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ABSTRACT

GRADES OR AGES: Grades 4 and 5. SUBJECT MATTER: Urban politics and neighborhood planning. ORGANIZATION AND PHYSICAL APPEARANCE: This teacher's manual is designed to accompany a workbook (SP 007 387) developed for New York public school students. Following introductory material this manual is divided into three sections: curriculum materials for fourth and fifth grades (10 sequenced lessons); resource sections of descriptive reference materials; and special project materials. There is also a set of reproduceable student reading materials and a number of tape recordings and slide sets. OBJECTIVES AND ACTIVITIES: The purpose for each lesson are listed. Activities are suggested in detail. INSTRUCTIONAL MATERIAL: Descriptive reference materials, scripts for major slide presentations, games, films, bibliographies and tapes are listed under materials. STUDENT ASSESSMENT: No provision is made for evaluation. (Related document is SP 007 387.) (MJM)

PLANNING FOR CHANGE:

A Course in Urban Politics and Neighborhood Planning for the Fourth and Fifth Grades in New York City's Public Schools.

TEACHER'S MANUAL

Prepared for the Center for Urban Education
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2700 Broadway, New York, New York
1 March 1968

PLANNING FOR CHANGE

To All Participating Teachers:

As a city planner, the introduction of a program in politics and planning in the public schools is very gratifying to me. Great credit is due the Center for Urban Education for commissioning this work. I sincerely hope that you find pleasure in trying to solve, alongside your young students, some of the enormous problems which New York City faces. I look forward to having your suggestions for improving this present, experimental course.

It is terribