1986. Extensive physical restoration of the plumbing, heating, electrical and communications systems brought new life to the immigration station.
72. The Special Inquiry Room was the last place immigrants could appeal the decision to return them to their homeland. Restored in 1990, its clean walls make it less imposing than it was to many who argued to remain in the land of freedom.
73. After the restoration visitors can examine the room where immigrants waited.
74. The restored front of the Main Building at Ellis Island stands ready to greet visitors.
75. After the massive reconstruction effort, Ellis Island is ready to greet the world. More than one-third of all Americans are descended from the people who came to the United States through Ellis Island.

39

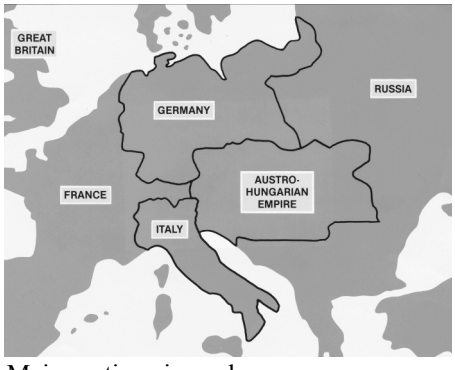


Aerial view of Ellis Island

40

New building opening in 1900

41



Major nations in peak wave

42

Steamship and steerage passengers

43

Steerage passengers on deck

44

Waiting on the dock

45

Ferries in New York harbor

46

Italian family on the ferry

47

Immigrants in line

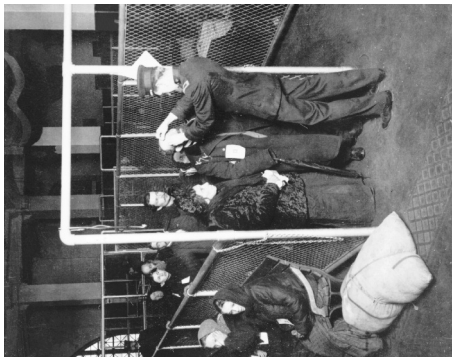
48

Inspector tags German family

49

Men climbing stairs

50



Health inspection—trachoma

51

Immigrants with medical problems

52

Contagious ward

53

Registry Room with bars before 1911

54

Legal examination

55

Special committee

56

Money Exchange

57

Waiting room with snack bar

58

Immigrants' dining room

59

Ticket lines and sleeping on train

60

People leaving Ellis Island

61

Ferry, *Miss Ellis Island*

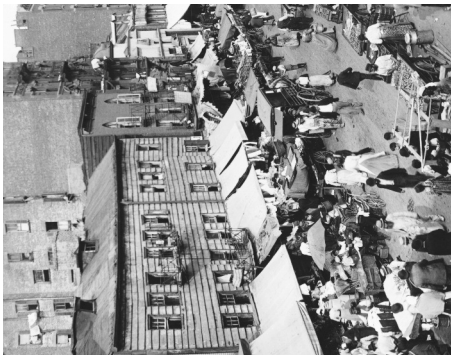
62

New York skyline and ferry boarding

63

New York ferry terminal

64

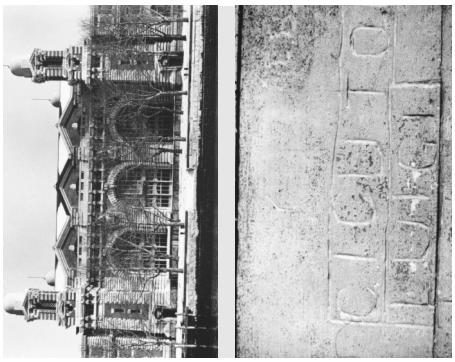


Lower East Side, New York

65

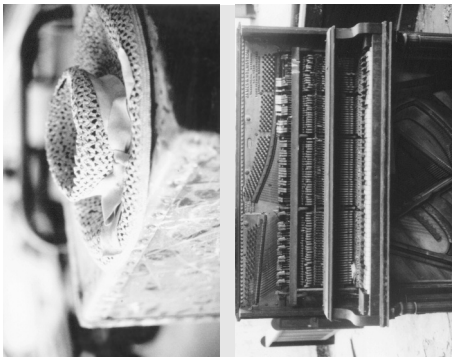
Working in New York

66



Main Building at Ellis Island, 1984

67

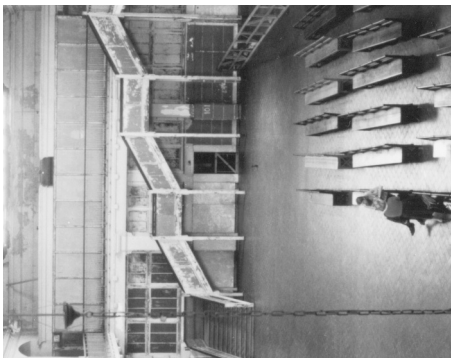


Abandoned hat and piano

68

Debris in corridor

69



Registry Room (Main Hall), 1984

70

Old cash register and desk with chairs

71

Main Building, 1986

72

Special Inquiry Room, 1990

73

Registry Room (Main Hall), 1990

74

Ellis Island, 1990

75

Ribbon-cutting ceremony, 1990

The Photograph Collections of Augustus Sherman, William Williams and Lewis W. Hine

Pre-Viewing Activities

1. Before showing these photos, have the students look in the telephone directory to locate businesses that take portraits. Use the advertisements to discover what portraits are. Ask the class these questions.

- Why do people want portraits?
- Have the students ever had their portrait taken? On what occasion?
- Have they taken portraits of others?

2. Before the class views the photos, ask the students if they keep a family photograph album. Ask the class these questions.

- Why do people keep photo albums?
- Can we learn anything about people from photographs?
- What sorts of things can we learn about the past from photographs? Have the students create a list, (e.g., how people dressed, wore their hair, played, worked, etc.)

3. Explain to the students that most of the old photos they will see were taken by Augustus F. Sherman, an immigration officer at Ellis Island from 1892 until he died in 1925. Tell them he took pictures of families and individuals, capturing on film interesting faces and clothing styles of the diverse people who were processed at the Ellis Island Immigration Station.

Viewing Activities

1. Have the students draw pictures of some of the different types of dresses, hats, suits, jewelry, uniforms, etc., they see. Ask the class these questions.

- Do the students see these kinds of clothes today?
- What clues are there that these photos were taken years ago?

2. Assign each student to pretend to be the person in one of the portraits. Have the students make identification cards that include name, age, height, weight, race, nationality, reasons for immigration and/or any other pertinent information they can guess from examining the photo.

Help them choose names that fit the nationality of the person each is pretending to be. Tell the students that immigration officials often changed the names of immigrants because they could not spell or pronounce the original name.

3. A portrait is a picture for which someone has posed. Choose one of these portraits and have an individual or a small group of the class make up a story about the person shown. Have the students answer these questions about the people in the portraits.

- Who are they?
- Where did they come from?
- Why did they come to the United States?
- Where are they going?
- What are their plans for the future?

4. Show all the photos to the students in a quick overview. Ask the students these questions.

- What did they learn about the immigrant experience based on the pictures?
- What does this saying mean, "A picture is worth a thousand words"? Do they agree or disagree? Why?

5. Choose the clothing shown in one of the photos and have the students replicate it by drawing, sewing or cutting it out of paper. The students can stage a fashion show featuring their creations.

6. Have half the class pretend to be immigration inspectors and the other half pretend to be groups of immigrants from these portraits. Tell the teams of inspectors to interview the immigrants. Have the inspectors design an official immigration interview form. What information would they need to gather? What questions would they ask? Have the immigrant groups decide who they are, where they came from, how they are connected and why they came.

7. Have the students select one photo that includes information about the country of origin and the date of entry in its caption and gather such data as:

- the total number of immigrants from that country in the decade when the immigrant entered the United States;

- a comparison between this number and the totals for the previous and following decades;
- the capital, form of government and at least one geographical feature of the immigrant's country of origin;
- one major event that occurred in the country of origin in the decade when the immigrant left;
- a food associated with that nation; and
- language(s) spoken in that nation.

Information on the Augustus Sherman Photograph Collection

Family Groups

Sherman was fond of photographing family groups and included many in his personal album. Many Europeans lived in extended families with grandparents, aunts and uncles and were able to emigrate together. Some people, for economic, health or other reasons, were forced to leave elderly family members behind.

100. Jewish family from England. Immigration from Great Britain reached its peak in 1888. Immigrants from Great Britain (England, Scotland and Wales) formed the third largest group of arrivals.
101. John D. Third and family, natives of Scotland, arriving on the S.S. *Caledonia,* September 17, 1905. They went to a friend, John Fleming, in Anniston, Alabama.
102. Mother and son wearing a ship's manifest tags. The number corresponded to the line for each person on the ship's manifest.
103. A family of Gypsies from Serbia.
104. Hungarian mother and daughters. As industry expanded and the economy of the region broke down, many once-prosperous peasants lost their land and work. It was not unusual for the residents of an entire village to emigrate together.
105. English family, arriving on the S.S. *Adriatic*, April 17, 1908.
106. Romanian shepherds.

Nonfamily Groups

It was not unusual for young men from the same village or young women in search of work to emigrate in groups. Some men undoubtedly came first to find work and to set up households for their wives and children, who would arrive later. Other young men, unable to inherit the family land because too many brothers vied for too little land, came to the United States to seek their fortunes and to buy land of their own.

Young women, lacking work opportunities in their homeland would travel together to the United States, where they would be sponsored by religious and other organizations that would provide shelter and the opportunity for employment. Young single women were not allowed to leave Ellis Island without sponsorship for fear that they had entered the country for the purpose of prostitution or that they would become prey to procurers once they stepped off the boat.

107. Three Africans. Boran people of the Galla group from southern Ethiopia and northern Kenya (latter identification not provided by Sherman).
108. Russian soldiers with rifle cartridges in their breast pockets. Russia lost a war with Japan in 1905, and many soldiers and sailors mutinied while factory workers went on strike. When the resistance failed, many Russians emigrated.
109. Two women, the one on the right being Dutch.
110. Four Moroccans.
111. Three Romanian men. More than 161,000 Romanians have immigrated to the United States since 1830.
112. Guadaloupe women (French West Indies). Arrived April 6, 1911, on the S.S. *Korona*. More than 200,000 immigrants from the West Indies came between 1892 and 1924.

Children

Sherman was a confirmed bachelor who enjoyed being with the children of his friends. Many people saw immigrant children as potential new citizens who would grow up to contribute greatly to society. Others saw them as a problem to be dealt with in terms of education and employment. Still others saw them as cheap labor to be exploited for their quickness, fearlessness and youth.

113. Northern European children.
114. Eight Russian orphans. Their mother was killed in a *pogrom*, an organized attack on Jews, October 1903.
115. Italian brothers.
116. Dutch brother and sister holding religious pamphlets.
117. Children in roof garden. The roofs of the two wings of the Main Building were only two stories high until 1911. In 1904 one of the two roof gardens was converted into a playground for detained children. It had wagons, a tricycle, a rocking horse and a swing.

Individual Portraits

Individual portraits gave Sherman the chance to focus on the one face that seemed so different from the others

and the one piece of clothing that was unusual and colorful. It appears that most of his portraits showed individuals whom he culled from groups traveling together. Not only were the details of their clothing important, but also the details of their faces, which often presented a clue as to how they felt about where they were.

118. (left) Shepherd with pipe. (right) Romanian man.
119. Unidentified man with beard.
120. (left) Swedish girl. (right) Finnish girl.
121. Greek *evzone* (soldier) wearing the traditional uniform of the palace guards.
122. Thumbu Sammy, 17, Hindoo. He arrived April 14, 1911, on the S.S. *Adriatic*.
123. Young woman from Alsace-Lorraine.
124. Greek woman.
125. (left) Ruthenian woman. Ruthenians came from Galicia in Austria-Hungary. (right) Lapp woman.
126. John Postantzis, Turkish bank guard, who arrived February 9, 1912. He probably belonged to the Greek minority in the deteriorating Turkish Ottoman Empire.
127. Sikh man.
128. (left) Peter Meyer, 57, from Denmark. Arrived April 30, 1909, on the S.S. *Mauretania*. (right) Enrico Gardi, Italian soldier. He arrived May 10, 1919, on the S.S. *Patria*. He had been awarded the Croix de Guerre by General François. He had been wounded three times. He captured three German prisoners and was known as the "Little Corporal." He was adopted by the 40th Engineers Camouflage, United States Army, and made an honorary sergeant.
129. Guadaloupe woman who arrived from the French West Indies April 6, 1911, on the S.S. *Korona*.

Miscellaneous

Sherman was interested in the seemingly endless variety of faces and clothing that passed daily through Ellis Island and in the out-of-the-ordinary immigrants who came through. The stowaways, the performers on their way to American circuses, the pugilists, the anarchists and the enormous families—all were part of the daily life of Ellis Island and therefore became subjects for Augustus Sherman.

130. Two tattooed German stowaways deported in May 1911. Stowaways were legally entitled to enter the United States if they could pass the inspections. Commissioner Williams, however, ordered most of them deported as he viewed them as likely to become public charges.

100

Jewish family from England

101

Family from Scotland

102

Mother and son

103

Gypsies from Serbia

104

Hungarian mother and daughters

105

English family

106

Romanian shepherds

107

Three Africans

108

Russian soldiers

109

Two women (one is Dutch)

110

Four Moroccans

111

Three Romanian men

112

Guadeloupe women

113

Northern European children

114

Eight Russian orphans

115

Italian brothers

116

Dutch brother and sister

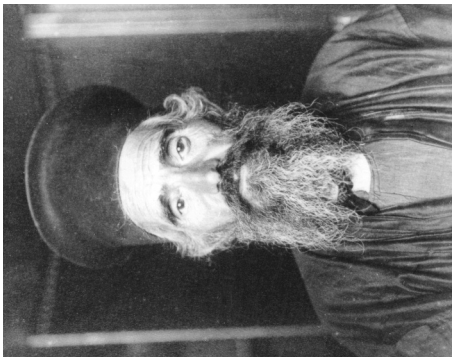
117

Children in roof garden

118

Shepherd with pipe and Romanian man

119



Unidentified man with beard

120

Swedish girl and Finnish girl

121

Greek *evzone* (soldier)

122

Thumbu Sammy

123

Young woman from Alsace-Lorraine

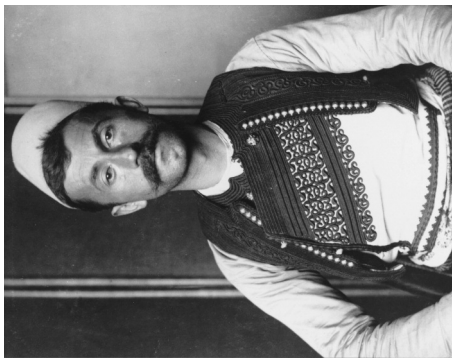
124

Greek woman

125

Ruthenian woman and Lapp woman

126



John Postantzis

127

Sikh man

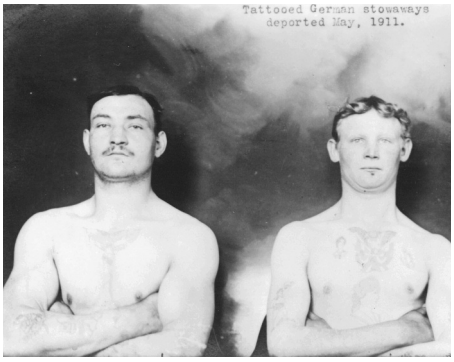
128

Peter Meyer and Enrico Gardi

129

Guadaloupe woman

130



Tattooed German stowaways

Information on the William Williams and Lewis W. Hine Photograph Collections

Although Augustus Sherman's photographs form one of the largest published collections that deal with the Ellis Island experience, other collections recorded the people and events of that era. Two of them were the William Williams and the Lewis W. Hine collections.

William Williams

William Williams was Commissioner of Immigration at Ellis Island from 1902 to 1905 and 1909 to 1913. In 1947 the New York Public Library received as a gift from his estate a collection of bound books, pamphlets, scrapbooks, manuscripts, posters and photographs. Forty-nine of those photographs have been made available to the public in the United States History, Local History and Genealogy Division of the New York Public Library in New York City.

The photographs are divided into two categories: portraits of immigrants at Ellis Island and interior and exterior views of various Ellis Island structures and surroundings. The photographs were numbered arbitrarily from 1 through 49. Edwin Levick, a commercial photographer working in New York City, took the first 32. The remaining photographs appear to have been taken by the same photographer, but they are unsigned.

Lewis W. Hine

Lewis W. Hine was one of the nation's first photojournalists. He not only captured the immigrants with his camera as they arrived at Ellis Island but also as they established new lives and careers in America.

Hine began his career as a freelance photographer for the National Child Labor Committee in 1906 and supplied many of his early photographs to a journal, *The Survey*. In 1918 he became a staff photographer for the American Red Cross in Europe to help document the devastation and need for relief work.

Although widely appreciated today, Hine's photographs did not receive acclaim when they were first published. One reason was that relatively few people saw them. Printing of photographs in journals was costly, and his work appeared in journals with relatively limited public circulation. Also, at the turn of the century, the American public had not accepted photography as a medium of good taste. To some, it was a violation of privacy.

Hine's works are now available in various collections, three of which—the New York Public Library, the Albin O. Kuhn Library & Gallery, and the Library of Congress—made prints available to the Americans All® Photograph Collection.

131. This Lithuanian immigrant carried all her possessions in a wicker basket. She arrived at Ellis Island in 1926 wearing a colorful shawl. Shawls of this type were frequently passed on from one generation to another.
132. Jewish immigrants to the United States did not come from a single country. Because sanitary and dietary practices prescribed by their religion helped protect them against some diseases, their population increased in Europe, putting at least as much pressure on them as on their neighbors. In addition, Jews were outsiders in Christian Europe, and they came under pressure to renounce their religion. The heavy exodus from Russia occurred when *pogroms*, organized attacks on Jews, broke out in the early 1900s.
133. Some immigrants passing through Ellis Island were apparently from well-to-do families. Although he carried all his possessions in a suitcase and bundle, this elderly man appears to be quite dignified and from an established base in his home country.
134. This Albanian woman arrived at Ellis Island in 1905. She is wearing native clothing, as did many of the arrivals at that time. The Registry Room often looked like a costume ball because of the multicolored, many-styled national clothing worn by those waiting for their turn to enter the United States.
135. Slavs were the largest ethnic group that passed through Ellis Island and stayed in the United States. Between 1899 and 1924, approximately 2.3 million Slavs immigrated to this country. They left Europe for essentially the same economic and political reasons as the Italians and Jews. This woman, carrying all her possessions in a bundle on her back, is a typical traveler of that era.
136. This Syrian woman was detained on Ellis Island in 1925. Hine's notes indicated she had tattoo marks on her face and hands (a sign of marriage) that did not show in the photographs. She may have had a medical problem, for only 1 percent of those arriving in New York after 1924 were detained at the island for further examination.
137. This group of immigrants surrounds a large vessel that is decorated with the star-and-crescent symbol of the Muslim religion and the Ottoman Turks. They are wearing tags that identify their mode of transportation, so they are ready to leave the island.
138. The heads of these German immigrant families are farmers, scholars, professionals and possibly a butcher. Their modern clothing and sturdy luggage show they are all fairly prosperous. They have passed inspection and wear tags that indicate their mode of transportation, so they are ready to leave the island.

131

Lithuanian woman with shawl

132

Russian Jew

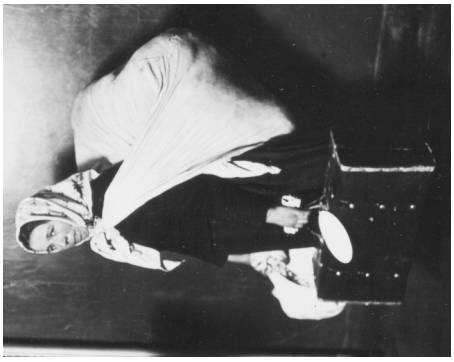
133

Unidentified man, 1900

134

Albanian woman

135



Slavic woman

136

Syrian woman

137

Immigrants wearing fezzes

138

German immigrants

Pre-Viewing Activities

1. Display the Americans All® Angel Island poster 541. Ask the students these questions.

- What clues indicate that these people came from countries in Asia?
- What clues indicate it is an island?
- Why do they think this immigration station was built on an island?

Compare this poster with Ellis Island poster 540. What similarities are there between the two? What differences?

2. Invite the students to think of situations that can cause people to feel left out. List their suggestions. Discuss the emotions that "exclusion" can create. Explain to the students that a long time ago Chinese immigrants had such feelings when they were detained on Angel Island because of the exclusion acts. Tell the students they will learn more about this through viewing the photos.

3. Have the students look in their textbook, including the index, to see what they can learn about Angel Island. If they find nothing, give them these clues: This island is in a bay in northern California by a big city. This city became a major port during the gold rush of 1849. Have them locate the site on a map. Tell the students they will learn more about Angel Island, the major port of entry for Chinese immigrants early in this century, through viewing the photos.

4. On a world map, locate China. Ask the class these questions.

- If the students were Chinese immigrants sailing to California, what ocean would they cross?
- Which West Coast cities would make likely places for an immigration station? Why?

Point out Angel Island in San Francisco Bay. Show the students nearby Alcatraz Island. What was Alcatraz used for? Tell the students they will learn more about the immigration station through viewing the photos.

Viewing Activities

1. Show the Angel Island photos in sequence and read the script. Ask the students to list words that describe feelings immigrants might have had as they went through the immigration process. Then have the students match words from the list with one or more of the photos.

2. Using a detailed map of the West Coast states, help the students locate the names of places as evidence that Chinese immigrants came to the United States to live. Examine the names to see what they tell about the kinds of work the Chinese found in the United States (e.g., China Beach, fishing; China Camp, mining).

3. Review the Americans All® background essay on Angel Island with the class. Have the students choose photos that illustrate a logical sequence of the immigration experience: sailing to the United States, arrival at the immigration station, life in detention and leaving the island. Ask the students to arrange the sequence of photos and caption each one to tell the story. Have the class use selections from the Americans All® Music CD or contemporary music selections to accompany a presentation of the story.

4. Use the photo of the coaching papers to initiate a memorization activity. Give the students time to look around the classroom to build a mental picture of the room's contents. Have them close their eyes and then ask them questions about the classroom.

- How many windows, doors and rows of desks are there?
- What color are the walls, the floor, the window blinds?
- Where are the clock, American flag, pencil sharpener, chalkboard, etc.?

Have the students open their eyes and check their memories. This activity shows why coaching papers would be useful to immigrants who would be asked such questions in the interrogation process.

5. Read aloud the poems on page 5 in *Angel Island*. Ask the students to compile a vocabulary list of words describing the place and the poets' emotions. Hold a class discussion about the list.

6. Let the students set up an immigration station in the classroom. What would the various areas be, and what would happen in each of these places?

Ask the students to then role-play inspectors, doctors, interrogators, translators, kitchen help, ferry workers and/or social workers. Have inspectors determine which

immigrants will be admitted to the United States, detained for further investigation or returned to their native lands.

7. Have the students select one photo of a detainee. Using the visual clues in the photo, ask the students to write a poem expressing the feelings and emotions they imagine the detainee felt about detention. Students can ink or paint their poems on a "barracks wall" made from a large sheet of cardboard or plywood. Challenge the students to find and copy a short poem written in Chinese characters.

8. Have a group of students prepare an oral presentation to convince the National Park Service that the barracks on Angel Island should be classified and funded as a national historic monument. Have them use photos to illustrate their arguments. Have the rest of the class act as the historic preservation officers. They should develop a list of basic criteria that a historic site must meet to qualify. Based on the criteria, have the officers quiz the presenters.

9. Use the photo of the interrogation scene and first-hand accounts from *Angel Island* to create an original dramatic script. This script should include roles for a Chinese immigrant, two immigration officers, an interpreter and a witness for the immigrant. Produce and present the scene. Try to use more than one language in the script.

10. Have the class role-play the development of Angel Island by dividing the class into three groups: Group I—immigration officials who want the station built; Group II—members of the Chinese business associations who object to the idea; Group III—a committee of federal, state and local officials holding hearings into the proposal to build an immigration station on the West Coast. Assign each group a task.

- Group I—Using the photographs of the immigration station buildings and grounds, draw a map or make a model of the complex to present before the committee. It should explain why the island site, distant from the city, was chosen.
- Group II—Using selected photos that illustrate conditions of detention, compose an argument that includes reasons immigration laws are unjust.
- Group III—Listen to the presentations, asking relevant questions of both groups. Write a formal letter from the committee to Groups I and II explaining the committee's decision.

11. Ask the students to find out about these topics: the Chinese exclusion acts, the Six Companies, coaching papers and *Gam Saan*. They can start with the Americans All® background essay on Angel Island, *American Immigration: The Continuing Tradition*, *Angel Island* and *The Peopling of America: A Timeline of Events That Helped Shape Our Nation*.

Script for the Angel Island Photographs

163. Aerial view of Angel Island	Angel Island sits in San Francisco Bay. Between 1910 and 1940, it served as a major port of entry for more than 1 million immigrants seeking admission to the United States. It was the Ellis Island of the West.
164. A transoceanic ship	Most of the immigrants who came through Angel Island sailed across the Pacific Ocean from China, Japan and other Asian countries.
165. Inspection on board ship	The immigration process began on board the transoceanic ships, where inspectors made health checks and examined papers. People who passed this shipboard inspection were free to go ashore in San Francisco.
166. Checking papers on board ship	Beginning in 1882 Chinese immigrants faced restrictive entry requirements imposed by a series of Chinese exclusion acts. After 1910 immigrants failing to satisfy the inspectors were usually transferred to ferries that took them to Angel Island.
167. Japanese "picture brides"	Many Japanese "picture brides" arrived between 1908 and 1920. They became the wives of Japanese men, who were prohibited by law in most states from marrying women of other races.
168. The Angel Island facility	The United States government opened the immigration station on Angel Island in 1910. The primary role of the complex was to enforce the Chinese Exclusion Act. Also the United States anticipated a flood of immigrants from Europe disembarking on the West Coast once the Panama Canal was completed.

169. Arriving immigrants	The immigrants arrived on Angel Island pier carrying their belongings. Permitted to keep only a few things with them, the immigrants had to store their suitcases and trunks until they were released from the island.
170. Ferries docked at the pier	(top) The ferries that carried immigrants from their ships to the island were docked at the pier alongside ferries that carried people from the island to San Francisco.
Barracks on Angel Island	(bottom) Immigrants were housed in barracks while their cases were being considered. Women and children were in one dormitory; men were in another dormitory. The windows were covered with mesh screens.
171. Reception room	Each immigrant began the admission process in the reception room of the administration building. This large building had waiting benches, offices, interrogation rooms, a dining hall and other facilities.
172. Barbed-wire fence	Barbed-wire fence enclosed much of the barracks and recreation area. Even so, immigrants could not move around at will. Immigration officials regulated their schedules.
173. Living quarters	In the crowded dormitories, bunks were tiered three high and two across so that six people could sleep between two poles. The men's dormitory could accommodate 200; the women's quarters held 70 to 100 women and children.
174. Volleyball in the small yard	Small yards adjacent to the barracks were used for games and exercise.
175. Filing out of the barracks	Three times daily, detainees filed out of the barracks to eat their meals in the common dining room located on the first floor of the administration building.
176. Cooks in the kitchen	Although Chinese cooks from San Francisco commuted to the island, they prepared western foods at huge steam tables.
177. Immigrants' dining room	Diners sat on benches at long tables for breakfast, lunch and dinner. Discontent over the food led to a riot in 1919. Federal troops were brought in to quell the protest. At other times, immigrants went on hunger strikes to bring attention to the poor quality of the food.
178. Men's washroom	The men's bathroom offered open showers. Many people chose to wash themselves from bowls of water at their bunks rather than to bathe in the bathrooms.
179. Stairs of the hospital	The hospital was a busy place. Every immigrant was required to undergo a medical examination.
180. Inside hospital ward	Medical examiners tried to detect carriers of communicable or infectious diseases. Immigrants with symptoms were kept in the hospital wards.
181. Medical examination	Chinese arrivals, unfamiliar with Western medical examination practices, found the physical examinations humiliating and embarrassing.
182. Repacking fumigated luggage	Immigration officials used preventive measures to protect against infectious diseases. These methods included the fumigation of people and their belongings. This photo shows Chinese immigrants repacking their recently disinfected luggage.
183. Children on the island	Although some Chinese people sought entry into the United States in classes that were exempt from the Chinese exclusion acts (e.g., government officials, merchants and students), most claimed American citizenship by birth or by being the relative of an American citizen.
184. The interrogation board	The immigration officials settled every claim to American citizenship based on an oral interrogation. This experience was formal and frightening. The immigrant was quizzed by a committee that usually included immigration officers, an interpreter and a stenographer.

185. Page from a coaching book

The interrogation could last for hours or days. To prepare for the detailed questions about their background, immigrants often relied on coaching papers. Answering the questions correctly could mean the difference between admission to the United States and deportation.

186. Poem on barracks wall

While immigrants endured the circumstances of their detention, some expressed their deepest feelings in poems they carved into the wooden walls of the barracks. Unsigned and undated, some of these poems remain today.

187. Preacher addressing men

Chinese immigrants organized associations and conducted activities to alleviate the day-to-day boredom of life in detention.

188. Young immigrant girl

Behind the barbed-wire and mesh fences, children played.

189. Young immigrant boy

Young boys were housed with their mothers; older boys were assigned to the men's dormitory.

190. Tye Leung

Chinese American Tye Leung worked on Angel Island as a matron's assistant interpreter. When she and immigration inspector Charles Schulze married, racial prejudice forced the young couple to resign.

191. Deaconess Katharine Maurer

For most of its history, the Immigration Service did not hire women officers. Between 1912 and 1940, Methodist deaconess Katharine Maurer filled the void. She provided numerous goods and services to detained men, women and children.

192. Immigrants leaving the island

Most Chinese immigrants processed on Angel Island were admitted to the United States. On average an immigrant stayed on the island two weeks, but many stayed longer. The longest known stay was 22 months.

193. The 1940 fire

The immigration station on Angel Island was closed in 1940, when a fire destroyed the administration building. No lives were lost. The offices were moved to San Francisco. In 1962 the site became part of the California State Parks system. Members of the Chinese community organized to restore and preserve the artifacts of their past. Today visitors are invited to step back in time.

194. Men's and women's dormitories, 1990

What remains of the original immigration station is now an important focal point of Chinese American history. Restored bunks are one reminder of how spartan the living conditions were when the barracks were occupied at the immigration station.

195. Site of the original dining hall

On the site of the original dining hall now stands a 6,000-pound black granite monument dedicated in 1979 to all those detained at the immigration station.

196. Close-up of the monument

The Chinese inscription translates:

Leaving their homes and villages, they crossed the ocean
Only to endure confinement in these barracks;
Conquering frontiers and barriers, they pioneered
A new life by the Golden Gate.

—Ngoot P. Chin

197. Fog-warning bell

The large fog-warning bell that once sat at the end of the landing pier has been moved to the beach near the barracks. The bell, cast in 1910, once announced the arrival of immigrants. Today visitors to the Angel Island Immigration Station are welcome to ring the bell as a tribute to the immigrants.

Information on the Photographs

163. Aerial view of Angel Island in San Francisco Bay. Between 1910 and 1940, it served as a major port of entry for more than 1 million immigrants seeking admission to the United States. It was the Ellis Island of the West.
164. Typical transoceanic ship that carried immigrants across the Pacific to San Francisco Bay from China, Japan and other Asian countries.
165. Japanese immigrants on board ship awaiting inspection by Immigration Service officers who made health checks and examined papers. People who passed this shipboard inspection were free to go ashore in San Francisco.
166. Crowded deck of ship carrying immigrants being met by the Health Service boat maintained by the Immigration Service on Angel Island. Passengers were transported to the immigration station aboard ferries.
167. Many Japanese "picture brides" arrived between 1908 and 1920. They became the wives of Japanese men, who were prohibited by law in most states from marrying women of other races.
168. Aerial view of the immigration station complex opened in 1910. The main administration building is seen in the foreground; the barracks are located behind and to the right. The primary purpose of the complex was to enforce the Chinese Exclusion Acts.
169. A group of immigrants approaching the administration building from the pier. Japanese women are in front; Chinese men follow. Immigrants were not permitted to keep many belongings with them. Luggage was stored until a case was decided.
170. (top) A side view of the immigration station showing the dock and pier where ferries tied up. The ferries carried immigrants from their transoceanic ships to the island, and from the island to San Francisco. (bottom) The immigrants were housed in barracks while waiting to learn whether they could enter the United States. Women and young children were kept in the women's dormitory; men were assigned to a separate dorm. The windows were covered with mesh screens.
171. The reception room in the administration building where the immigration process began. The administration building also had offices, interrogation rooms, a dining hall and rooms for other services.
172. Barbed-wire fences enclosed much of the area surrounding the barracks.
173. In the crowded dormitories, bunks were tiered three high and two across so six people could sleep between two poles. The men's dormitory (shown in this photo) could accommodate 200 men; the women's quarters held 70 to 100 women and children.
174. Chinese men playing a game of volleyball in the small exercise area by the barracks.
175. Chinese men and boys filing out of the barracks. They took these stairs three times each day to go to the dining hall and to get to the exercise yard.
176. Chinese cooks in the kitchen located in the administration building. They commuted to the island from San Francisco and prepared western foods at huge steam tables.
177. Immigrants eating at long tables in the dining hall. Western food was served. Food was a source of discontent to immigrants. A dining room riot erupted in 1919, resulting in federal troops being sent to the island. At other times, immigrants went on hunger strikes to bring attention to the poor quality of the food.
178. A long row of sinks and open showers in the men's bathroom. Many washed themselves from bowls at their bunks rather than use the showers.
179. Young Chinese males standing on the hospital front stairs. All immigrants were given physical exams.
180. Men's ward in the hospital. Medical examiners tried to detect carriers of communicable or infectious diseases. Immigrants with symptoms were kept in the hospital wards.
181. An immigration officer conducting a physical exam. The methods of examining the body were unfamiliar to the Chinese immigrants. They found them embarrassing and humiliating.
182. Chinese immigrants repack their recently disinfected luggage. Immigration officials used preventive measures to protect against infectious diseases. These included the fumigation of people and their belongings.
183. Children wait on Angel Island while the Immigration Service decides whether they have a legitimate claim to United States citizenship.
184. The immigration officials settled every claim to American citizenship based on an oral interrogation. This experience was formal and frightening. The immigrant was quizzed by a committee that usually included immigration officers, an interpreter and a stenographer.
185. A page from a coaching book. Immigrants used these books to prepare themselves for the many detailed questions that interrogators would ask. Correct answers meant the difference between entry into the United States and deportation.
186. This poem is one of hundreds carved into the wooden walls of the barracks. Each poem expressed the deep emotions felt by its author.

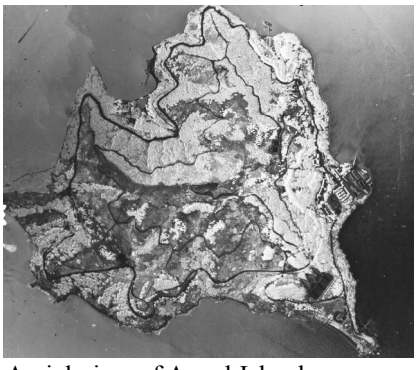
187. A Chinese preacher addressing a group of men and boys. Day-to-day life in detention was boring. Immigrants formed associations and found positive outlets for their energies.
188. Behind the barbed-wire and meshed fences, children, such as this little Chinese girl with her dolls, played.
189. An immigrant boy of this age would be assigned to the women's quarters. Older boys were housed in the men's dorm.
190. Chinese American Tye Leung worked on Angel Island as an interpreter. When she married a non-Asian immigration inspector, Charles Schulze, the couple was forced to resign due to racial prejudice.
191. Methodist deaconess Katharine Maurer, known as "the angel of Angel Island," with two Japanese immigrants in her office on Angel Island. She worked there as a social worker from 1912 until 1940, commuting each day from San Francisco.
192. Immigrants who have been cleared by the Immigration Service to enter the United States boarding a ferry bound for San Francisco. Most Chinese immigrants who were detained on Angel Island gained entry to this country. The average stay on the island was two weeks, but many stayed longer. The longest known stay was 22 months.
193. Aerial view of the fire that destroyed a major portion of the administration building in 1940. The government then closed the station and moved its immigration offices to San Francisco. In 1962 the site became part of the California State Parks system. Members of the Chinese community organized to restore and preserve the artifacts of their past.
194. (top) Contemporary photo of the men's dormitory in the immigration barracks. Crowding was the rule, not the exception. (bottom) Restored bunks in the women's dormitory show how spartan life was.
195. The original foundation of the dining room is now the site of a 6,000-pound black granite monument dedicated in 1979 to immigrants who were detained at the immigrant station.
196. Close-up of the monument. A translation of the Chinese inscription reads:

    Leaving their homes and villages, they crossed the ocean
    Only to endure confinement in these barracks;
    Conquering frontiers and barriers, they pioneered
    A new life by the Golden Gate.

    —Ngoot P. Chin

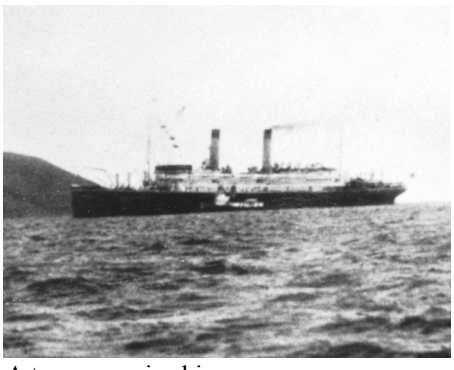
197. The large fog-warning bell that used to sit at the end of the landing pier has been moved to the beach. The bell, cast in 1910, once announced the arrival of immigrants. Now it sits near the barracks as a reminder of the island's immigration experiences.

163



Aerial view of Angel Island

164



A transoceanic ship

165

Inspection on board ship

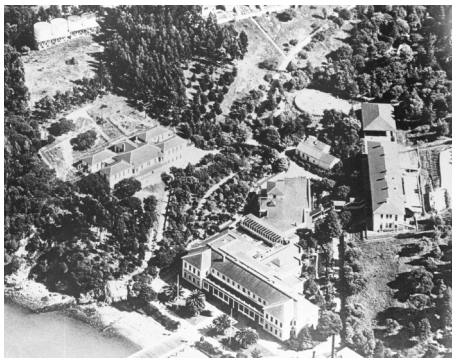
166

Checking papers on board ship

167

Japanese “picture brides”

168

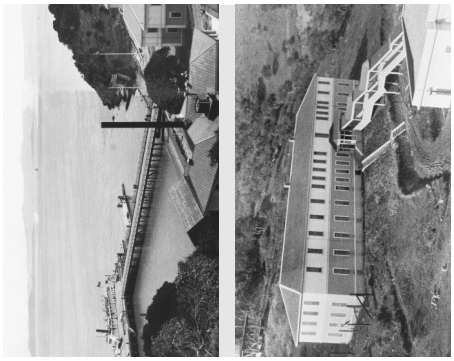


The Angel Island facility

169

Arriving immigrants

170

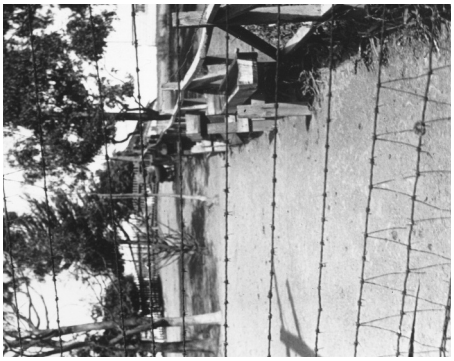


Docked ferries and barracks

171

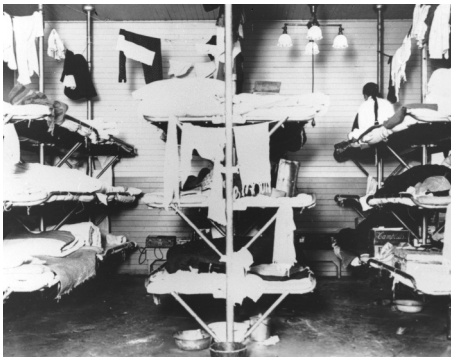
Reception room

172



Barbed-wire fence

173



Living quarters

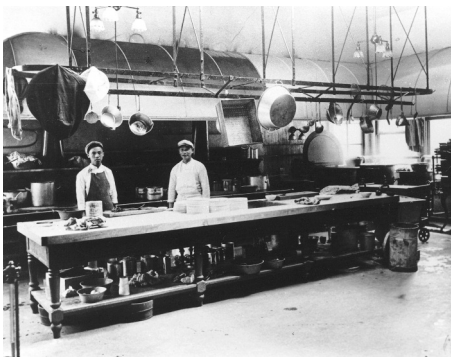
174

Volleyball in the small yard

175

Filing out of the barracks

176



Cooks in the kitchen

177

Immigrants’ dining room

178

Men's washroom

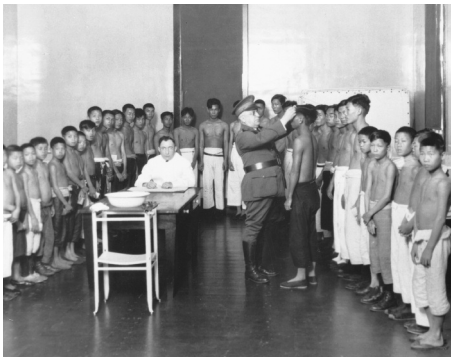
179

Stairs of the hospital

180

Inside the hospital ward

181



Medical examination

182

Repacking fumigated luggage

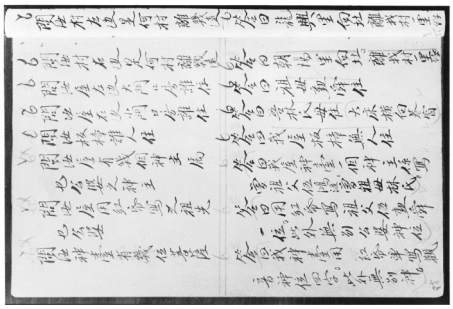
183

Children on the island

184

The interrogation board

185



Page from a coaching book

186

Poem on barracks wall

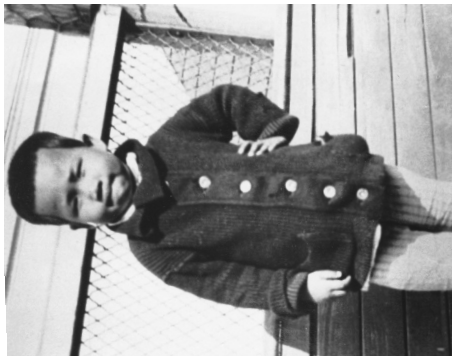
187

Preacher addressing men

188

Young immigrant girl

189



Young immigrant boy

190

Tye Leung

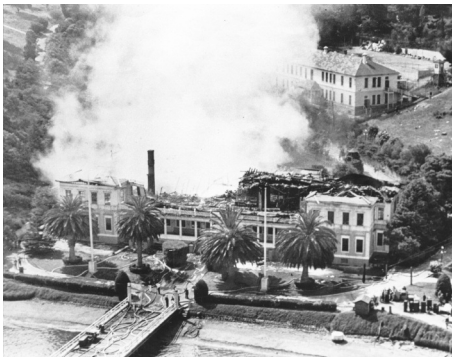
191

Deaconess Katharine Maurer

192

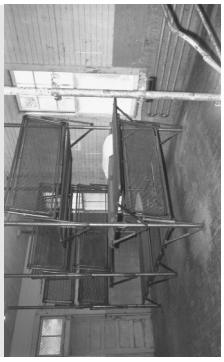
Immigrants leaving the island

193



The 1940 fire

194



Men’s and women’s dormitories, 1990

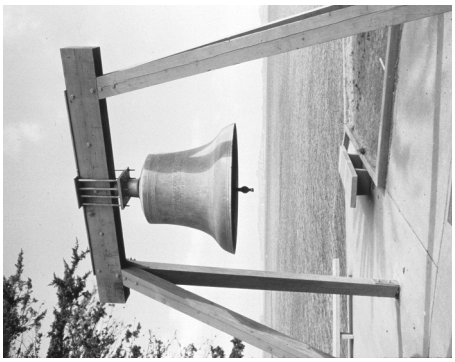
195

Dining hall site

196

Close-up of monument

197



Fog-warning bell

The Native American Photographs

Pre-Viewing Activities

1. Discuss with the students why Native Americans are called "The First Americans." Ask the class these questions.
- Were Native Americans immigrants?
- Were Native Americans migrants?

Have the students explain their choices.

2. Introduce the word *native*. Explain that this word is used to describe an original inhabitant or a place of origin. Read these phrases: *native* language, *native* land, *native* born and *native* ability. Using the Americans All® Peopling of America posters 511 and 538, discuss the meaning of *native* and which American people the students consider to be *native* Americans. Why?

3. Invite the students to comment on this statement by Mike Smith, a Sioux: "A lot of people have in mind that Indians are something from the past, but we are more than buckskin, beads and feathers."

Viewing Activities

1. Recall the names of any of the Native Americans in the photos. Start a list. Ask the students to add names they know to the list. Gather as many names as you can. Encourage the students to talk about the names and compare them with typical names they have in their family and community.

2. Ask the students to describe the clothing and houses shown in the photographs. Ask the students these questions.
- What materials do they think Native Americans used to build their homes and make their clothing?
- What did the Plains Indians get from the bison?

The students can make drawings of the different styles of homes and clothing or collect samples of the building and clothing materials used.

3. Divide the class into small groups. Assign each group a different Native American portrait and tell the group to prepare to introduce that person to the class. The students can look up information on the person and/or the person's nation. Have each group select a member to introduce the person to the class.

4. Have the students choose any item of clothing or ornamentation from the photos to replicate by drawing, paper cutting, sewing, etc. Create a display of their work.

5. Have the students identify photos that show how Native Americans produced the basic necessities of life. In these photos they should find evidence of how Native Americans used their natural environment. Compare these photos with photo 231 of Crow Indians receiving food from the government. What differences do they see?

6. Hold a debate on this premise: Native Americans were the first Americans, but not the first immigrants.

7. Give each student a copy of the "Migration of Indian Tribes to Oklahoma" map from page 8 of *The Indian Nations: The First Americans*. Have the students label the states where tribes are identified. Discuss the issue of removal as a policy to force Native Americans off their ancestral lands. Compare this map with the "Lands Transferred from Indians to Whites, 1820–1864" map on page 6. Use photos 224, 231 and 236 as illustrations.

8. Identify a photo that shows a permanent community (e.g., 223) and one that shows a migratory community (e.g., 221 or 224). Have the students compare how people in these communities constructed their homes and got their food.

9. Divide the students into three teams to create an audiovisual program on the theme of Native Americans as "The First Americans." Have one team select the photos, another team write the script and the third create music for the show using selections from the Americans All® Music CD and contemporary music selections.

10. Invite the students to pretend they are curators who must find artifacts for a museum display called "The First Americans." Have them use the photos to identify pieces appropriate for the display. Have them draw and label the artifacts. Each label should include an explanation of why this artifact was selected for the display.

11. Using photo 228, ask the students to role-play a conversation between the government officials and the Native American representatives. Possible topics of discussion might be signing a treaty for land and water-use

rights, taking the children away to government schools and/or relocation of the tribe to a reservation. Students can verify their own ideas about the kind of arguments made by each side by conducting research in the Americans All® background essay on Native Americans, *The Indian Nations: The First Americans* and the photo descriptions.

12. Assign individual students to research and write short biographical sketches, including a quote from the following people: Dr. Susan LaFlesche Picotte, Chief Joseph, Chief Plenty Coups, Geronimo, Powhatan, Tecumseh and Sarah Winnemucca. Assign other students the task of identifying and doing similar biographical sketches of other Native Americans. Make a large chart that records each person's name, nation and one major achievement.

13. Ask the students to compare photos 232 and 233. They should comment on the changes in appearance they observe. Have the students describe some of the feelings the Native American students might have had in making these changes. Students may research the aims of schools established by the Bureau of Indian Affairs in the 1890s. They could start with the Americans All® background essay on Native Americans, *The Indian Nations: The First Americans, The Peopling of America: A Timeline of Events That Helped Shape Our Nation* and the descriptions for photos 232 and 233.

14. Use photos 222 and 224 to initiate a project on Indian migration. Divide students into study groups. Have each group research one Indian nation, focusing on its historical migratory patterns. Each study group should trace the migratory route of its Indian nation on a map. When all groups have recorded their findings, have the class draw some conclusions about why Native Americans migrated.

15. Assign students to find out about these topics: the Trail of Tears, the Dawes Act, the Indian Removal Act of 1830, the Carlisle and other Native American schools, Wounded Knee and the Alcatraz Island occupation. They could start with the Americans All® background essay on Native Americans, *The Indian Nations: The First Americans, American Immigration: The Continuing Tradition* and *The Peopling of America: A Timeline of Events That Helped Shape Our Nation*.

Information on the Photographs

220. Inuit people (Eskimos) drilling ivory and making mukluks at Port Clarence, Alaska. Photograph by E. A. Hegg, 1900.
221. Shoshone Chief Washakie's encampment near the Sweetwater River, Fort Stambaugh, Wyoming Territory. The United States government sent many surveyors into the West to discover what resources were available. The government's curiosity about western Native American tribes intensified as relocation became a national policy. Photograph by William Henry Jackson on the United States Geographical and Geological Survey of the Territories, directed by Ferdinand Vandiveer Hayden, September 1870.
222. This camp was part of a large gathering of Sioux at White Clay Creek, January 1891, near the Nebraska–South Dakota border. It was established after the slaughter of hundreds of men, women and children at nearby Wounded Knee, December 29, 1890. This was the site of the last major battle between Native Americans and the United States Army. The United States Army assigned thousands of troops to this encampment to avert further bloodshed.
223. Two views of a Zuni *pueblo* in New Mexico. (top) An overview of the *pueblo* looking southeast. (bottom) Detail of the *pueblo* showing an oven, roof terraces and wall finishings. Both photographs taken by John K. Hillers on the United States Geographical and Geological Survey of the Rocky Mountain Region, led by John Wesley Powell, 1879.
224. Stump Horn, a Cheyenne, and his family near the scout camp at Fort Keogh, Montana, which was established in response to the Battle of the Little Bighorn ("Custer's Last Stand"). The horse is pulling a travois bearing children inside the protective cage, and the girl on the horse is holding a beaded cradle board. Stump Horn was one of many Native Americans the United States military employed as a scout. Photograph by Christian Barthelmess, 1889.
225. Chief Joseph, the Nez Perce leader renowned as a military strategist and as a delegate to Washington, D.C. A key nineteenth-century United States Indian policy was inviting delegations to large eastern cities, a method of diplomacy instituted in colonial times. The United States continued this policy to avoid offending powerful tribes. The United States negotiated with Native American tribes as sovereign nations until 1871, after which it began to view them as wards of the state. Nevertheless, the practice of receiving official delegations continued. Photograph by Charles Milton Bell, c. 1880s–1890s.
226. Chief Plenty Coups (c. 1847–1932) was the last traditional chief of the Crow Nation because after his death, it was agreed that no other Crow could match his many achievements. He earned a lasting reputation as a warrior while still a young man. By

the time he was 26, he had counted at least one each of the many coups the Crows demanded of a war chief—striking the first enemy in battle, capturing a gun, taking a tethered horse from an enemy camp and leading a successful war party. In 1876 he led General George Crook's Native American scouts, perhaps keeping these forces from the fate suffered by Custer that same year. He was one of the first of his tribe to become a rancher and merchant. He continued his active support of the United States, urging young men to join the United States Armed Forces in World War I. Elected "Chief of Chiefs" by his peers, he represented all American Indians at the dedication of the Tomb of the Unknown Soldier at Arlington National Cemetery, November 11, 1921. Photograph by De Lancey W. Gill, 1913.

227. Sioux delegation in front of the United States Treasury, 1865, including Native American leaders from many Dakota bands. Third from the left, seated, holding a fan, is Big Foot, a Miniconjou Dakota who hoped to help make peace with the "hostile Indians" before the massacre at Wounded Knee in 1890. He died there. Photographer unknown, May 19–June 5, 1875.

228. The Peace Commission of 1868 engaging in treaty negotiations with the Sioux, Crow, Cheyenne and Arapaho at Fort Laramie, Wyoming. Native Americans present included Spotted Bear, Man Afraid of His Horse (his name meant that he was so fierce in battle that even his horses were feared), Big Mouth and Pawnee Killer. The commissioners included William S. Harney, William T. Sherman, Alfred H. Terry, John B. Sanborn and Samuel F. Tappan. Occasionally such peace commissions went to investigate the conditions of the Arapaho, the Northern Cheyenne, the Crow and various Siouan groups. The commission hoped to put a permanent end to Native American hostilities, restrict Native Americans to reservations and open up their land for European American migration. (DeMallie, 1987) Photograph by Alexander Gardner, May 10, 1868.

229. Council between General George Crook (second from the right) and the famous Chiricahua Apache Geronimo (seated lower left) in the Sierra Madre, March 25–27, 1886. Enlisting the help of Apache scouts, Crook pursued Geronimo and his warriors, finally persuading him to hold a conference at Canyon de los Embudos. Crook pushed for the Apaches to stop their raids and live on a reservation. Geronimo accepted, but he soon broke the pact, escaped and led another raid. On September 4, 1886, after being pursued by approximately 5,000 troops, he and his small band surrendered to General Nelson A. Miles. Geronimo's band was sent to Fort Marion in Florida as prisoners of war. Geronimo was sent to Fort Sill, Oklahoma Territory, where he settled down, adopted Christianity and went into farming. Photograph by Camillus S. Fly, who "coolly asked Geronimo and the warriors with him to change positions, and turn their heads or faces, to improve the negative." (Bourke, 1891) The photographs by Fly are the only known views taken inside a hostile Native American camp.

230. The American bison (often called the buffalo) provided many Native American nations with food, tools, clothing and lodging. In the mid-1860s, when the railroads were bringing European Americans to the West, wanton killing of the seemingly endless herds had begun. Some government officials believed exterminating the bison would help "civilize" the Indians. By 1900 hunters had killed 50 million bison. For Native Americans confined to reservations and living on rations, the government had replaced the bison as the means of survival.

231. Issuing annuities to the Crow. After the Civil War, the United States government reformed its reservation policy by advocating economic and humanitarian arguments over brute force. While on the reservation, Native Americans would be allowed to support themselves in their traditional manner, to some extent, but would be introduced to an agricultural lifestyle. A major problem was that the bison, the chief source for both food and clothing, had been decimated. During this transition period, the United States government provided what Native Americans needed with the "ration" system, issuing food, tools, wagons, cloth and clothing, and other necessities. The quality of the goods was generally poor, but this was one of the first examples of the federal government providing assistance to Native Americans. Taken by an unidentified photographer at the Crow Agency, Montana, November 10, 1887.

232. Children at the Zuni *pueblo* school run by Taylor Ealy (standing on right). Jennie Hammaker (standing on left) was their teacher. Some of the children later left the *pueblo* for further education at the Carlisle (Pennsylvania) Indian School. Those who did were renamed for European American people, including Taylor Ealy, his wife and their teacher. Photograph by John K. Hillers, 1879.

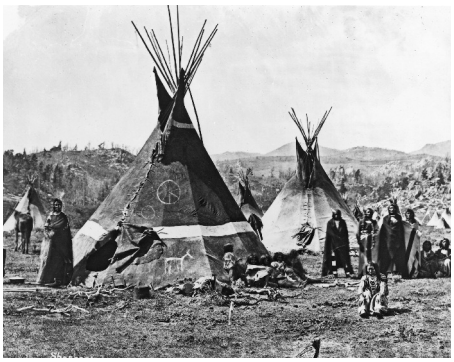
233. A group of Omaha boys in uniform at the Carlisle (Pennsylvania) Indian School. Education was the cornerstone of the government's plan to change Native Americans. Richard Henry Pratt, a military officer, was in charge of the Carlisle Indian School. Pratt's motto was, "To civilize the Indian, get him into civilization. To keep him civilized, let him stay." (Prucha, 1976) Students were transformed with haircuts, uniforms and classes taught in English. The students' parents found it difficult to understand how "book learning" would teach their children to survive on the frontier. Photograph by John N. Choate, c. 1880.
234. A group of Zuni "Bow Priests" brought on a pilgrimage to the "Ocean of the Sunrise" (the Atlantic Ocean) by Frank Hamilton Cushing, a Smithsonian anthropologist, in 1882. The Zuni also visited Washington, D.C. Shown here are an unidentified boy and three of the priests: (left to right) Laiyuahtsailunkya, Naiyutchi and Nanahe (a Hopi adopted by the Zuni). The photograph is probably by John K. Hillers, 1882.
235. O-be, a Kiowa girl, wearing a fringed buckskin dress decorated with elk teeth. Photograph by George W. Bretz, Fort Sill, Oklahoma, c. 1894.
236. The Seminole, one of the Five Civilized Tribes, consist of three groups: the Yamasee, the Hitchiti-speaking Oconee and the Creeks. Driven from Georgia and the Carolinas, they migrated to the former territory of the Apalachee in Florida in the early eighteenth century and increased their strength with the addition of African Americans who had escaped slavery and sought refuge and freedom. Slave owners' attempts to recover slaves led to General Andrew Jackson's campaigns against the Seminole from 1817 to 1818. After the United States annexed Florida, European Americans pressured the government for Seminole lands. The 1832 Treaty of Paynes Landing was designed to compel the Native Americans to move west of the Mississippi. Chief Osceola's refusal to move led, in 1835, to the costly Second Seminole War. At the end of the eight-year war, most of the tribe moved west, primarily to Oklahoma. Today, a few Seminole remain isolated on a reservation in the Everglades and pursue a nomadic existence.
237. Dr. Susan LaFlesche Picotte received her degree from the Woman's Medical College of Pennsylvania in 1889. Dr. Picotte, who finished at the top of her class, was the first Native American woman to become a licensed physician. She was the daughter of Joseph LaFlesche or Iron Eye, the last of the great chiefs of the Omaha tribe. Her mother was Mary, daughter of Nikuma, princess of the Iowas. After obtaining her degree, she returned to her birthplace, the Omaha Indian Reservation, where she devoted her life to the interests of her tribe and helped the Omahas build a better, more healthy future. Her contribution to her people was so significant that she became a leader of the Omahas, though traditionally they had never followed a woman. She was a member of the Nebraska State Medical Society, served on the board of the State Federation of Women's Clubs and was an active lobbyist at the state level for improved health laws for all people. (Information for this caption was provided by the National Women's History Project.)
238. Sarah Winnemucca, the daughter and granddaughter of Paiute chiefs from Nevada, was later named a chief in her own right. She spent her adult life calling public attention to the terrible treatment of Native Americans under United States government policies and lobbied Congress to improve conditions for her people on the reservation they had been forced to occupy. She traveled, wrote extensively and made speeches before both European American and Native American audiences on the difficult situation facing the Paiutes and other Indian nations. As a result of her work, Congress eventually approved a grant of land in Nevada for Native American use. (Information for this caption was provided by the National Women's History Project.)
239. Angeline, a Duwamish Indian. Her father was Chief Seattle, after whom the city in Washington was named. Taken by an unknown photographer.

Note: Information on photographs 220, 221 and 223–235 derived from Paula Fleming, *The North American Indians in Early Photographs*, New York: Harper & Row, 1986.

220

Eskimos drilling ivory

221

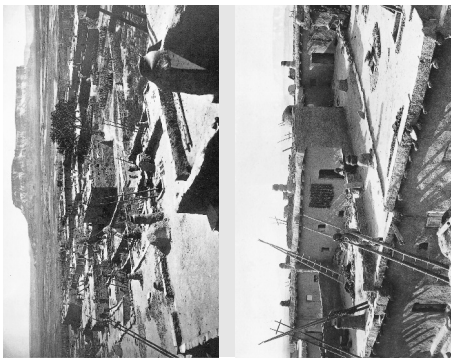


Chief Washakie's encampment

222

Sioux camp at White Clay Creek

223



Zuni *pueblo* looking southeast

224

Stump Horn and travois

225

Chief Joseph

226

Chief Plenty Coups

227

Sioux delegation, 1865

228

Peace Commission, 1868

229

Geronimo and General Crook

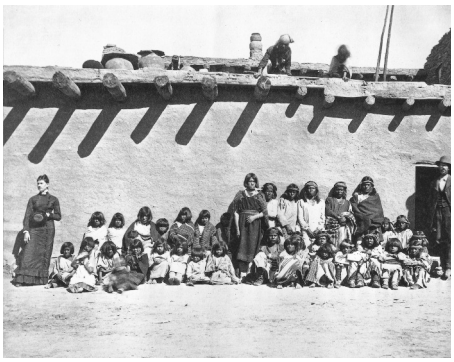
230

Bison roaming

231

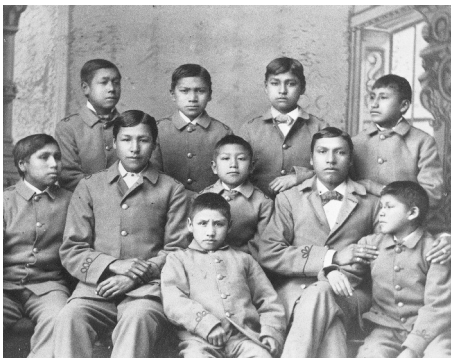
Issuing annuities

232



Students at Zuni *pueblo*

233



Omaha boys at Carlisle

234

Zuni Bow Priests

235

Kiowa girl

236

Seminole Indians

237

Dr. Susan LaFlesche Picotte

238

Sarah Winnemucca

239

Angeline

Pre-Viewing Activities for All Asian American Groups

1. Ask the students to recall a time when they were invited to play on a team, attend a party or join a club. How did this invitation make them feel? Ask them to remember a time when they were excluded from an activity or event in which they wanted to participate. How did this exclusion make them feel? Explore these opposite emotions. Apply the personal experience to immigration policy.

2. Using a map, have the students locate Canton, China; Tokyo, Japan; and Manila, the Philippines. Explain that these cities were once major ports of departure for Asian immigrants.

Have the students chart the ocean routes from Canton to San Francisco, Tokyo to Honolulu and Manila to Seattle. Compare the routes for distance.

3. Present this quotation by Richard Lamm, former governor of Colorado: "Every house needs a door, and every country needs a border." Elicit interpretations and opinions on the topic of immigration policy.

Viewing Activities for All Asian American Groups

1. Display the Americans All® Angel Island poster 541. Ask the students these questions.

- Which of these photos do they think were taken long ago?
- Which were taken recently?

Ask students to find clues that show the photos were taken decades ago. Consider all suggestions and collectively decide which clues are the most reliable.

2. Asian immigrant communities have been called "bachelor societies." Have the students find those photos that illustrate this. Ask them to offer reasons why males outnumbered females as immigrants.

3. Have the students look at all of the photos from all the Asian American groups for examples of cultural change. Tell them to rank from "most likely to retain" to "least likely to retain" these aspects of culture: food, music, language, clothing, hairstyles and religious practices. Ask the students to explain their choices.

4. Have the students review all the photos and draw some conclusions about the types of businesses that recruited laborers from Asian countries.

Have the students create, individually or in teams, a recruiting poster for one of these businesses—Hawaiian sugarcane, western railroads, fruit and fish canning industries, swamp draining projects, rice farms or mining. What will the poster say about wages, climate and living conditions?

5. Using photos 191, 261 and 280, have selected students pretend to be the women pictured. Ask them to present themselves to the class talking about obstacles they had to overcome in their achievements.

6. Use Appendix I in *American Immigration: The Continuing Tradition* to find the peak years for Chinese, Japanese and Filipino immigration and the total number from each group that immigrated to the United States in 1901, 1921, 1951 and 1981.

Examine the statistics for Korea and Vietnam. List five major historical factors that could explain the differences between the immigration totals for these two countries and China, Japan and the Philippines.

Viewing Activities for "Chinese: The First Major Flow of Asian Immigrants"

1. Review the photographs. Identify the kind of work early Chinese immigrants found in the United States. Ask students to name some tools, articles of clothing or other objects associated with these jobs. Have the students draw the objects.

2. Have small groups of students select one business early Chinese immigrants started. Each group should recreate the business, role-playing the proprietor, employees and customers. They should make signs to

advertise their business. They should use Chinese characters on the signs, if possible.

3. Show the picture of the mayor of San Francisco's Chinatown, photo 260. Ask the class these questions.
- What can they learn about the mayor from his outfit?
- Why did separate "towns" for the Chinese exist?

4. Using photo 264, have the students write an editorial on "Chinese Miners in California's Gold Region." Students should research Chinese mining techniques, the impact of the foreign miner's tax on the Chinese, Chinese businesses, etc.

Viewing Activities for "Japanese Immigration: Hawaii and the Mainland"

1. Show the students photo 274 of the Kuwata family. Have them point out the father, mother, youngest child and oldest child. Have them give a name and age to each person in the photo. Ask the students these questions.
- What clues suggest that this picture was taken long ago?
- What can they learn about this family from the photo?

2. Ask the students to arrange photos in sequence:
- arriving at Honolulu harbor;
- carrying bags off the ship;
- being processed at the immigration station;
- working in the cane fields; and
- living at home.

Use the photo sequence as an outline for a letter from a Japanese immigrant in Honolulu to a friend in Japan who soon will be making the same trip. The letter should describe the experience and include advice.

3. Ask the students to find photographs that show who made up the workforce and the nature of the technology in the Hawaiian sugar industry or information on the rice industry in Texas.

4. Tell the students that it was a common practice between 1908 and 1920 for Japanese American men to marry "picture brides." Explain what "picture bride" means. Show photos of these brides and ask the students these questions.
- Why do they think this practice existed?
- Why did Japanese men not marry women already in the United States?

Students will find answers to these questions in the Americans All® background essay on the Japanese and Asian Americans.

5. Use photo 281 of the World War II Japanese American troops to initiate a class discussion on the topic of Japanese GIs in World War II. Ask the students these questions.
- Did military service present a dilemma for Japanese Americans?
- Why? Or why not?

6. Ask the students to role-play a meeting between Rihei Onishi, photo 278, and Shige Togasaki, photo 280. Then, using the photo descriptions for reference, discuss what activities these individuals have initiated to help Japanese Americans adjust and prosper in their new lives.

7. Divide the students into three generations: *issei*, *nisei* and *sansei*. Have each generation make a presentation: *issei* will tell stories of coming to America, 1890; *nisei* will tell about growing up in the United States, 1920 to 1945; and *sansei* will tell their stories up to the present. Each generation can use photos to illustrate their stories and selections from the Americans All® Music CD and contemporary music selections to accompany their stories. Each generation will want to pay special attention to dates and events that most affected them (e.g., the Gentlemen's Agreement, 1907; Literacy Test, 1917; the Quota System, 1921; Pearl Harbor, 1941; Executive Order 1066, 1943; and the Japanese Relocation Repayment Act, 1987). The Americans All® background essays on Angel Island and Asian Americans, as well as *Asian Americans* and *The Peopling of America: A Timeline of Events That Helped Shape Our Nation*, can be used as resources.

8. Assign students to find out about these topics: Fred Makino, the Gentlemen's Agreement, Takao Ozawa, Executive Order 1066 and *gannemono*.

Viewing Activities for "Filipinos: America's Second Largest Asian Group"

1. Have the students look at all the photos of the Filipinos. Ask the class these questions.
- Did Filipinos come to the United States in families or as individuals? Which of the photos demonstrates their answer?
- What sorts of new things would the children in these photos need to learn in their new American environment?

Have each student select one of the children portrayed in the photos and compose a short oral story about that child's feelings at leaving the Philippines and coming to the United States.

2. Ask the students if they have ever been in a parade. Have them give examples. Discuss the reasons people have parades. Have them examine photo 292 of the Filipino Parade in Salinas, California. Ask what they think these people are saying about their native Philippines and about the United States.

3. Invite students to examine photo 290 of the Filipino tailoring shop. Ask the class these questions.

- What is a tailor? What would they expect to find in a tailor shop?
- If they could go inside Mr. Lazaro's store, what do they think it might look like?

Have the students draw a scene from inside the tailor shop.

Ask them to find other Americans All® photos that show different kinds of work Filipino immigrants found in the United States.

4. Explain to the students that the Philippines is a country, and Filipinos are its people. Have them pretend to be travel agents assigned to write a 30-word advertisement for the Sunday travel section of the local newspaper on the Philippines and Filipinos. They must refer to the country and the people at least two times each.

5. Show the students the passport photograph 286. Have them create their own personal passports. Each should register country of origin, age, gender, place of birth, date issued and date expires. The passport should include a photo or sketch of its owner.

6. Until the outbreak of World War II, bright young Filipino students were sent to the United States to study at high schools, colleges and universities. Show photo 284 of these students. What class of immigrants do they seem to represent?

7. Photos 287 and 289 relate to the impact of American wars on the lives of young Filipino men and women. Have some students role-play being war brides and United States servicemen. Have them discuss how the war changed their lives and their hopes and fears for the future.

8. Ask the students to find information on recent Filipino immigrants in a newspaper, magazine or book. Invite them to compare the major points with what they have learned from the photos and material.

9. Have the students find out about these topics: Tydings-McDuffie Act, *mestizos*, Port Blakely Company, Manilamen and *Pinoy*. *Asian Americans* and *American Immigration: The Continuing Tradition* can be used as resources.

Information on the Photographs

"Chinese: The First Major Flow of Asian Immigrants"

260. Between 1890 and 1900, the Chinese population of the San Francisco area dropped significantly. Some returned to China, some relocated to other western states and some went east to establish new Chinatowns. The overall population of Chinese Americans continued to shrink, in part due to the Chinese Exclusion Acts, anti-Chinese riots and the preponderance of men over women. Although little is known about Sam Lee, when photographed about 1900, he was listed as the 86-year-old mayor of Chinatown, San Francisco, California.

261. Lalu Nathoy, an 18-years-old in China, was sold to a slave trader heading for America. There, she and other girls were sold at a public auction to become wives or prostitutes. Her buyer named her Polly and took her to work in a saloon in Idaho. She eventually won her freedom through her courage, sharp wit and the help of friends. She became a successful businesswoman, married happily and, despite the racial bigotry at that time, gained the respect of her community, even having a river named after her. (Information for this caption was provided by the National Women's History Project.)

262. Large-scale Chinese immigration to California began after news of the discovery of gold reached China. Because most opportunities were for able-bodied laborers, the bulk of the early immigrants were men, and it was very difficult for early Chinese immigrants to develop a normal family life. Some were fortunate, however, and a few photographs do show early immigrant families.

263. As the United States entered the 1860s, the move to develop the natural resources of its western states required a cheap and reliable labor source. Chinese immigrants were suitable because they were good workers, very adaptable to changing conditions, quick to learn new tasks and not bothered by physical labor. Although the railroad owners were not vocal in their praise of Chinese workers, it was generally agreed that without their help, completion of the railroads would have been severely delayed. This photograph of the trestle at Sierra Point, California, 1867, shows the difficult terrain facing builders of the railroad.

263. (top) From the early gold rush days, Chinese immigrants have been in the service trades as cooks, servants, gardeners and laundry workers. Service

trades were among the few fields in which Chinese workers commanded high wages, even during the 1870s when they were accused of lowering wage standards. The relaxed attitude of this cook and his helper in a lumber camp in the late 1880s illustrates the opportunities that many Chinese immigrants found in rural employment. (bottom) This Chinese miner is carrying a rocker, a device used to wash gold from among rocks. It was a faster method than panning, because a rocker could hold and wash more quartz rock than a pan could. Water ran through the rocker, washing away dirt, silt and pebbles, and the gold was caught in a series of ribs or ridges. A miner "rocked" the equipment on supports that looked like those found on a baby's cradle.

265. A Chinese congregation poses for a photograph outside a church in Honolulu, Hawaii.
266. When the completion of the transcontinental railroad provided easier access to the eastern markets, California farmers began to diversify, changing from wheat to perishable but more profitable crops. Chinese immigrants became the mobile pool of labor for California's orchards, vineyards, cotton fields, etc. These Chinese workers are picking olives on the Quito Ranch, probably in northern California.
267. Chinese immigrants were among the first to engage in commercial fishing along the West Coast in the 1850s. They were also among the first to gather abalone for sale. By the 1870s numerous abalone junks were sailing in and out of San Diego Bay, and this activity soon extended to Baja, California. These children are selling abalone shells to be used for ornamental materials in Monterey, California. Meat from the abalone was dried and sold separately.
268. The economic status of Chinese Americans during the 61 years of exclusion was characterized by slow advances in the face of persistent discrimination. By sheer determination and hard work, however, some Chinese immigrants accumulated sizable amounts of capital and established their own businesses. (top) Many started with small stores, such as those selling goods to a predominantly Asian clientele. (bottom) Others attracted a more diverse clientele, as this butcher and grocery store owner attempted to do.
269. Whenever possible, new immigrants made an effort to be accepted as part of their adopted homeland. One such case was the great Hub-to-Hub Race at Deadwood, South Dakota, July 4, 1888, between the only two Chinese hose teams in the United States. Apparently staged as part of an Independence Day celebration, this event was well attended, with some viewers taking to the rooftops. The inset shows the Champion Chinese Hose Team of America.
270. Like their brethren in China, those who came to the United States maintained strong ties with their families and native villages and retained deep respect for the traditions and customs of their homeland. Religious ceremonies provided much needed spiritual solace to lonely men living in a foreign and often hostile country. This burial service for High Lee in Deadwood, South Dakota, about 1891, was one such ceremony.

Note: Information on photographs 260 and 262–270 derived from H. M. Lai, Joe Huang and Don Wong, *The Chinese of America, 1785–1980: An Illustrated History and Catalog of an Exhibition at the Oakland Museum in the Spring of 1984*, San Francisco, CA: Chinese Culture Foundation, 1980.

"Japanese Immigration: Hawaii and the Mainland"

271. In Hawaii, the United States Immigration Station was located on Quarantine Island, a sandy island one mile offshore in Honolulu Harbor. Immigrants had to walk across the China Bridge (top) to enter the fence-surrounded station (bottom). They were kept here from one to two weeks to meet the quarantine requirements of 18 days following departure from Japan. This group of Japanese immigrants arrived in 1893.
272. A Japanese house in Wainaku, Hawaii, about 1890. Early Japanese contract laborers, especially those who brought their families with them, sometimes built their own houses with old boards, sugarcane leaves and bamboo provided by the plantations. It was not a particularly difficult task, for they had often helped one another in building such thatched houses in Japan.
273. The immigrants wore traditional *kimonos* in their quarters and around the plantation camps, but work clothes had to protect field laborers against the sun and rain, the sharp leaves of the sugarcane and the stinging insects, such as centipedes, scorpions and yellow jackets, that made their homes in the fields. For the men, western-style *ahina* (denim) was prized for its durability and was used to make shirts and trousers. Straw hats and raincoats were regular parts of the outfit.
274. In 1868, 148 Japanese arrived as sugar plantation contract laborers. They were known as the *gannemono* because they were "People of the First Year" of the Emperor Meiji's reign (1868–1912). Shown in this photo is the family of

gannemono Matsugorō Kuwata about 1899. Matsugorō, a tailor, was nicknamed *Umiumi Matsu* (Matsu-the-Beard). From left front: Matsugorō, Seiichi, Meleana with baby Shiro, Lindo; back: Umi, Ome, Kimi.

275. Sugarcane cultivation was extremely labor intensive. The industry was constantly searching for technology that would reduce its reliance on masses of cheap labor. In the 1880s steam plows replaced plows drawn by horses or oxen, a major advance in the arduous task of preparing land for planting. Yet cutting the seed cane, planting, irrigating, weeding, fertilizing, cutting and loading the harvested cane into wagons and railroad cars still required backbreaking hand labor.
276. The development of an economically stable Japanese community in Hawaii was not easy, because many of the original Japanese immigrants intended to work only temporarily for the booming sugar industry and then return to Japan. Yet, as the community increased in size, some of its members accumulated enough wealth to afford more than a subsistence level of living and a wider level of goods and services became essential. These photographs show the store established by Saiji Kimura, an 1885 Japanese arrival who had worked as a Bureau of Immigration supervisor before he opened his store in 1893.
277. Starting families was difficult for Japanese immigrants due to the shortage of Japanese women and antimiscegenation laws that prevented Japanese immigrant men from marrying women of other races. Some relied on friends and relatives to arrange marriages in Japan, and "picture brides" sailed to the United States to be met for the first time by their new husbands. These Japanese "picture brides" (so-named because the husbands had only photos to see prior to the marriage) are being vaccinated on board a ship en route to the United States in 1904.
278. Rihei Onishi, a journalist for the *Jiji Shimpo*, a Tokyo daily newspaper, came to the United States with his wealthy wine-merchant cousin, Toraichi, in 1903. They were impressed with the possibilities of growing rice in Texas and purchased approximately 300 acres of land near the Saibara property. Onishi was instrumental in leading Japanese immigrants to Texas and, in addition to owning the farm near Webster, managed another farm near Mackey. This studio portrait was taken c. 1910.
279. Kiyoaki Saibara (fourth from left) is standing with workers in a rice field owned by his father, Seito Saibara, in Webster, Texas, 1904. The father, an attorney and a member of the Japanese legislature, was one of the few Japanese who converted to Christianity. He came to the United States in 1902 to study at the Hartford Theological Seminary and decided to remain as an immigrant. Because Japan's growing population needed additional sources of rice, Seito established the nucleus of a Japanese rice colony in Texas.
280. Community leaders Kikumatsu and Shige Kushida Togasaki at their silver wedding anniversary, 1918. The college-educated daughter of the co-founder of the Women's Christian Temperance Union in Japan, Shige came to San Francisco in 1892 to help Japanese immigrant women. She supported herself by working as a servant. Cut off from American society by linguistic and cultural barriers, *issei* women often suffered hardships. Many had been thrust into prostitution, and Shige organized refuges to which they could escape. She also served as an assistant midwife and lectured on skills needed in America. The Togasakis gave aid and shelter to anyone in need. Of her eight children, three daughters became doctors and three became nurses.
281. Japanese Americans have fought and died for the United States since the Spanish-American War. In World War I, 803 Japanese Americans, 385 of them natives of Japan, served in Hawaii's "all-Japanese" Company D, and one rose to the rank of major. This is the 1st Regiment of Company D at Schofield Barrack, Oahu, Hawaii, 1917.
282. Japanese immigrants began purchasing land for their own farms by the early 1900s. Some Californians feared immigrants would "take over" the state's agriculture. In 1913 the California legislature passed the Webb Act, prohibiting aliens who were ineligible to be naturalized from buying land. Because Asian immigrants were the only ones who could not become American citizens, it directly limited property ownership. Despite these odds, Japanese entrepreneurs still managed to compete. Genotsuke Kodani, a marine biologist from Japan, founded the Point Lobos Canning Company in Monterey in 1923.

Note: Information on photographs 271–277 and 281 derived from Franklin Odo and Kazuao Sinoto, *A Pictorial History of the Japanese in Hawaii, 1885–1924*, San Francisco: National Japanese American Historical Society, 1987. Information on photograph 282 derived from the archives of the National Japanese American Historical Society.

"Filipinos: America's Second Largest Asian Group"

283. Bibiana Montante Laigo Castillano on deck with her infant son, Valeriano Laigo, Jr., July 1930. She and her husband had gone on vacation and, during that time, she gave birth to her son. After the baby was six months old, they returned to the United States.
284. Most Filipinos immigrating from the Philippines from 1906 to 1934—the second wave of Filipino immigration to the United States—left home and loved ones because they wanted to go to school. These two students, members of the *ilustrado* (well-to-do), came to the United States in the early 1920s.
285. (left) This photo was taken in New York City in 1928, shortly before Pilar and Rosario Felix returned to the Philippines. She came to work as a nurse in 1913 to 1914. He went to Hawaii at the same time. Their son Manuel was born in New York City. (right) This photo, taken in Chicago in 1978, shows Manuel with his own family. Manuel returned to the United States in the mid-1970s, and his daughters are all United States citizens because Manuel was born in the United States.
286. Filipinos were not exempt from exclusionist feelings in the United States. One of the most effective measures used to prevent their entry was legislation making them aliens. On March 24, 1934, Congress did this by passing the Tydings-McDuffie law, which provided full independence to the Philippines. Although the Philippines gained political independence, the United States retained economic control. Filipino entry into the United States was limited to 50 per year; American entry into the Philippines remained unlimited. This passport, issued to Aurea Duran Ordona, was one of only 50 issued in 1937 under the new quota system.
287. Filipinos have been part of the United States Armed Forces since 1909. Prior to the outbreak of World War I, the Navy recruited young men close to the Navy installation on Luzon. The terms of their enlistment made them stewards, and in a few years, Filipino stewards became some of the Navy's finest cooks. By 1930 an estimated 25,000 Filipinos served as Navy enlistees, and many of them would complete more than 20 years of military service. Others, like this unidentified sailor, joined the United States Coast Guard and served that branch with pride and distinction.
288. Although many parts of the Filipino culture have been Americanized, music still has its own *Pinoy* (a term Filipinos use in referring to themselves) touch. Whether in informal orchestras or in field ensembles, *Pinoys* play their inimitable interpretation of *juss* (jazz) through swing, fox trot or Latin arrangements. This photo shows Inez Cayaban and her husband as they entertained servicemen and women during World War II. The Sampaquita Girls and the USO sponsored their tour. She was a nurse, and he was one of the first Filipinos to graduate from the University of Hawaii. The others in the troupe are either members of their family or *sakadas* (indentured workers from the Philippines).
289. The aftermath of World War II (which had stopped all travel to the United States) brought a new group of Filipinos to the United States. Those post-war arrivals included United States citizens, military personnel and their dependents, students and exchange workers. It also included the war brides of *Pinoy* (a term Filipinos use in referring to themselves) soldiers, who, having served in the Armed Forces, had become United States citizens.
290. As their numbers grew in the United States, the *Pinoy* (a term Filipinos use in referring to themselves) labor force also developed a significant group of self-employed operators of service businesses, such as Placido Lazaro's Los Filipinos Tailoring Shop, which catered to the impeccable *Pinoy* taste in Stockton, California, during the 1930s. Some had businesses that sold Philippine-imported handmade goods, while others sold insurance; these entrepreneurs were often women. It was also women who broke the discrimination barrier by getting jobs in European American-owned retail stores.
291. An American Federation of Labor charter was granted in 1934 to the Cannery Workers' and Farm Laborers' Union, Local No. 18257, founded June 19, 1933. Among the charter members seated (left to right) were secretary Cornelio B. (Joe) Mislang, president Virgilio S. Duyungan, Apolonio E. Espiritu and Frank Alonzo (Emiliano A. Francisco). Standing were treasurer Antonio G. (Tony) Rodrigo, Victor Carreon and Frank Cabrales. These men were among those who organized and helped establish the first Alaskan fish cannery union solely to protect the interests of the *Pinoy* (a term Filipinos use in referring to themselves).
292. It has been said that if two *Pinoys* (a term Filipinos use in referring to themselves) get together, they form a club; add a third, and they immediately organize a Filipino community. The sense of community among persons of Filipino ancestry has

been strongly evident in the United States since 1870, when the very first Filipino social club, the Hispano-Filipino Benevolent Society of New Orleans, was formed. This float was one of many floats that took part in a Filipino Day Parade in Salinas, California, about 1925.

293. Marina Estrella Espina, full librarian and head, Education/Psychology Department, Earl K. Long Library, University of New Orleans, immigrated to the United States with her family in 1967. While working on her M.A. in sociology, she uncovered the fact that Filipinos immigrated to Louisiana in 1763, almost 140 years before their arrival on the West Coast. Regarded as one of the nation's leading scholars on early Filipino history in America, she is widely published and very active in professional and civic affairs. In June 1990, sponsored by the United Nations Development Program, she lectured in the Philippines on early United States–Philippine relations and trends in librarianship.

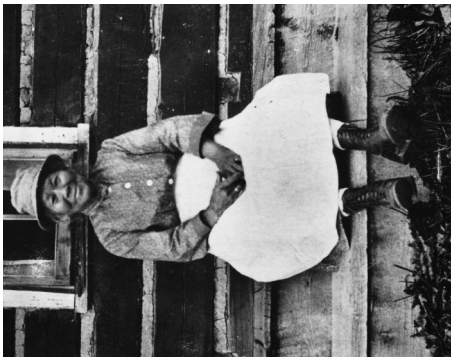
294. Jacinto E. Esmele, the youngest of eight children, was born August 16, 1896. His father was a poor rice farmer in a tiny *barrio* in Masinloc, Zambales, Philippines, and the family sacrificed to send the boy to school. Joining the Navy, he arrived in the United States in 1916. After his discharge he returned to school, graduating from Louisiana State University in 1924 with a B.S. in sugar engineering. He received his M.S. the following year. He founded the Dixie Chemical Company, Inc., and the Gulf Trapping Company in 1930. He took part in many activities benefiting the Filipino community. In 1948 he was a prime force in establishing the Philippine Consulate in New Orleans and in securing passage of the Rogers Bill (HR 4073), which provided benefits to Filipino war veterans. In 1964 he became president of the Agri-Chemical Corporation. He retired in 1973.

Note: Information on photographs 283–292 derived from Fred Cordova, *Filipinos: Forgotten Asian Americans: A Pictorial Essay, 1763–c. 1963*, Dubuque, IA: Kendall/Hunt Publishing Co., 1983.

260

Sam Lee

261

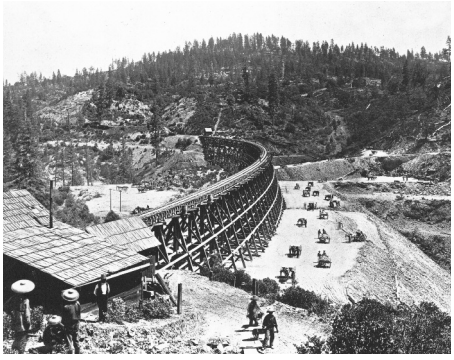


Polly Bemis (Lalu Nathoy)

262

Chinese family

263



Railroad workers

264

Camp cooks and miner carrying a rocker

265

A Chinese congregation in Honolulu

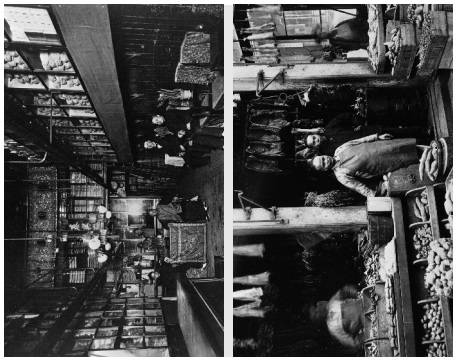
266

Picking olives

267

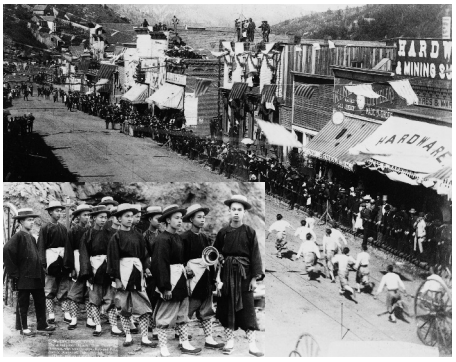
Children selling abalone shells

268



Dry goods and grocery stores

269

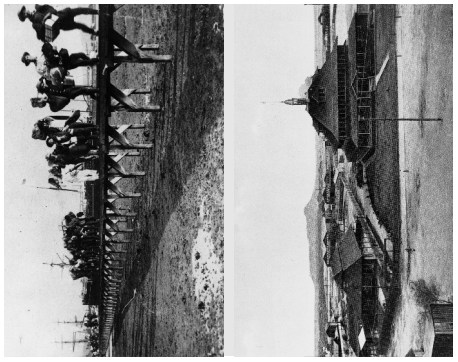


Hub-to-hub Race

270

Burial service of High Lee

271

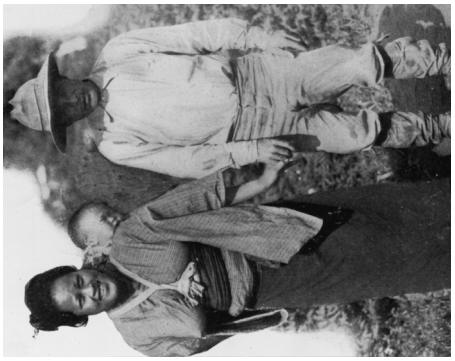


Crossing to the immigration station

272

Japanese woman and child

273



Japanese family working in Hawaii

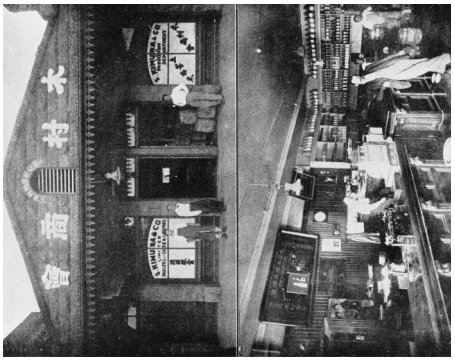
274

Kawata family

275

Laborers and a steam plow

276



Saiji Kimura's store

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Japanese "picture brides"

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Rihei Onishi

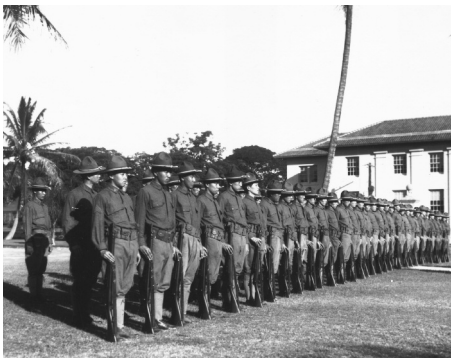
279

Rice fields in Texas

280

Kikumatsu and Shige Togasaki

281



Company D, 1st Regiment

282

Genotsuke Kodani

283

Bibiana Montante Laigo Castillano

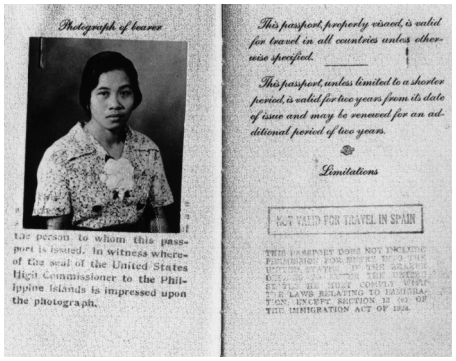
284

Two students

285

The Felix families

286



Aurea Duran Ordona

287

Filipino sailor

288

Inez Cayaban

289

Filipino war brides

290

Filipino tailoring shop

291

Cannery Workers' Union

292

Filipino Day Parade, Salinas, California

293

Marina E. Espina

294

Jacinto Esmele

The Mexican American Photographs

Pre-Viewing Activities

1. Give the students this list of words: silo, fiesta, patio, cafeteria, bonanza and chili. Ask the students these questions.
- Are these words Spanish or English?
- Can they add more Spanish words to this list?
- How do they think these Spanish words became part of the English language? Discuss.

2. Have the students find place names in Texas, New Mexico and California that they would identify as Indian and Spanish in origin. Discuss what these names say about the ethnic composition of the American Southwest.

Conduct the same survey of place names in Iowa, Maine or Pennsylvania. Discuss the findings.

3. Ask the students which terms they think most accurately identify Americans of Mexican heritage: Latino, Hispanic, *Chicano*, Spanish or *La Raza*. Discuss the reasons for their choices.

Viewing Activities

1. Make vocabulary cards for these words: woman/*el mujer*; man/*el hombre*; child/*el niño*; and horse/*el caballo*. Put the English word on one side, and the Spanish word on the other side. Have the students review the photos to find and identify these subjects. Use the song "Un Jíbaro en Nueva York," from the Americans All® Music CD, to illustrate language and cultural relationships.

2. Have the students review all the photos to identify the jobs Mexican immigrants have performed. Ask the class these questions.
- Why is this kind of work called manual labor?
- What skills are needed for these jobs?
- Why do immigrants do manual labor?

Discuss such issues as language barriers, immigration laws and economic necessity.

3. Have the students examine photo 318. Explain that in the past it was not uncommon to photograph a corpse. Ask the students which government ruled San Diego when Desiderio Ibarra was a young boy, a middle-aged man and an old man.

4. Ask the students whether their families keep "family trees." Explain that a family tree is a record that traces ancestry.

Have the students assume that Louis and Candelaria (photo 317) had a child. Have them create that child's family tree using the information provided in the photo description. What does this tree say about the ethnic and racial history of Mexico?

5. Invite the students to select one of the portraits and write a story about the subject pictured. Who was this person? What was his or her background? Why did this person immigrate?

6. Use photo 320 to discuss refugees as immigrants. Have the students find a definition of the word refugee. Then have them discuss other situations, besides the Mexican Revolution, that created refugees who, in turn, became immigrants. Have them discuss whether refugees are involuntary or voluntary immigrants.

Ask the students to find examples of refugee situations from *Mexican Americans, American Immigration: The Continuing Tradition* and *The Peopling of America: A Timeline of Events That Helped Shape Our Nation*. Find examples from the news about the plight of today's refugees. Are women and children affected differently from men?

7. Divide the students into three study groups: Native American, Spanish and Mexican American. Using the photos, the Americans All® background essay on Mexican Americans and *Mexican Americans*, plus standard reference sources, have each group contribute to a large mural depicting the evolution of *La Raza*. This mural could incorporate a timeline showing appropriate dates for each political period. Insert related Americans All® photos along the timeline. The Americans All® Peopling of America posters 511 and 538 can be used.

8. Have the students analyze photo 331. Ask the students these questions.
- What is happening in this photo?
- Who is the woman speaking?
- What might she be saying?
- Who are her listeners?
- Where are they?
- Why are they there?

Then, use photo 319 to find out what other ways Mexican Americans fought to gain better working conditions and human rights.

9. Using the appendix in *American Immigration: The Continuing Tradition,* find the figures for immigration from Mexico from 1891 through 1970. Have the students create a bar graph from this data. They should note events or legislation that can explain the fluctuations illustrated in the graph, in particular: the Immigration Act of 1924; the Quota System, 1926; and the Great Depression of the 1930s.

10. Use photos 329 and 333 to introduce this activity. Divide students into musicology research teams: Native American, Spanish, Mexican and Mexican American. Have each team find music of that group. Together let all groups weave the musical selections into a sound track to accompany the Mexican American photographs. Use the Americans All® Music CD and guide, *Music of America's Peoples,* to get started.

11. Assign a group of students the task of making their own photo show on the theme "The Mexican American Experience Since World War II." Have the students show their program to the class and invite the audience to find examples of continuity and change. How is the Mexican American experience today similar to or different from that in the past?

12. Ask the students to find out about these topics: *La Raza,* the Treaty of Guadalupe Hidalgo, Joaquin Murrieta, Gregorio Cortes, the United Farm Workers or Emma Tenayuca and the pecan workers' strike.

Information on the Photographs

315. Some of the early colonists to the Americas were granted land by Spain that they and their descendants turned into substantial *ranchos*. The fact that some of the early photographs clearly identified their subjects seems to imply that they were people of some means. This photograph of Anita Gallardo de Contreras (left) and Josepha Gallardo de Sepulveda, both from Sonora, Mexico, was taken in 1875.
316. Mariano Guadalupe Vallejó (1808–1890) was a leader in the struggle for statehood and author of a multivolume history of California. A soldier when Mexico took over California from Spain in 1826, Vallejó (va-YAY-ho) supported *Californíos* (native-born Californians) who rebelled against the Mexican governor in 1832 and backed California becoming a "free state" in 1836. Acquiring a vast *rancho* and considerable influence, he was imprisoned for two months by Americans seeking to make California a republic in 1846. Nevertheless, Vallejó sided with the Americans in the Mexican War (1846–1848). In 1848 he was one of eight *Californíos* elected to the California Constitutional Convention. He then served three terms in the state legislature. Because his lands had been granted by the Mexican government, he spent much of the next decade defending his land rights. Successful, he wrote his multivolume history of California to document the illustrious role played by *Californíos*. The town of Vallejó, California, bears his name.
317. Intermarriage, though not the rule, was not uncommon in the early Southwest. Louis Wilhart of Germany married Candelaria Peralta. Her mother was a Native American from San Juan Capistrano, and her father was a Mexican *mestizo*. With this diverse heritage, a mixture of European, Native American and Mexican, the new family is a distinctly American one.
318. This unusual early photograph was taken in Los Angeles in 1857 at the funeral of Desiderio Ibarra. Because photographs of any kind were costly at that time, Señor Ibarra may have been a man of wealth or importance. His widow probably had no other picture of him and wished to honor him in this way. He was born in San Diego, California, in 1786 and lived under three different governments: Spanish (1786–1822), Mexican (1822–1848) and American (1848–1857). His wife, Valeriana, was an orphan who came from Mexico City.
319. These three men (from left to right), José Lopez, Jacinto Arros (from Mexico) and Julian Valdez (of California), were members of the Juárez Patriotic Society in 1870. Not much is known about their activities other than they were part of what would later be called the *mutualistas,* or mutual-aid associations. In the 1890s Mexican Americans formed organizations to protest racial policies, especially school segregation. The League of United Latin American Citizens (LULAC) was born in the 1920s to defend Mexicans from racism and to help them gain economic and political power.
320. Provoked by the loss of respect and property, Mexican Americans resisted being overwhelmed by European American culture. Some offered armed resistance, and the resulting skirmishes left many homeless and without means of support. Families on both sides of the border suffered during the Mexican Revolution when wars claimed their sons and husbands.

321. The job of earning a living was not restricted to the adults in the early colonial days of the Southwest. Young children, like their European counterparts in the cities of the East, contributed to their families' subsistence. This young man performed his duties as a wood vendor near Santa Fe, New Mexico, c. 1900.
322. (top) After the turn of the century, a major source of employment for unskilled laborers was in the fields of California. These Mexican workers are picking oranges in Los Angeles County, c. 1905–1910. The impact of Mexican labor on the agricultural development of the United States was great. The need for laborers increased with the passage of the Chinese Exclusion Acts, and Mexicans' proximity to the nation's southern border and their lack of a strong protective government made them a natural source of cheap labor. (bottom) Prior to World War I, many Mexicans unofficially were allowed—and sometimes encouraged—to enter the United States, which needed cheap labor, particularly for laying railroads in Arizona, California, Illinois, Nebraska and Texas. This Hispanic track crew was led by Francisco Esudero (top left), c. 1900.
323. European American violations of the Guadalupe Hidalgo Treaty forced Mexicans off their lands. By 1870 it was European American law that should have recognized both Mexican and Native American claims. Yet Anglos often used the law, and outright deception, to claim lands for themselves. This resulted in thousands of Mexican American farmers and shepherds losing their land and being forced to become wage laborers, toiling on others' lands.
324. Between 1848 and 1910, relatively small numbers of Mexicans migrated from their country to the United States. Most went to Texas. Then conditions on both sides of the border prompted a massive movement. Although President Porfirio Díaz had been able to stabilize the Mexican economy, his policies created repression, class conflict and a vast peonage. The revolution that began in 1910 cost tens of thousands of lives and created a vast emigration, but among men like these, it defined a stronger Mexican national identity.
325. The Lugo family of Bell, California, c. 1888.
326. A sheep-shearing crew and other workers pose beside packed bags and wagons loaded with wool bound for Galveston, Texas. The wool-shearing shed stands in the background, c. 1890.
327. This group of Mexican cowboys was photographed near Las Cruces, New Mexico, in 1905. The arrival of the railroad and the industrialization of the West reduced the advantage that these men held as skilled horsemen and the amount of economic and political advantage that they commanded.
328. When Mexican Americans were forced off their lands they had little alternative but to move and take their possessions with them. The most common method of moving was to pack all belongings into a wagon and look for a new homestead. If the family raised livestock, a child would be assigned the responsibility of herding the livestock behind the wagon.
329. One way that Mexican Americans held to their traditions was through song and music. This group, the Perez Brass Band of Santa Fe, New Mexico, was photographed in 1896. Although their history is not recorded, they probably played for social functions and entertained their compatriots in concerts and informal gatherings.
330. Jovita Idár was a journalist who wrote about the problems of Mexican Americans for Spanish-language newspapers in Texas, the most important of which were *La Crónica* (owned by her father), *El Progreso* and *El Heraldo Christiano* (a publication of the Rio Grande Conference of the Methodist Church). In 1911 she and her family organized a large educational and cultural conference, *El Primér Congreso Mexicanista*. One month later she co-founded *La Liga Femenil Mexicanista* (the League of Mexican Women), which focused its work on education for poor children. During the Mexican Revolution, she organized *La Cruz Blanca* (the White Cross) to nurse the wounded on both sides of the battle. (inset) Employees of *El Progreso*, Laredo, Texas, 1914. Jovita Idár is standing second from the right. (Information for this caption was provided by the National Women's History Project.)
331. When she was a young, distinguished high school student, Emma Tenayuca was struck by the differences between what she read about life and the realities she witnessed around her every day. After graduation she dedicated her life to improving the treatment of poor people. An energetic leader, she is best known for her fiery speeches and union organizing work in San Antonio, Texas. Her desire to free Hispanics from the exploitation they suffered in local labor markets led her to join the Workers Alliance in 1936 and the Communist Party a year later. She was very active in the pecan shellers' strike of 1938, one of the longest and most bitter strikes of the Great Depression.

The photo shows her standing on the steps of San Antonio City Hall, c. 1938. (Information for this caption was provided by the National Women's History Project.)

332. Whether rich or poor, Mexicans place a great deal of importance on their traditions. A wedding ceremony is always a significant event, and quite often more people participate in the event than watch. This procession is leaving a church in Córdova, New Mexico.

333. Throughout their history, Mexican Americans repeatedly showed a spirit of resistance and persistence, avoiding submergence into the mass culture. They did this partly by adhering to customs and traditions and openly displaying ethnic pride, as is evidenced by this procession emerging from San Fernando Cathedral, San Antonio, Texas. They are celebrating the Feast of Our Lady of Guadalupe, December 12, 1933.

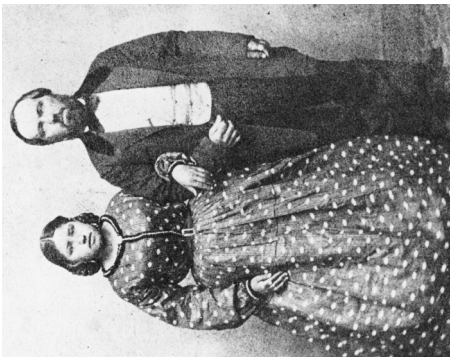
315

Two women

316

Mariano Guadalupe Vallejó

317

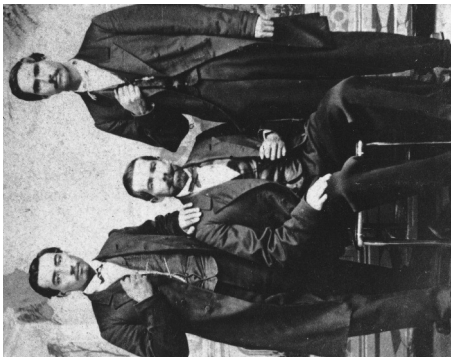


Louis and Candelaria Wilhart

318

Valeriana and Desiderio Ibarra

319



Juárez Patriotic Society

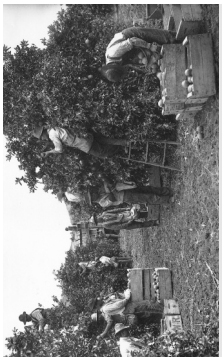
320

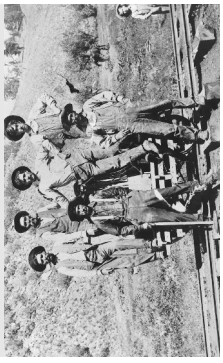
Refugee family

321

Wood vendor

322





Picking oranges; railroad workers

323

Farm family

324

Revolutionary soldiers

325

Lugo family, Bell, California, c. 1888

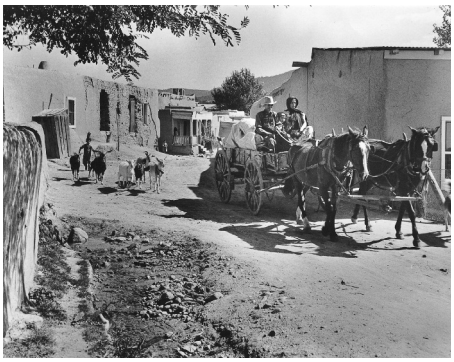
326

Sheep-shearing crew

327

Mexican cowboys

328

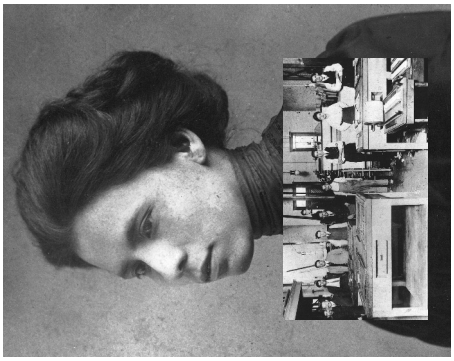


Family moving

329

Perez Brass Band

330

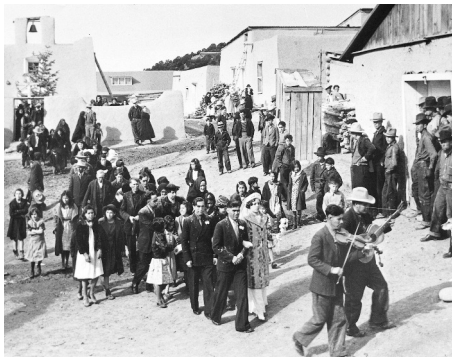


Jovita Idár and print shop

331

Emma Tenayuca

332



Wedding ceremony

333

Parade

The European American Photographs

Pre-Viewing Activities

1. Show the map of 1920 Europe from *European Immigration from the Colonial Era to the 1920s*. Ask the students to name countries in Europe from which immigrants came to the United States. Which ocean did they cross? Do the students know of people who have come from Europe recently? From which countries did these immigrants come? Using the appendix in *American Immigration: A Continuing Tradition*, have the students find the figures for immigration from Europe. Ask them to find the peak years of immigration from specific European countries.

2. Have the students review the Americans All® background essays on Ellis Island and European Americans and recall early American history. Ask the students these questions.

- From which European countries did people first immigrate?
- Why did they come?
- Where did they make their new homes?

3. Have the students look up the terms embarkation and disembarkation. Using a map, have the students locate Liverpool, Hull, Rotterdam, Bremen and Hamburg. Explain that these were the five major European ports of embarkation. Now have students locate Boston, New York and Baltimore. These were the major ports of disembarkation in the United States.

4. Display the Americans All® Ellis Island poster 540 and the Peopling of America posters 511 and 538. Have the students discuss what feelings the people in these photos might be experiencing. Ask the students to listen to selections from the Americans All® Music CD for expressions of similar feelings.

Viewing Activities

1. Divide the class into small groups. Give each group a photo that contains a child. Ask each group to give its child a name and a country of origin. Have each student then draw and color a picture of the child based on the photo. In a cartoon balloon above the drawing, ask the students to have the child answer this question: What do you think of America? Display the illustrations.

2. Have the students find all the photos showing children at work alone or with families. Ask the students these questions.

- What are the children doing?
- What kinds of jobs are they doing?
- Do the students earn money from a job?
- What is the job?
- Do most children today work at jobs?
- Is the work today similar to or different from the work shown in the photos?

3. Have the students look at photos 355 and 362. Ask them what they think the people pictured are saying to one another. Pretend the young woman in 355 is leaving her home in Norway. What is she saying to her mother? What advice does her mother give her? Now pretend that this young woman is a member of the group shown in picture 362. Help her write a letter to her mother. Have the letter describe where she is, what she sees along her journey, why she is going out West and what are her hopes for her future life.

4. Using photos 354, 356 and 364, discuss the reasons these immigrants left Europe. What countries did they come from? What languages did they speak? Name a food we eat today that was brought to the United States by people from these countries.

5. Have the students pretend they are investigating the working conditions of immigrant children in the United States. Have them pretend they are interviewing some of the children they see at work in the photos. Ask the students to give the children names and countries of origin. Have them ask questions such as these.

- What kind of work do you do?
- Why do you do it?
- Does your family need your wages?
- Do you attend school?
- Is your boss friendly?

6. Display photograph 358. Have one student "take a seat at the table" by imagining that he or she is an additional person in the photograph. Let the student pretend to

join in the work and the conversation. Ask other class members to suggest dialogue in which the family discusses the following.

- The pay for their work has declined.
- The youngest sister has a cough that needs medication.
- The oldest child is soon to be married.
- Uncle Herman says the sewing factory where he works is hiring.
- Grandmother Esther in Poland wants to join the family in America.

Have the students find the photos of other immigrant families. Ask the students these questions.

- What kinds of work did these families do?
- Why do they think the children had to work?

7. View photo 363. Ask the class members whether they have ever been to or heard about a center that serves the needs of immigrants. What kinds of activities are offered? What kinds of events go on? Have the students pretend they work at Hull House and are trying to let people in the community know about Hull House. Ask them to create a brochure that lists the classes, activities and events they think would be the most useful to the people they want to reach.

8. Use photos 167, 289 and 364 that depict brides who have come to meet their American husbands. What is the major difference between the Japanese "picture brides" and the Filipino and French war brides? What other events have resulted in women entering the country as brides of American citizens? What adjustments might these brides face? In what other ways is the immigration experience different for women than for men? Discuss.

9. Have students find photos illustrating that not every immigrant realized the "American dream." They may write a caption for each photo, create a one-paragraph essay, or find contemporary photos for display that illustrate the same point.

10. Ask the students to research the story of Hull House and its founder, Jane Addams. Have them research why settlement houses were considered part of the Progressive Movement and identify a local community center that offers similar services.

11. Using *The Peopling of America: A Timeline of Events That Helped Shape Our Nation*, have the students select events that triggered European immigration. Ask them to create their own timeline of these events for display, selecting photos for illustration.

Information on the Photographs

354. Many immigrants, such as these Greek men preparing to leave Patras in 1910, left their villages to work in American industry. When they had saved enough money, they sent for their families to join them. One factor contributing to migration to the United States was the existence of masses of Europeans who were unneeded in their homelands.

355. This woman, her possessions limited to one suitcase, bids farewell as she starts her journey to the United States. Scandinavians migrated for the same reasons as their European neighbors. Those who were farmers, or who wanted to be, needed land. Those who grew grains were also being undercut by crops exported from larger and more efficient North American agricultural operations.

356. When this group of Italian citizens lost their homes in an earthquake, immigrating to start a new life presented no more risks and many more possibilities than staying there. The United States was a powerful magnet for aspiring people. Opportunities seemed to be everywhere, and the American legal system evolved in ways that fostered individual initiative and rapid development.

357. Immigrants tended to establish homes in towns and cities with people who spoke their native languages, ate the foods they liked and followed the same customs they did. Because work, especially the type that could be done at home, was plentiful, New York City developed many major ethnic communities. This row of tenements in 1912 was typical of where many newcomers lived when they began their new lives in the United States.

358. To maximize production, factories frequently sent work home to be completed by their employees. Adolph Weiss, a Jewish immigrant, worked at home with his family and neighbors to make garters. When work was plentiful, the younger children would work until 9:00 p.m. and the rest until 11:00 p.m. From left to right: Mary (age 7), Sam (age 10), Mrs. Weiss, an unidentified boy (age 12), Mr. Weiss and three unidentified neighbor's children who came in regularly to work.

359. It was common for large families to live together in small, crowded quarters. The kitchen often served as dining room, laundry room, bedroom and work room. New arrivals were often given temporary lodging while they established themselves in their new homeland. This unidentified family's living conditions were typical of those that immigrants faced in urban areas in the early 1900s.

360. There was plenty of work for young children in both urban and rural areas in 1910. (top) In rural areas, including Browns Mills, New Jersey, boys like five-year-old Salvin carried two pecks of

cranberries for long distances to the delivery station. (bottom) These three newsboys in Philadelphia bought their papers from the publisher and sold them at a profit on street corners, at railroad and trolley stations and at other busy places. City children also sold candy and gum on the streets.

361. Immigrant families had to work together to overcome personal tragedies. After her husband died in 1909, this widow, with her 11 children, left the farm to work in the cotton mills in Tifton, Georgia. Nell, the oldest girl, alternated with her mother in working in the mill and doing the household chores. With the exception of the four smallest children, all worked regularly in the mill for a combined weekly wage of $9.

362. Immigrants who moved the farthest from the ports of entry tended to be those who brought resources with them, who had saved money while working in a coastal state or who were joining compatriots already established at their destination. This family, photographed in central Oregon, December 5, 1910, was headed for a new life.

363. A singing class meets at Hull House in Chicago in 1910. Started by social reformer Jane Addams, Hull House promoted the English tradition of the settlement house in the United States. Often called "neighborhood houses," these facilities opened in urban slum areas to enable trained workers to improve social conditions, chiefly by providing community services and fostering neighborly cooperation.

364. One of the results of American military involvement overseas has been the immigration of war brides, women of non-American nationality who have married American servicemen. Although marriage gave the brides citizenship status, they were referred to as foreigners. This group of French war brides arrived in Boston April 4, 1919, on the S.S. *Mt. Vernon*.

365. For new arrivals, neither age nor gender limited those who wanted to learn or make a living. In 1908 a mill superintendent in Newton, South Carolina, teaches one of the young spinners the art of handling the machine. (inset) In New York City in 1920, a highly skilled French craftsman makes a top-quality tapestry.

354

Greek men leaving for America

355

Norwegian woman leaving for America

356

Italian earthquake refugees

357

Tenements in New York City

358

Making garters at home

359

Tenement living conditions

360

Children at work

361

Family in Georgia

362

Family in covered wagon

363

Hull House

364

French war brides

365

Making tapestries

The African American Photographs

Pre-Viewing Activities

1. Read this statement to the class: "The African cultural heritage of the United States, from yams and coffee to jazz and *calypso*, is shared by all citizens and not merely by persons of African descent." (Jack Forbes, *A Teacher Handbook for Afro-Americans in the Far West*.) Discuss this statement and ask the students to offer other cultural contributions of African Americans that are shared by all Americans.

2. Display the Americans All® Peopling of America posters 511 and 538. Ask the students to find the photos of African Americans in the posters. Have the students describe the people in the photos, what they are doing and what they may be thinking.

3. Have the class listen to "Swing Along," "Criolla Carabalí," and "Workers' Appeal," from the Americans All® Music CD. Ask the class how the three songs are similar or different. Have the students create a dance for each song.

Viewing Activities

1. Divide the class into alphabet teams: A–D, E–H, I–L, M–P, Q–T and U–Z. Provide each team with photos. Have each team try to recall items or people in the photos that begin with the letters assigned to that team.

2. Have the students find the photos of ships. Ask them to describe the conditions of travel and the purpose of each vessel. Ask where each ship sailed from and where it might be going.

3. Make a classroom display of the photos that show African Americans at work. Have the class supplement these photos with pictures found in magazines showing African Americans in other kinds of occupations.

4. Have the students look at photos 388 and 404. Ask the students these questions.

- If they were one of these children in photo 388 and their parents were working in the fields, how would they help out at home? What kinds of chores might they do?
- Do they think the children in photo 404 work? What might these children do? Where do they live, in the city or on the farm?
- Looking at both photos, ask the students to find the youngest and oldest child in each. Do they think that he or she is responsible for all these children?
- Pretend the students could visit with these children. What would the students say to them about their life? What would they say to the students about their lives?

5. Have the students look at photos 394 and 403 of children at school. Ask the students these questions.

- How old do the students think they are?
- What do they think the children are doing?
- What kinds of things do the students think these children learned at school?
- Compare these children to the ones in photo 388.
- What differences do the students see in dress and activities?

6. Display photograph 405. Have one student imagine or act out walking "into the picture" and taking the empty seat at the table. Let the rest of the class take the roles of the other family members. Have the students hold a dinner conversation that addresses these topics:

- the need for an education;
- the state of business and business opportunities;
- what happened to each family member that day; and
- the family's plans for after-dinner entertainment.

7. Compose a cowboy song about Bill Pickett in photo 400 that uses these phrases: bulldogging Bill, son of a slave, county fair circuit, Texas rodeo, killed by a horse, chaps and lariat.

8. Look at photo 410. Ask the students these questions.

- Why do they think these people are migrating North?
- What do they think the migrants might be feeling?
- What kinds of work will the migrants find?

Have the students design a handbill that describes opportunities for African Americans in the North. They can take different cities or regions (Chicago, the West, etc.) as the point of recruitment.

9. Ask the students to create a photo gallery show on the theme, "African American Men of Achievement," using photos 385, 392, 397, 398, 413 and 415. They should read the photo descriptions for information and then write, in their own words, captions for each photo. Have the students add to the gallery by researching contemporary African American men of achievement. They can find or draw pictures of these men and write descriptive captions.

10. Have students create a picture gallery of African American women of achievement. They might include Phyllis Wheatley, Harriet Tubman (photo 390), Sojourner Truth (photo 391), Charlotte Forten, Ida B. Wells-Barnett, Mary McLeod Bethune and other contemporary women. Let students write descriptive captions.

11. Ask students to compile a "places of origin" list for African Americans. It may include, for example, Africa, the Caribbean and Cape Verde. Locate these places on a map and use the photo descriptions, *African Americans* and *American Immigration: The Continuing Tradition* to determine the peak periods for each wave of immigrants. Photo 107, "Three Africans," and photo 112, "Guadaloupe Women," in the Sherman Collection should be included.

12. Have students find photos 385, 413 and 414. After reading the text, ask students to use a standard map to plot the routes taken by these men. Students should then discuss the reasons behind their extensive travels, comparing and contrasting the lives of these men.

13. Have the students draw a timeline that records major events in American history that might have affected native Africans' forced and voluntary migration and immigration. The timeline could include, for example, the invention of the cotton gin, the Emancipation Proclamation, the Fugitive Slave Act of 1850, the Quota System of 1924, the opening of the western territories and the gold rush. The students can use *The Peopling of America: A Timeline of Events That Helped Shape Our Nation* for assistance. Have them select photos to illustrate the timeline.

14. Divide the students into newspaper teams. Ask each team to contribute one item for the front page of a Canadian paper, written in the 1850s, dedicated to providing news to African American readers. The front page could include:

- an interview of the refugee family in photo 396L;
- help wanted ads;
- a piece on Frederick Douglass, photo 392;
- a piece on a new school for refugees; and
- a piece on an upcoming fundraising event to help people of African descent relocate to Canada.

Have the teams exchange their rough drafts for editing and proofreading. Let the class decide on a name for the newspaper.

15. Ask the students to research the explorer Matthew Alexander Henson, photo 413, to discover his role in reaching the North Pole. Locate maps that show his expeditions in such journals as *National Geographic*. Ask the students whether they think history has given Henson the credit he is due.

16. Have students look at photo 415 and read the description. Ask the students these questions.

- What is an exile?
- Why did Tanner choose to leave the United States to live in Paris?
- What reasons can they offer to explain why American-born people of African descent would choose to become exiles?

Research these other famous exiles: Josephine Baker, Richard Wright, James Baldwin, Paul Robeson and Shirley and W. E. B. Du Bois (photo 398).

17. Ask the students to read the full account of the mutiny of Joseph Cinque in *The Negro Almanac: A Reference Work on the African-American*. Have the students produce a play depicting the mutiny, the capture and imprisonment in Connecticut, the involvement of abolitionists, Cinque's lecture tour of the United States, John Quincy Adams's arguments before the Supreme Court and Cinque's return to Africa. Have the students incorporate photos 385R, 386 and 387 in their presentation.

18. Using photo 402 and information from the text as a starting point, ask students to research the roles and experiences of African Americans in the following military conflicts: the American Revolution, Civil War, Spanish-American War, World War I, World War II, Vietnam War and the Persian Gulf War.

Information on the Photographs

385. (left) Olaudah Equiano (Gustavus Vassa). Born in West Africa in 1745, he was brought to a Virginia plantation, via the slave market in Barbados, in the mid-1750s. Shortly after, he was sold to a ship's captain. Vassa spent many years on the sea. He ultimately landed in England, where he learned to read and write. After an unsuccessful attempt to obtain his freedom, he was sold in the West Indies' slave market to Robert King, a Philadelphia Quaker, who continued his schooling. After saving enough money to buy his freedom, Vassa moved back to England, became active in the abolition movement and published his autobiography in 1789. (right)

Joseph Cinque was one of the enslaved Africans who led the mutiny aboard the Spanish schooner *Amistad* in 1840. The ship was en route from Havana to Principe when the 52 Africans killed the captain and forced the pilot to sail toward Africa. Unfamiliar with navigation, they were unable to stop the pilot from steering a course toward the United States coastline, where an American ship, the *Washington*, took control of the *Amistad* from the mutineers. Despite claims from the Spanish government for the return of the ship and its crew, the case was heard in United States courts. Cinque and his followers were acquitted on the charges of piracy and given the freedom they had gained on the high seas. After their release, they went to England and then back to Africa.

386. During the four centuries of the transatlantic slave trade, several European nations dominated and profited from the infamous traffic. Portugal regularly supplied enslaved people for Spain's colonies as well as its own large colony, Brazil.

387. Slavery existed in Africa in a much different form prior to the coming of Europeans. An enslaved African could marry, own property and even obtain certain legal rights. When Europeans arrived, they began to capture natives of the West African coast, regardless of sex, status, age or size, for removal to America. Europeans transported enslaved Africans in tightly packed vessels. The hold of a typical slave ship was about five feet high, and shelves, extending out approximately six feet on both sides, would be built in the middle. When the bottom of the hold was full, captives would then be packed on platforms. In this environment, they would cross the ocean from Africa to the Americas (the dreaded Middle Passage) to be sold in slave markets to European-born or *creole* planters, miners, merchants and even missionaries. This illustration shows the *Brookes*, a British slave ship, c. 1788.

388. In 1640 the courts of Virginia ruled that indentureship of Africans was a lifetime commitment. Massachusetts followed suit the next year, and by the 1660s intermarriage between African Americans and European Americans was being forbidden. Several colonies ruled that children born to enslaved mothers were also bonded. Enslavement of African Americans had become institutionalized, and the subsequent entry of Africans into the United States formed part of a lucrative and dehumanizing slave trade. This photograph was taken in Louisiana, c. 1865.

389. This photograph was taken in the early 1890s in Mt. Meigs, Alabama, by photographer Rudolf Eickemeyer as part of a series on the rural South after the Civil War. This photograph illustrates how African Americans, once forbidden by slave codes to read or write, responded to their new freedom. By mastering literacy skills, they moved beyond the limits of slavery and built new communities.

390. Harriet Tubman (far left), seen here with a group of former slaves, was one of the most famous women conductors on the Underground Railroad. Called "the Moses of her people," she was born in Dorchester County, Maryland, in 1823. She escaped from slavery and returned to her former plantation to liberate her immediate family. A dedicated abolitionist, she led 19 separate groups (more than 300 enslaved African Americans) to freedom, often moving the timid forward with the persuasion of her loaded revolver. She served as a spy, nurse and laundress for the Union forces during the Civil War. After the war, she founded two schools, worked for women's suffrage and opened a home for the aged.

391. Sojourner Truth was born "Isabella" in Ulster County, New York, in 1797. One of 12 children, she spent her early years in slavery and never learned to read and write. The mother of five children, she was freed by state law as an adult and earned her way into domestic employment. In 1843 she adopted the name Sojourner Truth and traveled through the North, supporting herself with the money she earned by preaching the causes of emancipation and women's suffrage and by selling her biography, which a friend wrote for her. She was a powerful and an effective speaker. During the Civil War she helped care for wounded soldiers and newly emancipated African Americans, whom she urged to own land and learn to read. Sojourner Truth died in her Michigan home in 1883.

392. Frederick Douglass (c. 1817–1895), the son of an enslaved African American mother, Harriet Bailey, and an unknown European American father, selected his surname from the hero of the book *The Lady of the Lake* after his successful escape from slavery in Baltimore in 1838. A powerful speaker, he moved to New Bedford, Massachusetts, and became active as an agent for the Massachusetts Anti-Slavery Society. After publishing his autobiography, *Narrative of the Life of Frederick Douglass*, in 1845, he was forced to flee to England, because information in the book would have led to his recapture. After English friends

purchased his freedom, he returned to New York and in 1847 established a newspaper, *The North Star*, which championed the abolitionist cause for 17 years. He was active in the Underground Railroad, urged civil rights for African Americans during Reconstruction and served his country as marshal of the District of Columbia and minister to Haiti. His home in Washington, D.C., is open to the public.

393. To forge kinship ties, enslaved African American parents taught their children to call enslaved adults "aunt" and "uncle" and younger ones "brother" and "sister." This made them all members of a broader community that helped sustain them despite the psychologically debilitating effects of discrimination, material privation and physical violence. This is the family tree of Charity Donley North of Hallettsville, Texas, who raised her children with the values necessary to overcome Jim Crow laws and practices.

394. The end of the Civil War created opportunities for African Americans to gain formal training. Young African American children were sent to schools once these became available, because the nation realized that education was one of the keys to gaining a more solid future. Missionaries ran many of these early schools, though the men and women who worked so hard for abolition contributed much to the early schooling of African Americans. Even though academic courses were taught, many of the schools placed a great deal of emphasis on practical training.

395. Some African Americans lived in the western states when they were still territories, but the large westward migration of African Americans, both free and formerly enslaved, began after the Civil War ended. This exodus was sparked by a desire to find a place where the racial prejudice of the South could be forgotten and where a new life could be carved out. Some, such as this family in Guthrie, Oklahoma, in 1889, turned to farming. Family members were not able to afford the luxury of large living quarters but consoled themselves in knowing they were free and building a future for themselves.

396. Prior to the Civil War, Canada was a popular destination area for African Americans fleeing slavery. Two of the leading spokespeople for this movement were Henry Bibb and Samuel R. Ward, who established newspapers in Canada. Bibb's paper, *Voice of the Fugitive*, was a leading proponent of the Canadian movement. (left) This group of refugees relocated to Windsor, Ontario, Canada, in the mid-1800s. They are (standing) Anne Mary Jane Hunt, Mansfield Smith and Lucinda Seymou; (seated) Henry Stevenson and Bush Johnson. (right) Gilbert Hunt was born into slavery in King William County, Virginia, c. 1780, and was sent as a young man to Richmond to learn the carriage-making trade. He became a skilled blacksmith, married and joined the Baptist Church. Although he was sold to new owners many times, his skills enabled him to remain in Richmond. In 1811 he helped save several people caught in a fire at the Richmond Theatre, one of whom was the daughter of his wife's owner who was responsible for his learning to read. He saved enough money to buy his freedom in 1829 and then emigrated to Liberia with other free African Americans from Richmond. Not finding Liberia to his liking, he returned to Richmond, served as deacon of the First African Baptist Church and continued to earn his living as a blacksmith. This photograph was taken in Richmond in 1860, three years before his death.

397. Booker Taliaferro Washington was born in 1856 in Franklin County, Virginia, the son of a European American father and an enslaved African American mother. After the Civil War, he worked in salt furnaces and coal mines before enrolling at the Hampton Institute. He worked his way through school as a janitor. He left to teach and continue his studies, returning in 1879 as an instructor to teach Native American boys. In 1881 he went to Alabama and became principal of Tuskegee Institute, a new school for African Americans he was to build into an internationally known institution. He advocated industrial training as a means to self-respect and economic independence. In 1900 he founded the National Negro Business League. A gifted public speaker, he delivered a highly controversial speech on the position of African Americans in American society at the 1895 Atlanta Exposition. The speech gained financial support for his school, but his moderate views on the civil rights issue led many to believe that he did not oppose segregation.

398. William Edward Burghardt Du Bois was born in Great Barrington, Massachusetts, in 1868. An excellent student, he attended Fisk University and Harvard, where he obtained his Ph.D. in 1895. He taught at Atlanta University from 1897 to 1910. An active proponent of civil rights for African Americans Americans, he was not in favor of the leadership style of Booker T. Washington, which called for compromise as a solution to the problems between African Americans and European Americans. After the establishment of the National Association for the Advancement of Colored People (NAACP) in 1919, he served as editor of its magazine, *Crisis*, from 1910 until 1933. A powerful orator, Du Bois created the Pan-African Congresses in Paris in 1919 to call attention to the

conditions facing men of color. He wrote several books, including *Dusk of Dawn*, an autobiography, and *The Black Flame*, a history of African Americans in the United States from Reconstruction through the 1950s. He died in 1963 in Ghana.

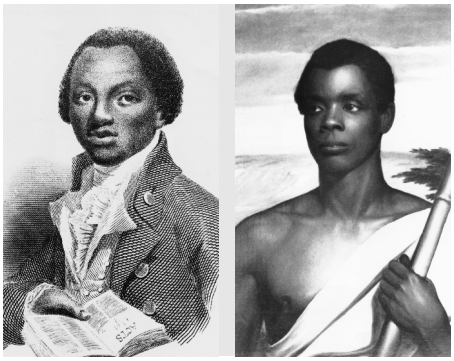
399. (top) This young boy earns his living hauling cotton bales with his donkey-drawn wagon in Camden, South Carolina. (bottom) This group of workers in a cotton field in South Carolina, 1884, gather and prepare bales of cotton to go to market.
400. Bill Pickett (inset), the son of formerly enslaved African Americans, was born near Austin, Texas, in 1870. He worked as a cowboy on several different Texas ranches and, during the 1890s, developed a method of throwing and holding steers by biting into their lower lips. This technique, illustrated here by either Bill or his brother Ben (identity not clear from photo), which simulated the actions of a bulldog, made him famous on the county fair circuit. In the early 1900s, he went on a rodeo tour with his bulldogging performance and finally joined the Miller Brothers' show, where he stayed until they went out of business in the early 1930s. He retired from active performances in the mid-1920s and spent the next decade as a horse trainer. Ironically, he was killed by a horse on the Miller Ranch in 1932.
401. (top) The West provided more opportunities for free African Americans to achieve success than the South and East because, in many cases, it had an oral, rather than a written, culture. Despite existing racial attitudes, a man could be judged on what he could do in this type of environment. This group of men served as deputy United States marshals. They are: (left to right) Amos Maytubby (a Choctaw), Deputy Marshal Zek Miller, Neely Factor and Bob L. Fortune. (bottom) During the Civil War, African American soldiers served in the armies of the North. Martin R. Delany was the first African American to receive the rank of major. As a result of their service during that war, African Americans were finally named to the Military Academy at West Point and the Naval Academy at Annapolis. Henry O. Flipper became the first African American cadet to graduate from West Point. African American troops fought valiantly during the Spanish-American War, but they were not generally accepted as equals by the service. The first African American to die in that conflict was Elijah B. Tunnell, who left his post as a cook on the U.S.S. *Winslow* to assist on deck when the ship was disabled by gunfire. African American troops assisted Lieutenant Colonel Theodore Roosevelt and his Rough Riders in the battles of El Coney and San Juan Hill. These soldiers were members of the 10th Cavalry, A Troop, probably stationed at Fort Apache, c. 1890.
402. The Supreme Court's *Plessy* v. *Ferguson* decision of 1896 officially installed segregation as a legal policy by declaring it constitutional. This led many communities around the nation to enforce existing segregation ordinances and to create new ones. A typical example of these ordinances involved both drinking fountains and rest rooms such as these in the streetcar terminal in Oklahoma City, Oklahoma, July, 1939. These dehumanizing laws and practices were finally reversed in 1954. when the Supreme Court ruled in *Brown* v. *School Board of Topeka, Kansas*, that segregation is unconstitutional.
403. As the era of slavery came to an end, African Americans realized that one key to upward mobility was their ability to obtain an education. (top) These African American students are studying history at Tuskegee Institute in 1902. (bottom) The faculty and students of Riverside School, San Antonio, Texas, pose for a photo, c. 1890.
404. (top) These children were photographed in Baltimore, Maryland. (bottom) These children were photographed near Hampton, Virginia, c. 1900.
405. This family enjoyed a relatively prosperous life in Virginia, c. 1900. The father, a Hampton Institute graduate, capitalized on his industrial education to provide a good environment for his wife and children.
406. Even after the Civil War, cotton remained a major product in the South. Whether gathering the crop from the field (top, South Carolina, 1884) or spinning the raw material into a finished product (bottom, Florida, 1915), African Americans remained deeply involved in cotton production and contributed a great deal to the industry that helped shape the United States economy.
407. Because of the skills African Americans brought with them from Africa and used during their enslavement experience, they were able to grow various crops. The group working this sugarcane field (left) and the couple plowing a new rice field (right) give evidence of African Americans' versatility as farmers. Both photographs were taken in South Carolina in 1884.
408. One of the most efficient ways of bringing cotton to market was to load it on a large river barge, such as this one arriving in Baton Rouge, Louisiana.

(top) The southern river systems were greatly responsible for keeping the antebellum plantation system active for many decades after the Civil War. (bottom) From the docks, cotton could be taken by wagon to local markets for further distribution, such as this one in Gainesville, Texas. It took the boll weevil and overuse of the soil to limit, finally, the economic power of cotton in the South.

409. African American women kept many of the African traditions alive despite their early experiences in captivity. (left) Two women carry vegetables in baskets on their heads in Florida, c. 1915. (right) Women gather at a street well near an Episcopal church, South Carolina, 1884.
410. Encouraged by articles in the northern African American press extolling economic opportunities and lax enforcement of segregation, many African Americans packed up their belongings and set off for a better life. (top) With their car packed, these young workers are leaving Shawboro, North Carolina, for Cranbury, New Jersey, in July 1940 to pick potatoes. (bottom) Putting all his household belongings into his truck, this unidentified farmer prepares to leave the South.
411. African Americans took jobs in many different trades once they left the South. (top) These stevedores are working on the docks in New Orleans, Louisiana, September 1938. (bottom) Moving into the building trades, these workers stack bricks.
412. Moving to the North enabled many families to start a new life. This photograph was probably taken in Washington, D.C., in 1938.
413. Matthew Alexander Henson was born on an impoverished Maryland tenant farm August 8, 1866, and went to sea at age 12. Nine years later he joined Robert E. Peary, then a young naval lieutenant, on an expedition to survey a canal across Nicaragua. For more than 20 years, Peary and Henson struggled to reach the North Pole, finally succeeding on their seventh attempt. On April 6, 1909, Henson, Peary and four Inuit (Eskimos)—Ootaq, Egingwah, Sipsu and Ooqueeah—raised the American flag "on top of the world." During his adventures in the Arctic, Henson became a legendary figure among the Inuit. He learned to speak their numerous dialects, mastered the art of hunting and could outlast most of them on long treks in the 70-degrees-below-zero temperatures and the howling winds of the Arctic nights. In recognition of his greatest achievement, Henson, who had already received the Congressional Medal of Honor for his Arctic exploits, was awarded the Gold Medal of the Geographic Society of Chicago March 9, 1948. The medal was appropriately inscribed with Peary's remark: "I can't get along without him!"
414. Captain Antone T. Edwards (lower left, front) poses with some of the crew of the *Wanderer*. These men are natives of the Cape Verde Islands, a chain located about 300 miles off the coast of West Africa. Discovered and claimed in the fifteenth century by Portuguese explorers, the islands were populated by colonists and enslaved Africans. A *creole* society developed in which African and European elements fused, creating a distinct collective identity. Many Cape Verdeans arrived in New England in the first half of the twentieth century. The early immigrants were mostly males who worked in the maritime industries while supporting families back home. As opportunities to work in land-based industries increased, whole families immigrated and formed new communities.
415. Henry Ossawa Tanner (1859–1937), possibly the best-known African American painter, was the son of a bishop of the African Methodist Episcopal Church. Although his family encouraged him to study theology, he preferred art and studied in Philadelphia and France and made frequent trips to Palestine to gain background for his paintings. His works are naturalistic and center on religious rather than racial themes. Tanner was a sensitive individual who deeply wanted to be recognized for his talent, not his race. When the American media failed to respond, he left the United States for permanent residence in Paris, where he continued to work until his death.
416. Charles Drew (1904–1950) served as chief surgeon of the Howard University Medical School and as chief surgeon and head of staff at Freedmen's Hospital, both in Washington, D.C. Dr. Drew discovered the method of preserving blood plasma for emergency use. During World War II, he served both the American and British governments in organizing blood-collecting services that resulted in saving thousands of lives. The ability of the military to deliver transfusions to soldiers wounded on the front lines was directly attributed to the work of Dr. Drew. He is credited not only with founding the blood bank, but also with creating pressure to stop the practice of segregating blood by race.
417. The United States has received almost 500,000 voluntary African immigrants through the Ellis Island Immigration Station, with many more arriving through other places and at different times. They

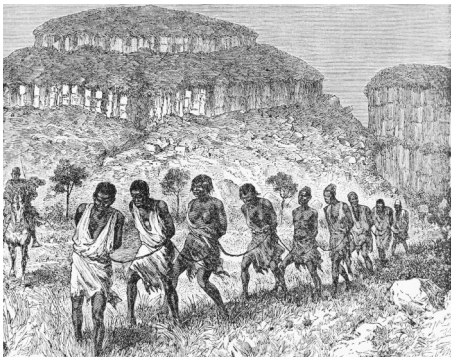
came from many lands—Africa, Europe, the Caribbean and the Cape Verde Islands. These immigrants, regardless of their racial, ethnic or national backgrounds, were not just statistics. They were people with dreams and drives, and their cultures have made a significant contribution to their new country. Voluntary African immigration to the United States has not ceased, despite war, depression and restrictive laws. By the 1960s Africans were again entering, both legally and illegally, to be part of the new wave of American immigration. This photograph is of a boatload of Haitian immigrants attempting to enter the United States along the coast of Florida.

385



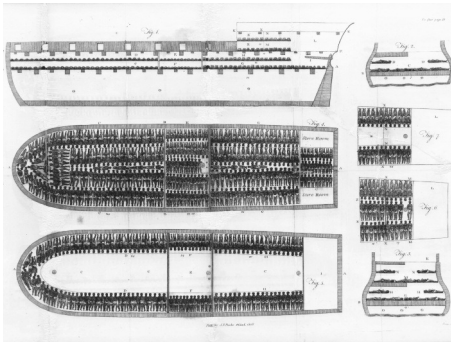
Olaudah Equiano and Joseph Cinque

386



Captured Africans

387



Hold of a slave ship

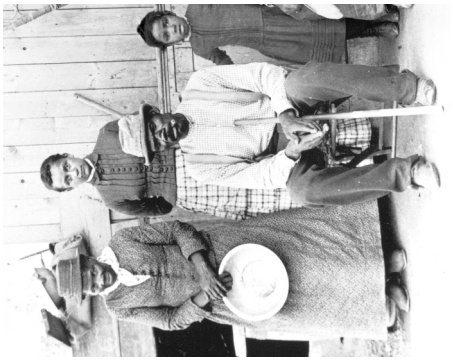
388

Children on a Louisiana plantation

389

Learning to read

390

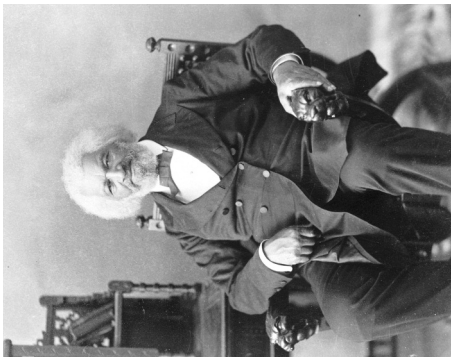


H. Tubman and freed African Americans

391

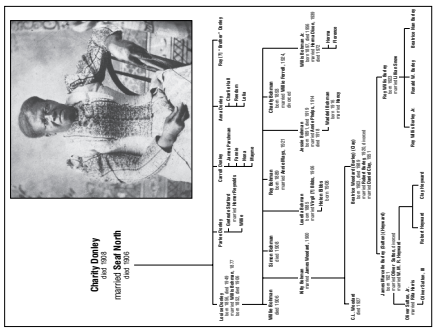
Sojourner Truth

392



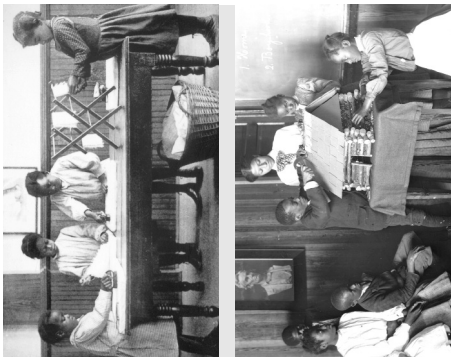
Frederick Douglass

393



Family tree of Charity Donley North

394

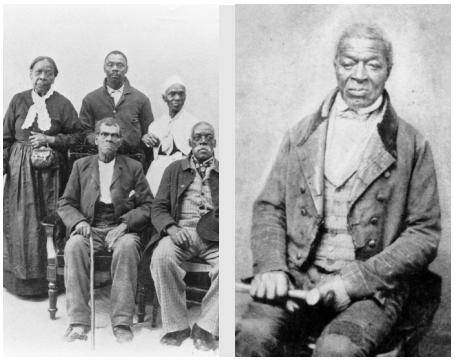


Schoolchildren

395

A family in Oklahoma

396

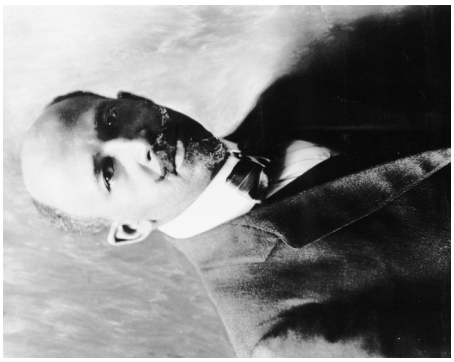


Taking refuge in Canada; G. Hunt

397

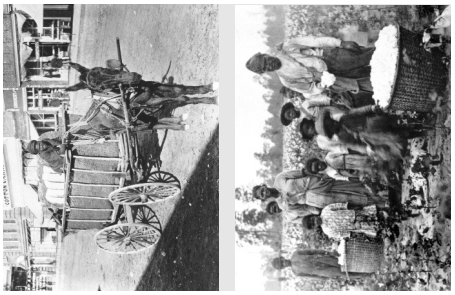
Booker T. Washington

398



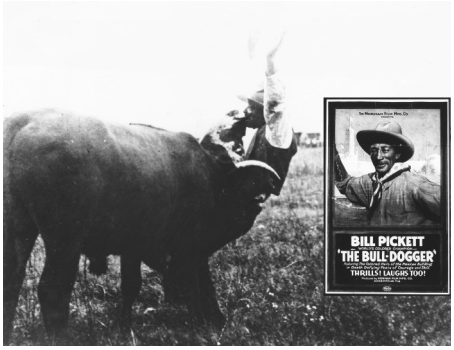
W. E. B. Du Bois

399



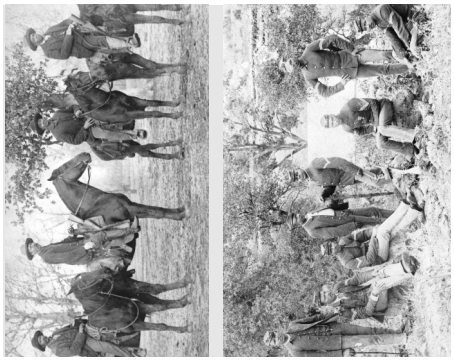
Taking cotton to market

400



Bill Pickett (inset) and bulldogging

401



U.S. marshals and cavalry soldiers

402

Segregated facilities

403

African American students and faculty

404

Urban and rural children, c. 1900

405

A prosperous family in the South

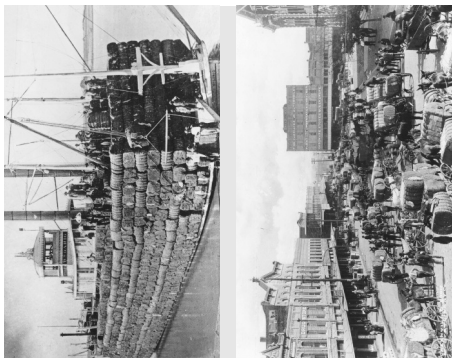
406

Gathering and spinning cotton

407

Growing rice and sugarcane

408

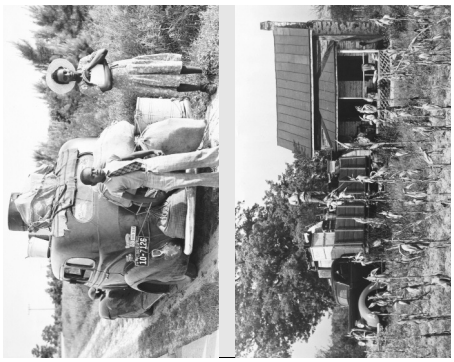


Loading and marketing cotton

409

Women carrying goods from the market

410

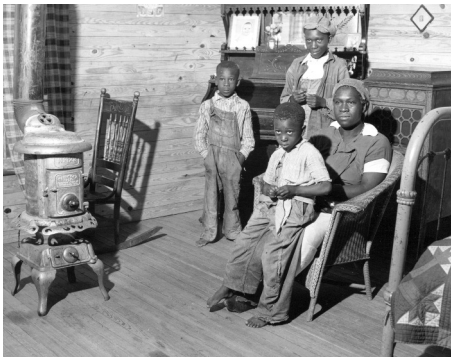


Migrating north to find work

411

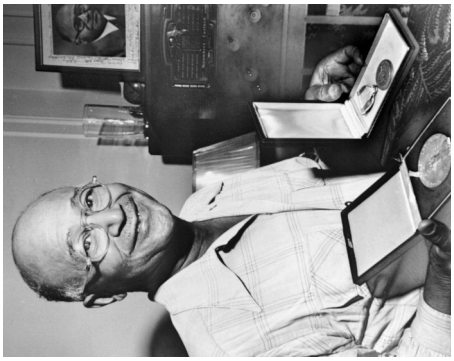
Working in urban areas

412



An urban home, c. 1938

413

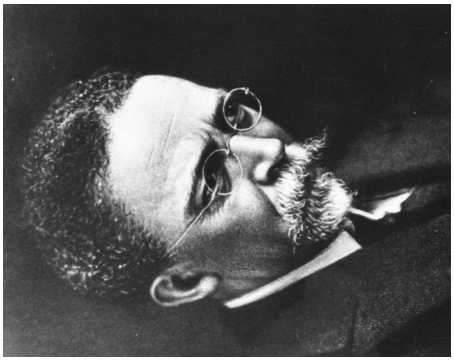


Matthew Henson

414

The *Wanderer* and its crew

415



Henry Ossawa Tanner

416

Dr. Charles Drew

417

Haitian immigrants

The Puerto Rican American Photographs

Pre-Viewing Activities

1. Display the Peopling of America posters 511 and 538 from the Americans All® Poster Collection. Ask the students to find the photos of Puerto Rican Americans in the posters. Have the students describe the people in the photos—what they are doing and what they may be thinking.

2. Review the Americans All® background essay on Puerto Rican Americans.

Ask the students to tell you what they think Puerto Rico is like. Have them close their eyes and imagine they are in Puerto Rico. Ask the students these questions.

- What kinds of trees and flowers do they see?
- What language and music do they hear?
- What food do they smell?
- Do they feel warm or cold?

3. Have the students locate Puerto Rico on a map and find the capital city. Ask the students these questions.

- If they took a plane from San Juan to New York City, what body of water would they cross?
- Which states would they fly over?
- How many miles would they travel?
- Would they have to go through customs?

Viewing Activities

1. Teach the students the Spanish numbers *uno* (one), *dos* (two) and *tres* (three). Call out one of the numbers and have the students choose photos containing that number of people.

2. Have the class look at photo 453. Ask the students these questions.

- What colors would they use if they were coloring the clothes in this photo?
- Would they like to wear clothes like these?
- Have they ever been in a parade like this? What was it like?
- Why do they think people have parades?

3. Look for the photos that have words in them. Make a list of the Spanish words found. Have the students make their own signs for a store using Spanish words. Use a Spanish-English dictionary to translate the words and find new words.

4. Have the students pretend they are Puerto Ricans born in the United States on a visit to their relatives in San Juan, Puerto Rico, and they have taken photos 446, 449, 452 and 453 with them. Ask the students these questions.

- What would they tell their relatives about these photos?
- Who are the people pictured and what are they doing?
- What do the photos say about Puerto Rican community life in the United States?

5. Have the students look at photos 440 and 443. Ask the students these questions.

- Were these pictures taken in San Juan, Puerto Rico, or New York City, New York?
- What clues in the pictures tell them that?

Have students pretend they are the little girl or the man in photo 443. Ask them to tell who they are, where they were born, where they live now, what they do each day, what they think about New York City, and what they would tell other Puerto Ricans who are thinking of coming to the United States.

6. Show the students photo 444. Have the students do the following.

- Look to see how many candies are sold and what they are called. Are these candies sold today?
- Identify the cereals. How many brands are there? Are they sold today?
- Find the other items in the store. What things can they not eat?

7. Use photos 444 and 445 to set up a *bodega* (grocery) in the classroom. Have the students bring from home empty food cartons, cans and wrappers. Have them change the English words into Spanish words on these items. Let the students take turns role-playing the storekeepers and customers.

8. Using the data from "States with Major Puerto Rican Populations: 1980, 1970 and 1960," found on page 9 in *Puerto Ricans: Immigrants and Migrants,* have the students determine these facts for 1980.

- Did Puerto Ricans make their new homes throughout the United States?
- Which region has the highest Puerto Rican population? Which state?

Ask the students these questions.

- How can they explain the statistics?
- Are Puerto Ricans primarily rural or urban dwellers?

Have the students make a bar graph illustrating the Puerto Rican population by state. Using *American Immigration: The Continuing Tradition,* have the students locate data on Puerto Rican Americans from which they can develop displays (e.g., a graph of Puerto Rican migrants by decade or list of major events and policies affecting Puerto Rican immigration). Photos can be used to illustrate their displays.

9. Have the students research the political status of Puerto Rico using *Puerto Ricans: Immigrants and Migrants* and standard reference books. Ask them to answer these questions.

- When did Spain rule Puerto Rico?
- Why are the dates 1898, 1917, 1947 and 1952 significant in Puerto Rican history?
- What is a resident commissioner? Does this person have a vote in the United States Congress?
- Does Puerto Rico have its own constitution, legislature and governor? Can Puerto Ricans serve in the United States military? Do they pay United States taxes? Are they United States citizens?
- Is it likely that Puerto Rico will become a state?

Ask the students to present these findings in written or oral reports. Use photo 451 to illustrate these findings.

10. Explain to the students that American industry has relied on the labor of immigrant women. Ask the students these questions.

- How do photos 438 and 446 make this point?
- What reasons can they offer to explain why immigrant women were recruited?

Have the students gather information using recent magazines and newspapers to demonstrate that immigrant women today are the major portion of workers in the garment industry. Ask the students to find out about the International Ladies Garment Workers Union (ILGWU). Suggest that students check the labels in their clothes for evidence.

11. Divide the students into teams. Ask each team to help create a documentary on the history of Puerto Rican communities in America. Teams I through IV are responsible for the research and writing of a report that will be used by Team V to produce the final documentary. Give these instructions.

- Team I—Use the Americans All® background essay on Puerto Rican Americans and *Puerto Ricans: Immigrants and Migrants* to gather background material on migration patterns, motives for coming and areas to which they relocated. "Interview" the people in photos 437, 439, 447, 448 and 451.
- Team II—"Interview" the people in photo 449 to find out what music and dances are popular in the community, why these are popular and where people gather to dance and listen to music. Provide the music that goes with this documentary. Refer to the Americans All® Music CD for songs.
- Team III—Choose from among the photos those that show the occupations of Puerto Rican Americans. "Interview" a selection of workers to be included in the documentary.
- Team IV—Select one woman, one man and one child from the photos to "interview" about their everyday lives here compared with their everyday lives in Puerto Rico.
- Team V—Collect the material from Teams I through IV and prepare an images and music documentary to present to the class.

12. Explain to the students that after the Spanish-American War in 1898, the Philippines and Puerto Rico had unique political relationships with the United States. Have them find out what these relationships were and the impact on immigration from these islands to the United States. What relationship do these islands now have with the United States? Use Americans All® background essays, resource texts, *American Immigration: The Continuing Tradition, The Peopling of America: A Timeline of Events That Helped Shape Our Nation* and standard reference books.

Information on the Photographs

437. Puerto Ricans, like many others, migrated when job opportunities looked better in the United States than at home. This man, caught as a stowaway in New York, c. 1900, may have been looking for opportunities not available to him at home.
438. The Puerto Rican Department of Labor helps workers find jobs in the United States. This employment service office in Caguas, Puerto Rico, provided information during the Agricultural Workers Recruitment Program in the 1950s.
439. In many instances migration from Puerto Rico has been a response to economic changes that yielded increasingly large numbers of displaced and surplus workers. This man is going through customs inspection as he prepares to leave for the United States.
440. Many Puerto Ricans were attracted to the United States by the promise (or hope) of a better life, a life like the one they perceived other American citizens had. They were also pulled by connections to family already in the United States. (left) These children pose on a sidewalk in New York's South Bronx, a major Puerto Rican community in the

1940s. (right) Family pride is evidenced in this New York City portrait, c. 1950s.

441. During World War II, the Kennecott Copper Mine at Bingham Canyon, Utah, faced a serious labor shortage. Pablo Velez Rivera, a drilling machine operator from Santurce, Puerto Rico, was one of the workers brought to the mainland to ease that crisis. He is shown here with his family as he prepares to drink a cup of coffee made from beans that his friends back home sent to him.
442. Puerto Ricans are immigrants because they arrive with a different culture and language, but they are migrants because they come as United States citizens. The sense of community has always been strong, and the family unit has remained the key to its strength. (top) A group of Puerto Ricans poses on a New York rooftop in the early 1940s. For Puerto Ricans, as for many immigrant and migrant groups before them, rooftops would serve as one refuge from the crowded urban environment. (bottom) This family portrait was taken in the 1940s.
443. The daughter of a Puerto Rican barber in the South Bronx, New York, poses with a barber working in her father's shop. Her father was one of many people operating Puerto Rican-owned businesses in New York.
444. The owner of a *bodega* (grocery) instructs his staff on products in the store. Commercial establishments mushroomed in the Puerto Rican neighborhoods of New York in the late 1940s and 1950s.
445. Although the grocery stores were designed to be self-service, many establishments, such as this Brooklyn *bodega, La Flor de Borinquen* (The Flower of Puerto Rico), set up a delivery system for its clients. By providing extra service and attention to the community, stores like this were able to grow and build a future for their immigrant owners, c. 1948–1955.
446. Many Puerto Ricans left their homeland to pursue adventure and try their luck in a new land. This group of Puerto Rican women, recruited through the Puerto Rican Department of Labor's Migration Division in Chicago, works in the Wabash Frozen Food Packing House, July 1951.
447. English-language classes eased agricultural workers' transition to America. Bilingual instructors taught new arrivals a basic work vocabulary.
448. Herman Badillo (center, in top hat) leads the 1967 Puerto Rican Parade, the largest annual Puerto Rican event in New York City. Badillo, then Bronx Borough president, went on in 1970 to become the first Puerto Rican elected to the United States Congress.
449. (top) Dancers entertain themselves and others at the Palladium, a famous New York Latin music ballroom of the 1950s. Puerto Ricans were leading producers and consumers of the music that came to be called "Latin" or "salsa." (bottom) Immigrants brought their music with them, including this Puerto Rican band in New York, c. 1950. Such groups proliferated in the Puerto Rican communities of New York, Chicago and Philadelphia.
450. Garcia and Gonzalez, two Puerto Rican soldiers, pose during a break in their training at Fort Benning, Georgia, soon after the United States entered into World War II. As American citizens many Puerto Ricans, both from the island and the mainland, have served with distinction in the American military.
451. Representatives of the League of Women Voters explain how to use the voting machine as part of an instructional program conducted by the Migration Division of the Puerto Rican Department of Labor in New York, c. 1959.
452. In 1969 the Council of Puerto Rican and Hispanic Organizations led a protest march to the offices of New York City's Education Council to bring attention to their members' social and cultural rights.
453. Puerto Ricans in New York participate in the Fiesta San Juan, an annual religious festival sponsored by the Catholic Church, June 15, 1958.
454. Miriam Colón Valle, president and founder of the Puerto Rican Traveling Theatre Company, Inc., was born in Ponce, Puerto Rico, to a working-class family. At a young age, she moved to the Santurce section of San Juan, where she developed her love for theater. She came to the United States on a special scholarship created for her by the University of Puerto Rico to train at Erwin Piscator's Dramatic Workshop and Technical Institute in New York City. She became the first Puerto Rican accepted at the famed Actor's Studio and co-founded the *Nuevo Circulo Dramatico*, the first Spanish-language arena theater in New York. She has appeared in several Broadway shows and major films and has brought many plays by dramatists from other countries to the American stage. Ms. Colón has served on the New York State Council on the Arts, on the Expansion Arts Panel of the National Endowment for the Arts and as a member of the National Hispanic Task Force. As a result of her achievements both in the theater and as a civic leader, she has received numerous regional and national awards and honors, including honorary doctorate degrees from many universities.

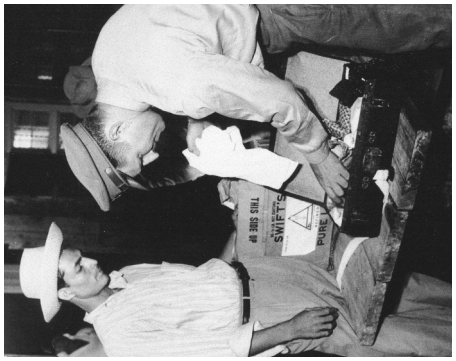
437

Stowaway caught on ship in New York

438

Recruitment in Puerto Rico

439



Customs inspection

440

Children and family in New York City

441

Pablo Velez Rivera and family

442

Family and community portraits

443

Barber shop owner's daughter and barber

444

Grocer and his staff

445

Delivery van and driver

446

Workers in Chicago

447

English-language lessons

448

Herman Badillo leads a parade

449

Dancers and band in New York City

450

Two Puerto Rican soldiers

451

Learning to vote

452

A protest march

453

Fiesta San Juan

454

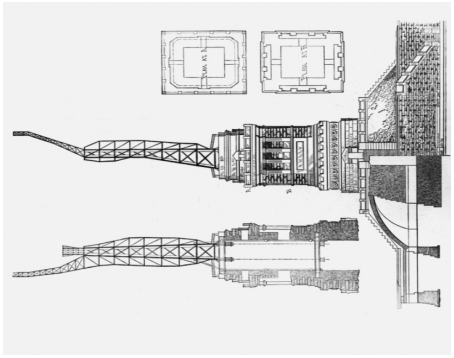
Miriam Colón Valle

The Americans All® Poster Collection

Many of the photographs on the five Americans All® Posters are from the Americans All® Photograph Collection. However, the nine photographs shown below with their captions appear only on the posters.

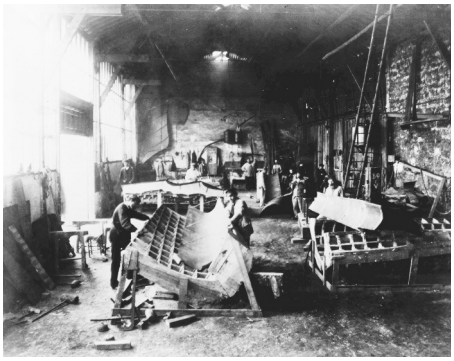
600. Elevations, plans and sections of pedestal showing anchoring of the Statue of Liberty.
602. Statue under construction in France, 1884–1885.
604. The torch under reconstruction, 1984.
606. Baggage on Ellis Island dock.
609. Plaque on Ellis Island.
757. Women and children wait while the Immigration Service decides on their citizenship.
846. Partially assembled statue in scaffolding outside Bartholdi's Paris warehouse.
889. Italian immigrants at Ellis Island, 1905.

600



Elevations, plans and sections of pedestal

602

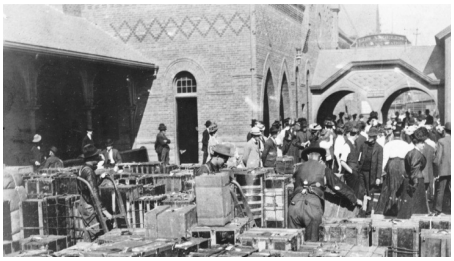


Statue under construction in France

604

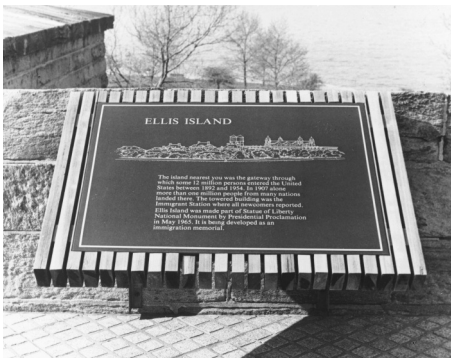
Torch under reconstruction

606



Baggage on Ellis Island dock

609

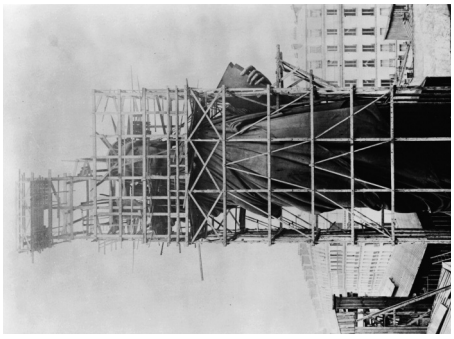


Plaque on Ellis Island

757

Women and children

846



Scaffolding outside Bartholdi's warehouse

889

Italian immigrants

Photo Credits

The authors are grateful to the following for their aid in the search for unusual and interesting photographs with which to illustrate the text. In some instances, the same photograph was available from more than one source. When this occurred, both sources have been listed and the reference number is included for the photograph supplied by each organization.

Front Cover

top left A Vietnamese Buddhist priest conducts a religious service for refugees, 1975. Official United States Marine Corps Photograph, photo 014-12181-76, Cpl. M. A. Tobiasz

top right Captain Antone T. Edwards and crew on the *Wanderer*. New Bedford Whaling Museum, identification number unknown

bottom left Border crossing, Laredo, Texas. Official United States Immigration and Naturalization Service Photograph, identification number unknown

bottom right Indian Day Parade, Omaha, Nebraska, 1898. National Archives, photo 111-SC-82401

The Photograph Collection

The Statue of Liberty Photographs

1 The First Experience, Inc., photo 101
2 (left) Library of Congress, photo LC-USZ62-2289; (right) Library of Congress, photo LC-USZ62-14948
3 (left) The First Experience, Inc., photo 104; (right) The First Experience, Inc., photo 105
4 (left) Library of Congress, photo LC-USZ62-84681; (right) Library of Congress, photo LC-USZ62-54274
5 Library of Congress, photo LC-USZ62-20113
6 Library of Congress, photo LC-USZ62-20115
7 Library of Congress, photo LC-USZ62-14736
8 Library of Congress, photo LC-USZ62-19869
9 The First Experience, Inc., photo 114
10 The First Experience, Inc., photo 115
11 Library of Congress, photo LC-USZ62-53145
12 Statue of Liberty National Monument, photo 61-JB-0763, Jack E. Boucher
13 The First Experience, Inc., photo 119
14 Library of Congress, photo LC-USZ62-87199

The Ellis Island Photographs

39 National Archives, photo 90-G-2178
40 Library of Congress, photo LC-USZ62-29337
41 Portfolio Project, Inc., photo 126
42 (top) The First Experience, Inc., photo 128; (bottom) The First Experience, Inc., photo 129
43 Statue of Liberty National Monument, photo STLI 1173, Joseph Byron
44 Lewis W. Hine Collection, United States History, Local History and Genealogy Division, The New York Public Library, Astor, Lenox and Tilden Foundations, Unit 5, photo 56
45 The First Experience, Inc., photo 132
46 Lewis W. Hine Collection, United States History, Local History and Genealogy Division, The New York Public Library, Astor, Lenox and Tilden Foundations, Unit 1, photo 2
47 William Williams Collection, United States History, Local History and Genealogy Division, The New York Public Library, Astor, Lenox and Tilden Foundations, Unit 1, photo 7, Edwin Levick
48 Lewis W. Hine Collection, United States History, Local History and Genealogy Division, The New York Public Library, Astor, Lenox and Tilden Foundations, Unit 1, photo 10
49 Lewis W. Hine Collection, United States History, Local History and Genealogy Division, The New York Public Library, Astor, Lenox and Tilden Foundations, Unit 1, photo 3; Lewis W. Hine Collection, Special Collections Department, Albin O. Kuhn Library & Gallery, University of Maryland, Baltimore County Campus, identification number unknown
50 Library of Congress, photo LC-USZ62-7386
51 (top) Lewis W. Hine Collection, United States History, Local History and Genealogy Division, The New York Public Library, Astor, Lenox and Tilden Foundations, Unit 1, photo 23; (bottom) The First Experience, Inc., photo 145
52 National Archives, photo 90-G-937
53 Statue of Liberty National Monument, photo 140

54 The First Experience, Inc., photo 141
55 The First Experience, Inc., photo 142
56 William Williams Collection, United States History, Local History and Genealogy Division, The New York Public Library, Astor, Lenox and Tilden Foundations, Unit 1, photo 4, Edwin Levick
57 The Catholic University of America, Powderly Collection, identification number unknown
58 Library of Congress, photo LC-USZ62-24762
59 (top) The First Experience, Inc., photo 149; (bottom) Statue of Liberty National Monument, photo 155
60 Library of Congress, photo LC-USZ62-40105
61 William Williams Collection, United States History, Local History and Genealogy Division, The New York Public Library, Astor, Lenox and Tilden Foundations, Unit 1, photo 42
62 (top) The First Experience, Inc., photo 152; (bottom) Library of Congress, photo LC-USZ62-11203
63 The First Experience, Inc., photo 153
64 Library of Congress, photo LC-B-401-12426
65 (top) The First Experience, Inc., photo 156; (bottom) Library of Congress, photo LC-USZ62-42207
66 (top) Ira W. Yellen, photo 160; (bottom) Ira W. Yellen, photo 170
67 (top) Ira W. Yellen, photo 162; (bottom) Ira W. Yellen, photo 168
68 Ira W. Yellen, photo 163
69 Ira W. Yellen, photo 165
70 (top) Ira W. Yellen, photo 169; (bottom) Ira W. Yellen, photo 172
71 Ira W. Yellen, photo 175
72 Statue of Liberty National Monument, photo 179, Brian Feeney
73 Statue of Liberty National Monument, photo 180, Brian Feeney
74 Statue of Liberty National Monument, photo 181, Brian Feeney
75 Statue of Liberty National Monument, photo 182, Klaus Schnitzer

The Photograph Collections of Augustus Sherman, William Williams and Lewis W. Hine

100 Statue of Liberty National Monument, photo 76
101 Statue of Liberty National Monument, photo 77
102 Statue of Liberty National Monument, photo 78
103 William Williams Collection, United States History, Local History and Genealogy Division, The New York Public Library, Astor, Lenox and Tilden Foundations, Unit 1, photo 44
104 Statue of Liberty National Monument, photo 80
105 Statue of Liberty National Monument, photo 81
106 Statue of Liberty National Monument, photo 82
107 Statue of Liberty National Monument, photo 83
108 Statue of Liberty National Monument, photo 84
109 Statue of Liberty National Monument, photo 86
110 Statue of Liberty National Monument, photo 88
111 Statue of Liberty National Monument, photo 89
112 Statue of Liberty National Monument, photo 90
113 Statue of Liberty National Monument, photo 91
114 Statue of Liberty National Monument, photo 92
115 Statue of Liberty National Monument, photo 93
116 Statue of Liberty National Monument, photo 94
117 Statue of Liberty National Monument, photo 95
118 (left) Statue of Liberty National Monument, photo 99; (right) Statue of Liberty National Monument, photo 100
119 Statue of Liberty National Monument, photo 102
120 (left) Statue of Liberty National Monument, photo 103; (right) Statue of Liberty National Monument, photo 109
121 Statue of Liberty National Monument, photo 104
122 Statue of Liberty National Monument, photo 105
123 Statue of Liberty National Monument, photo 107
124 Statue of Liberty National Monument, photo 108
125 (left) Statue of Liberty National Monument, photo 110; (right) Statue of Liberty National Monument, photo 111
126 Statue of Liberty National Monument, photo 113
127 Statue of Liberty National Monument, photo 114
128 (left) Statue of Liberty National Monument, photo 115; (right) Statue of Liberty National Monument, photo 116
129 Statue of Liberty National Monument, photo 117
130 Statue of Liberty National Monument, photo 120
131 Lewis W. Hine Collection, United States History, Local History and Genealogy Division, The New York Public Library, Astor, Lenox and Tilden Foundations, Unit 1, photo 27
132 Lewis W. Hine Collection, United States History, Local History and Genealogy Division, The New York Public Library, Astor, Lenox and Tilden Foundations, Unit 1, photo 20
133 Library of Congress, photo LC-USZ62-22338
134 Lewis W. Hine Collection, United States History, Local History and Genealogy Division, The New York Public Library, Astor, Lenox and Tilden Foundations, Unit 1, photo 12
135 Lewis W. Hine Collection, United States History, Local History and Genealogy Division, The New

York Public Library, Astor, Lenox and Tilden Foundations, Unit 1, photo 21

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137 William Williams Collection, United States History, Local History and Genealogy Division, The New York Public Library, Astor, Lenox and Tilden Foundations, Unit 1, photo 46

138 Lewis W. Hine Collection, United States History, Local History and Genealogy Division, The New York Public Library, Astor, Lenox and Tilden Foundations, Unit 1, photo 8

The Angel Island Photographs

163 Paul Q. Chow, photo 124

164 Philip P. Choy Collection, photo 125; Crystal K. D. Huie, photo 225

165 National Archives, photo 90-G-132-2040; Crystal K. D. Huie, photo 126

166 National Archives, photo 90-G-519

167 Crystal K. D. Huie, photo 128

168 Crystal K. D. Huie, photo 129

169 National Archives, photo 90-G-132-2038

170 (top) Crystal K. D. Huie, photo 132; (bottom) Crystal K. D. Huie, photo 134

171 Crystal K. D. Huie, photo 133

172 Crystal K. D. Huie, photo 135

173 Crystal K. D. Huie, photo 136

174 Crystal K. D. Huie, photo 137

175 Crystal K. D. Huie, photo 138

176 Crystal K. D. Huie, photo 139

177 California Historical Society, photo VIP00I77; Crystal K. D. Huie, photo 140

178 Paul Q. Chow, photo 142

179 National Archives, photo 90-G-124-448

180 Crystal K. D. Huie, photo 144

181 National Archives, photo 90-G-124-45

182 National Archives, photo 90-G-152-28

183 Crystal K. D. Huie, photo 147

184 Crystal K. D. Huie, photo 148

185 Crystal K. D. Huie, photo 149

186 Crystal K. D. Huie, photo 150

187 Crystal K. D. Huie, photo 151

188 Crystal K. D. Huie, photo 152

189 Crystal K. D. Huie, photo 153

190 Crystal K. D. Huie, photo 154

191 Frances Schneider

192 Crystal K. D. Huie, photo 156

193 Crystal K. D. Huie, photo 157

194 (top) Allan S. Kullen, photo 159; (bottom) Allan S. Kullen, photo 160

195 Allan S. Kullen, photo 161

196 Allan S. Kullen, photo 162

197 Allan S. Kullen, photo 163

The Native American Photographs

220 Museum of New Mexico, photo 2526

221 National Anthropological Archives, Smithsonian Institution, photo 1668

222 Library of Congress, photo LC-USZ62-19725

223 (top) National Archives, photo 106-IN-2384 CF; (bottom) Smithsonian Institution, photo NAA 2267-I

224 National Archives, photo 111-SC-87768

225 National Archives, photo NAA 2906

226 Smithsonian Institution, photo NAA 3404-B-1

227 Smithsonian Institution, photo NAA 3307-C

228 Museum of New Mexico, photo 58659

229 Museum of New Mexico, photo 2116, C. S. Fly: also available from Library of Congress, photo LC-USZ62-11624

230 Western History Collections, University of Oklahoma Library, Campbell Collection, photo 1667

231 National Archives, photo 104126

232 Smithsonian Institution, photo 2251-D-2

233 National Archives, photo 75-IP-1-10

234 National Archives, photo 106-IN-2384-BB

235 National Anthropological Archives, Smithsonian Institution, photo NAA 42933-A

236 Library of Congress, photo LC-D4-72721

237 Nebraska State Historical Society, photo L164-81

238 Nevada Historical Society, photo 79

239 National Archives, photo 111-SC-87332

The Asian American Photographs

"Chinese: The First Major Flow of Asian Immigrants"

260 Library of Congress, photo LC-USZ62-95499

261 Idaho State Historical Society, photo 71-185.29

262 Courtesy of The Bancroft Library, University of California, Berkeley, photo 1905.2 Por 29

263 Courtesy of The Bancroft Library, University of California, Berkeley, photo 1905.14629 Pic

264 (top) Courtesy of The Bancroft Library, University of California, Berkeley, photo 1905.17158.3 Pic; (bottom) Nevada State Historical Society, photo Ethnic, #3009

265 National Anthropological Archives, Smithsonian Institution, photo NAA 89-1584

266 Courtesy of The Bancroft Library, University of California, Berkeley, photo 1905.4953 Pic

267 Courtesy of The Bancroft Library, University of California, Berkeley, photo 1905.12811 Pic

268 (top) Courtesy of The Bancroft Library, University of California, Berkeley, photo 1905.5278-234 Pic; (bottom) Courtesy of The Bancroft Library, University of California, Berkeley, photo 1905.6485.45 Pic
269 Library of Congress, photo LC-USZ62-13397; (inset) Library of Congress, photo LC-USZ62-22484
270 Library of Congress, photo LC-USZ62-20140

"Japanese Immigration: Hawaii and the Mainland"

271 (top) Photographer unknown, Bishop Museum, photo CP 95632; (bottom) Photographer unknown, Bishop Museum, photo CP 86450
272 Furneaux, Bishop Museum, photo 3708
273 Photographer unknown, Bishop Museum, photo CP 85835
274 Photographer unknown, Bishop Museum, photo CP 77130
275 Photographer unknown, Bishop Museum, photo CP 74625
276 (both) Photographer unknown, Bishop Museum, photo 110150 #29
277 Library of Congress, photo LC-USZ62-15538
278 The Institute of Texan Cultures, photo 86-299
279 The Institute of Texan Cultures, photo 86-257
280 Dr. Yoshiye Togasaki
281 R.J. Baker, Bishop Museum, photo CP 26737
282 The Eugene Kodani Collection, The National Japanese Historical Society, Inc., photo 201

"Filipinos: America's Second Largest Asian Group"

283 *Filipinos: Forgotten Asian Americans*, page 10
284 Demonstration Project for Asian Americans, photo 203
285 Demonstration Project for Asian Americans, (both) photo 120
286 *Filipinos: Forgotten Asian Americans*, page 120
287 Demonstration Project for Asian Americans, photo 206
288 Demonstration Project for Asian Americans, photo 207
289 Demonstration Project for Asian Americans, photo 208
290 *Filipinos: Forgotten Asian Americans*, page 111
291 *Filipinos: Forgotten Asian Americans*, page 74
292 Seaver Center for Western History Research, Los Angeles County Museum of Natural History, photo 211
293 Marina E. Espina, photo 2
294 Marina E. Espina, photo 3

The Mexican American Photographs

315 Seaver Center for Western History Research, Los Angeles County Museum of Natural History, photo 3507
316 Courtesy of the Bancroft Library, University of California, Berkeley, photo POR 2
317 Seaver Center for Western History Research, Los Angeles County Museum of Natural History, photo 3235
318 Seaver Center for Western History Research, Los Angeles County Museum of Natural History, identification number unknown
319 Seaver Center for Western History Research, Los Angeles County Museum of Natural History, identification number unknown
320 Library of Congress, photo LC-USZ62-49067
321 Museum of New Mexico, photo 11285
322 (top) Seaver Center for Western History Research, Los Angeles County Museum of Natural History, identification number unknown; (bottom) Museum of New Mexico, photo 144580
323 Museum of New Mexico, photo 22468
324 Library of Congress, photo LC-USZ62-71090
325 Seaver Center for Western History Research, Los Angeles County Museum of Natural History, photo 4670
326 The Institute of Texan Cultures, photo 88-60, Ichabod Nelson Hall
327 Museum of New Mexico, photo 610
328 Museum of New Mexico, photo 9053
329 Museum of New Mexico, photo 6940
330 The Institute of Texan Cultures, photo 84-596; (inset) The Institute of Texan Cultures, photo 84-592
331 *The San Antonio Light* Collection, The Institute of Texan Cultures, photo 1541-D
332 Museum of New Mexico, photo 12034, B. Brixner
333 *The San Antonio Light* Collection, The Institute of Texan Cultures, photo 0140-F

The European American Photographs

354 Library of Congress, photo LC-USZ62-66116
355 Library of Congress, photo LC-USZ62-94442
356 Library of Congress, photo LC-USZ62-87554
357 Lewis W. Hine Collection, Special Collections Department, Albin O. Kuhn Library and Gallery, University of Maryland, Baltimore County Campus, photo 2887
358 Lewis W. Hine Collection, Special Collections Department, Albin O. Kuhn Library and Gallery, University of Maryland, Baltimore County Campus, photo 2881

359 Lewis W. Hine Collection, United States History, Local History and Genealogy Division, The New York Public Library, Astor, Lenox and Tilden Foundations, Unit 1, photo 59

360 (top) Lewis W. Hine Collection, United States History, Local History and Genealogy Division, The New York Public Library, Astor, Lenox and Tilden Foundations, Unit 2, photo 92; (bottom) Lewis W. Hine Collection, Special Collections Department, Albin O. Kuhn Library and Gallery, University of Maryland, Baltimore County Campus, photo 1616

361 Lewis W. Hine Collection, United States History, Local History and Genealogy Division, The New York Public Library, Astor, Lenox and Tilden Foundations, Unit 2, photo 12

362 Library of Congress, photo LC-USZ62-56404

363 Lewis W. Hine Collection, United States History, Local History and Genealogy Division, The New York Public Library, Astor, Lenox and Tilden Foundations, Unit 1, photo 82

364 Library of Congress, photo LC-USZ62-68369

365 Lewis W. Hine Collection, United States History, Local History and Genealogy Division, The New York Public Library, Astor, Lenox and Tilden Foundations, Unit 2, photo 7; (inset) Lewis W. Hine Collection, United States History, Local History and Genealogy Division, The New York Public Library, Astor, Lenox and Tilden Foundations, Unit 1, photo 52

The African American Photographs

385 (left) Schomburg Center for Research in Black Culture, The New York Public Library, Astor, Lenox and Tilden Foundations, photo 17; (right) Schomburg Center for Research in Black Culture, The New York Public Library, Astor, Lenox and Tilden Foundations, photo 16

386 Library of Congress, photo LC-USZ62-32008

387 Library of Congress, photo LC-USZ62-33994

388 Library of Congress, photo LC-USZ62-42791

389 Smithsonian Institution, photo 86-11374

390 Sophia Smith Collection, Smith College, Garrison Family Papers, photographer/creator William Cheney, photo 147

391 Sophia Smith Collection, Smith College, Women's Rights Collection, photographer unknown, photo 58

392 Sophia Smith Collection, Smith College, Garrison Family Papers, photographer unknown, photo 349, Copyright: Notman Photo Company, Boston

393 (inset) The Institute of Texan Cultures, photo 80-262; Family Tree, The Institute of Texan Cultures, wall exhibit

394 (top) The New York Public Library, Prints and Photographs Collection, identification number unknown; (bottom) Penn School Collection. Permission granted by Penn Center, Inc., St. Helena Island, South Carolina, photo P-3615/953A

395 Western History Collections, University of Oklahoma Library, Swearingen Collection, photo 107

396 (left) Schomburg Center for Research in Black Culture, The New York Public Library, Astor, Lenox and Tilden Foundations, photo 25; (right) The Valentine Museum, photo 45.121

397 Library of Congress, photo LC-USZ62-7354

398 Library of Congress, photo LC-USZ62-16767

399 (top) Library of Congress, photo LC-USZ62-45989; (bottom) Smith College Archives, Smith College, 42. Faculty/Individuals, photographer/creator Josephine A. Clark, photo 6172, Copyright: Smith College

400 Bull-Dogger, Rodeo Cowboy Collection; (inset) "The Bull-Dogger," movie poster 1983.023, Rodeo Collection, both courtesy of the Dickinson Research Center, National Cowboy & Western Heritage Museum

401 (top) Western History Collections, University of Oklahoma Library, General Personalities Collection, photo 150; (bottom) Institute of Texan Cultures, photo 75-299

402 Library of Congress, photo LC-USF-3301-12327-M5

403 (top) The Institute of Texan Cultures, photo 81-104; (bottom) Library of Congress, photo LC-USZ62-64712

404 (top) Library of Congress, photo LC-J-601-61158; (bottom) Sophia Smith Collection, Smith College, Dorothy Mabel Reed Mendenhall Papers, photographer/creator unknown, photo 6168

405 Library of Congress, photo LC-USZ62-38190

406 (top) Smithsonian Institution, photo 85-1489; (bottom) Smith College Archives, Smith College, 42. Faculty/Individuals, photographer/creator Katherine E. McClellan, photo 6169, Copyright: Smith College

407 (left) Smith College Archives, Smith College, 42. Faculty/Individuals, photographer Josephine A. Clark, photo 6174; (right) Smith College Archives, Smith College, photographer/creator Josephine A. Clark, photo 6175

408 (top) Library of Congress, photo LC-USZ62-45990; (bottom) Library of Congress, photo LC-USZ62-16565

409 (left) Smith College Archives, Smith College, 42. Faculty/Individuals, photographer/creator Katherine E. McClellan, photo 6171; (right) Smith

College Archives, Smith College, 42. Faculty/Individuals, photographer/creator Josephine A. Clark, photo 6220

410 (top) Library of Congress, photo LC-USF34-40828-D; (bottom) Southern Historical Collection, The University of North Carolina at Chapel Hill, photo STUFP-P3472-OP685

411 (top) Library of Congress, photo LC-USF33-11801-M4; (bottom) Smithsonian Institution, photo I-170

412 Library of Congress, photo LC-USF34-40584D

413 Arctic Collection, Dr. Herbert M. Frisby, Banneker-Douglass Museum, identification number unknown

414 Courtesy of the New Bedford Whaling Museum, identification number unknown

415 Schomburg Center for Research in Black Culture, The New York Public Library, Astor, Lenox and Tilden Foundations, photo 39

416 Charlene Drew Jarvis

417 United States Coast Guard, photo CCGD 7#101679-29, Dan Dewell

The Puerto Rican American Photographs

437 Lewis W. Hine Collection, United States History, Local History and Genealogy Division, The New York Public Library, Astor, Lenox and Tilden Foundations, Unit 5, photo 55

438 The Historical Archives of the Puerto Rican Migration to the United States under the custody of the Centro de Estudios Puertorriqueños, Hunter College, CUNY, photo 438

439 The Historical Archives of the Puerto Rican Migration to the United States under the custody of the Centro de Estudios Puertorriqueños, Hunter College, CUNY, photo 439

440 (left) Mrs. Clarita Rodríguez, photo 248; (right) The Justo A. Martí Photographic Collection, Centro de Estudios Puertorriqueños, Hunter College, CUNY, photo 249

441 The Historical Archives of the Puerto Rican Migration to the United States under the custody of the Centro de Estudios Puertorriqueños, Hunter College, CUNY, photo 441

442 (top) Mrs. Clarita Rodríguez, photo 251; (bottom) The Justo A. Martí Photographic Collection, Centro de Estudios Puertorriqueños, Hunter College, CUNY, photo 250

443 Collection of Carlos and Lena Rodríguez, photo 252

444 The Justo A. Martí Photographic Collection, Centro de Estudios Puertorriqueños, Hunter College, CUNY, photo 254

445 The Justo A. Martí Photographic Collection, Centro de Estudios Puertorriqueños, Hunter College, CUNY, photo 255

446 The Historical Archives of the Puerto Rican Migration to the United States under the custody of the Centro de Estudios Puertorriqueños, Hunter College, CUNY, photo 446

447 The Historical Archives of the Puerto Rican Migration to the United States under the custody of the Centro de Estudios Puertorriqueños, Hunter College, CUNY, photo 447

448 The Justo A. Martí Photographic Collection, Centro de Estudios Puertorriqueños, Hunter College, CUNY, photo 256

449 (top) The Justo A. Martí Photographic Collection, Centro de Estudios Puertorriqueños, Hunter College, CUNY, photo 258; (bottom) The Justo A. Martí Photographic Collection, Centro de Estudios Puertorriqueños, Hunter College, CUNY, photo 257

450 Collection of Carlos and Lena Rodríguez, photo 259

451 The Historical Archives of the Puerto Rican Migration to the United States under the custody of the Centro de Estudios Puertorriqueños, Hunter College, CUNY, photo 451

452 The Historical Archives of the Puerto Rican Migration to the United States under the custody of the Centro de Estudios Puertorriqueños, Hunter College, CUNY, photo 452

453 The Justo A. Martí Photographic Collection, Centro de Estudios Puertorriqueños, Hunter College, CUNY, photo 261

454 Puerto Rican Traveling Theatre Company, Inc., identification number unknown

The Americans All® Poster Collection

600 Library of Congress, photo LC-USZ62-38813

602 Library of Congress, photo LC-USZ62-20122

604 Ira W. Yellen, photo 604

606 Library of Congress, photo LC-USZ62-15536

609 National Park Service, photo 609

757 Crystal K. D. Huie, photo 757

846 Library of Congress, photo LC-USZ62-20114

889 Lewis W. Hine Collection, United States History, Local History and Genealogy Division, The New York Public Library, Astor, Lenox and Tilden Foundations, Unit 1, photo 4

Photo Resources

ARHOOLIE Records / Rene Lopez
10341 San Pablo Avenue
El Cerrito, CA 94530
(510) 525-7471

Bancroft Library
University of California
Berkeley, CA 94720-6000
(510) 642-1595

Banneker-Douglass Museum
84 Franklin Street
Annapolis, MD 21401-2738
(410) 216-6180

Bishop Museum
1525 Bernice Street
Honolulu, HI 96817-3511
(808) 848-3511

California Historical Society
678 Mission Street
San Francisco, CA 94105
(415) 357-1848

Camp Pendleton Marine Corps Base
Photographic Section
Camp Pendleton, CA 92055
(619) 725-4111

The Catholic University of America
The American Catholic History Research Center and University Archives
101 Aquinas Hall
Washington, DC 20064
(202) 319-5065

Centro de Estudios Puertorriqueños
Jesús Colón Papers
Hunter College
c/o Benigno Bigoyequx, for the Estate of Jesús Colón and the CPUSA
695 Park Avenue
New York, NY 10021
(212) 772-5151

Centro de Estudios Puertorriqueños
The Justo A. Martí Photographic Collection
Hunter College, CUNY
695 Park Avenue
New York, NY 10021
(212) 772-5151

Paul Q. Chow
San Francisco, CA 94121

Philip P. Choy Collection
c/o Crystal K. D. Huie
359 Vienna Street
San Francisco, CA 94112
(415) 585-5510

Fred Cordova
Filipinos: Forgotten Asian Americans
c/o Filipino American National Historical Society
810 18th Avenue, Room 100
Seattle, WA 98122
(206) 322-0203

Marina E. Espina
New Orleans, LA 70122

The First Experience, Inc.
c/o First Experience Communications
701 Hebron Avenue
Glastonbury, CT 06033
(860) 657-3815

Pekka Gronow
Stromsinlandenkuja 2C52
00820 Helsinki 82
Finland
011-3589-1480-4371
e-mail: pekka.gronow@yle.fi

Idaho State Archives
2205 Old Penitentiary Road
Boise, ID 83712
(208) 334-2620

The Institute of Texan Cultures
801 E. Cesar
San Antonio, TX 78233
(210) 458-2300

The Honorable Charlene Drew Jarvis
Washington, DC

Albin O. Kuhn Library & Gallery
Special Collections
University of Maryland, Baltimore County
1000 Hilltop Circle
Baltimore, MD 21250
(410) 455-2353

Library of Congress
Prints and Photographs Division
101 Independence Avenue, SE
Washington, DC 20540-4730
(202) 707-6394

Museum of New Mexico
120 Washington Street
Santa Fe, NM 87501
(505) 476-5026

National Anthropological Archives
Museum Support Center
Smithsonian Institution
4210 Silver Hill Road
Suitland, MD 20746
(301) 837-2000

National Archives at College Park
Still Pictures Staff
8601 Adelphi Road
College Park, MD 20740
(301) 935-5970

National Cowboy & Western Heritage Museum
1700 NE 63rd Street
Oklahoma City, OK 73111
(405) 478-2250

National Japanese American Historical Society
1684 Post Street
San Francisco, CA 94115
(415) 921-5007

Nebraska Historical Society
1500 R Street
Lincoln, NE 68501-2554
(402) 471-4751

Nevada Historical Society
1650 North Virginia Street
Reno, NV 89503-1799
(702) 688-1190

New Bedford Whaling Museum
18 Johnny Cake Hill
New Bedford, MA 02740
(508) 997-0046

The New York Public Library
5th Avenue and 42nd Street
New York, NY 10018
(917) 275-6975

The New York Public Library
United States History, Local History and Genealogy Division
Lewis W. Hine Collection
William Williams Collection
5th Avenue and 42nd Street
New York, NY 10018
(212) 930-0828

The New York Public Library
Schomburg Center for Research in Black Culture
Photographs and Prints Division
515 Malcolm X Boulevard
New York, NY 10037
(212) 491-2201

Penn Center, Inc.
P.O. Box 126
Martin Luther King, Jr., Drive
St. Helena Island, SC 29920
(843) 838-2432

The Portfolio Project, Inc.
5760 Sunnyside Avenue
Beltsville, MD 20705
(301) 982-5622

Puerto Rican Traveling Theatre
304 West 47th Street
New York, NY 10036
(212) 354-1293

Collection of Carlos and Lena Rodríguez
Collection of Mrs. Clarita Rodríguez
c/o Dr. Clara E. Rodríguez
Fordham University at Lincoln Center
Department of Sociology
113 West 60th Street
New York, NY 10023
(212) 636-6335

Rounder Records / Bill Nowlin
One Rounder Way
Burlington, MA 01803
(617) 354-0700

Frances Schneider
Sacramento, CA 95818-3616

Seaver Center for Western History Research
Natural History Museum of Los Angeles County
900 Exposition Boulevard
Los Angeles, CA 90007
(213) 763-3359

Smith College Archives
Sophia Smith Collection
Smith College
Northampton, MA 01063
(413) 585-2970

Richard Spottswood
510 Harbor Drive
Naples, FL 34103
(239) 263-7889

Southern Historical Collection
The University of North Carolina at Chapel Hill
CB #3926, Wilson Library
Chapel Hill, NC 27514-8890
(919) 962-1345

Statue of Liberty National Monument
National Park Service
Liberty Island
New York, NY 10004
(212) 363-3200

United States Coast Guard
c/o Immigration and Naturalization Service
425 Eye Street, NW
Washington, DC 20536
(202) 282-8000

Valentine Museum
1015 East Clay Street
Richmond, VA 23219
(804) 649-0711

Visual Horizons
180 Metro Park
Rochester, NY 14623
(800) 424-1011

John A. Ware Literary Agency
392 Central Park West
New York, NY 10025
(212) 866-4733

Western History Collections
University of Oklahoma Library
Room 452, Monnet Hall
630 Parrington Oval
Norman, OK 73019-0375
(405) 325-3641

Ira W. Yellen
c/o First Experience Communications
701 Hebron Avenue
Glastonbury, CT 06033
(860) 657-3815

Note: Addresses are current as of the date of this printing.

Americans All® Resource Materials

ETHNIC AND CULTURAL GROUP TEXTS

These texts provide important background information for teachers at all grade levels. They can also be used by students at senior high school and college levels.

The Indian Nations: The First Americans
Cesare Marino

This resource text provides background information on the Indian nations that inhabit the United States and discusses the impact indigenous and new populations had on one another. The culture and history of Native Americans is considered as well as the impact of European movement into their lands. United States government actions and policies, as well as Native American responses, are presented.

African Americans
Roy S. Bryce-Laporte and Emory J. Tolbert

This text is built around two historical perspectives of the African American experience. It discusses slavery and forced migration as well as the voluntary immigration of Africans to the United States and the migration from southern to northern states. The authors trace the African roots in this country that predate the slavery experience.

Asian Americans
Dorothy and Fred Cordova, Him Mark Lai, William M. Mason, Franklin S. Odo and Clifford I. Uyeda.

The earliest Asian immigrants to America's shores were Chinese, Japanese and Filipinos. Although the early Asian immigrants shared certain problems, including racial discrimination and an imbalance between the number of men and women immigrants, each group had its own difficulties and successes. United States immigration policies, both historical and current, also are discussed.

European Immigration from the Colonial Era to the 1920s
Thomas J. Archdeacon

The earliest Europeans to come to this country, commonly called "settlers," were actually immigrants. This text contains information on the history of European immigration to the United States and describes that experience in the context of early American history through its peak period at Ellis Island.

Mexican Americans
Richard Eighme Ahlborn, Hispanic Policy Development Project, Elizabeth Martinez, William M. Mason and Ricardo Romo

This resource text provides background information on the history of Mexican immigration to and migration within the United States. The issue of American migration as it affected Mexican landowners is considered, particularly Mexican American resistance to attempted dominance by the European American culture.

Puerto Ricans: Immigrants and Migrants
Clara E. Rodríguez

The history of Puerto Rican immigration to and migration within the United States is reviewed in this text. The issues that are unique to this Caribbean group are discussed, such as the status of Puerto Rican citizenship and the back-and-forth travel across open borders.

TEACHER RESOURCES

The Peopling of America: A Teacher's Manual for the Americans All® Program
Gail C. Christopher

This teacher's manual introduces the conceptual framework, teaching philosophy and methodology of the Americans All® program. It provides an overview of the program's goals, objectives and components. A rationale for using the history of the peopling of the United States as a context for fostering multicultural development is addressed in this publication. The Americans All® historical development and evaluation outcomes are included as well as biographical sketches of the program's national team of authors, educators and advisors.

The Peopling of America: A Synoptic History
Compiled by Jason H. Silverman

Provided as an instructor's manual to accompany *The Peopling of America: A Timeline of Events That Helped Shape Our Nation,* this publication provides an overview of the nation's history through the context of diversity. Adapted from the Americans All® ethnic and cultural group texts, this manual also includes immigration statistics and instructive materials designed to encourage and enhance the use of the timeline publication.

American Immigration: The Continuing Tradition
Charles B. Keely

This text on American immigration history and policy was developed for use by teachers as they implement the Americans All® program. The charts, graphs and statistical information describe how and why immigration laws were developed and explain immigration policy in relationship to some major events and trends in the history and development of the United States.

An American Symbol: The Statue of Liberty
June F. Tyler

This resource text provides teachers and students with background information on the various periods of history of the Statue of Liberty, including its recent restoration.

Ellis Island
Andrea Temple and June F. Tyler

This resource text provides teachers and students with background information on the Ellis Island Immigration Station. Photographs by Augustus Sherman, William Williams and Lewis W. Hine are included. Their photographs depict the images of various groups that entered through Ellis Island.

Angel Island
Angel Island Association, Angel Island Immigration Station Historical Advisory Committee, California Historical Society and Paul Q. Chow

This resource text provides teachers and students with background information on the Angel Island Immigration Station and discusses the experience of detention on the island.

STUDENT MATERIALS

Student Background Essays

These student essays provide background information on Native Americans, African Americans, Asian Americans, European Americans, Mexican Americans and Puerto Rican Americans, as well as Angel Island, Ellis Island and the Statue of Liberty. Adapted from the Americans All® ethnic and cultural group texts, the essays have been created to meet both the language and social studies requirements of grades 3–4, 5–6 and 7–9. These essays are in blackline master format and each appears in its respective teacher's guide. Learning activities found in each teacher's guide encourage the use of these student essays both in the classroom and at home.

The Peopling of America: A Timeline of Events That Helped Shape Our Nation
Compiled by Allan S. Kullen

This publication documents a confluence of peoples, cultures and ideologies that make up United States history, presented in a parallel chronology that offers students fascinating, relevant and engaging facts not readily available elsewhere. Its comparative presentation includes columns dedicated to each of the historic cultural and/or ethnic groups emphasized in the Americans All® program, accompanied by columns representing important events as they occurred in the history of the world and the Americas.

TEACHER GUIDES

Teacher's Guides to Learning Activities
Janet Brown McCracken (K–2)
Gail C. Christopher and Steven Sreb
(Grades 3–4, 5–6, 7–9 and 10–12)

There are separate teacher's guides for grades K–2, 3–4, 5–6, 7–9 and 10–12. Each guide contains two sets of learning activities to assist the teacher in using the Americans All® resource materials. The first are generic activities that use the context of the peopling of the United States to introduce and reinforce concepts of self-esteem, stress management, motivation and multicultural development. The second are activities using the movement of people and cultural diversity as underlying themes. These activities are tailored to meet grade-specific social studies curriculum objectives whenever state, local and American history is taught. Each teacher's guide also contains blackline masters of teaching aids and maps that are used with the learning activities. Student background essays are found in the guides for grades 3–4, 5–6 and 7–9.

A Simulation: The Peopling of America

Gail C. Christopher, Nancy K. Harris, Montgomery County Public Schools Aesthetic Education Department Interrelated ARTS Program and June F. Tyler

This publication provides ideas for classroom simulations that reflect diversity in the history of the peopling of the United States. Step-by-step instructions and blackline masters are included for conducting a simulation of one form of the immigration process. Follow-up activities focus on the immigration, migration (forced and voluntary) and slavery experiences of diverse groups that peopled this nation.

MULTIMEDIA RESOURCES

Music of America's Peoples

(CD and guide)

Richard K. Spottswood

The Americans All® Music CD contains 21 original recordings of historic songs representing diverse cultural and ethnic groups. The accompanying guide contains the recordings' scores and lyrics as well as background information and suggested activities that include the use of other Americans All® resources.

A Guide to the Americans All® Photograph and Poster Collections

Compiled by Allan S. Kullen

This is a collection of more than 250 photographs that portray a cross-section of the people who have come to this nation. It includes photographs of Native Americans, African Americans, Asian Americans, European Americans, Mexican Americans and Puerto Rican Americans. These are augmented by authentic, period-specific photographs of the Statue of Liberty and two major ports of entry, Angel Island and Ellis Island. The guide contains general and specific learning activity suggestions that start with basic learning skills, such as identification, classification and sequencing, and move on to higher levels of reasoning and interpretation skills.

Poster Collection

This collection of fivc posters is designed for classroom and building display. The topics covered are Angel Island, Ellis Island, the Statue of Liberty and the Peopling of America (two different photographic collages).

Instructional In-Service Video

Gail C. Christopher

This in-service video explains the basic concepts and philosophy that underlie the Americans All® program. It also describes the individual components and demonstrates ways they can be easily and effectively used in the classroom.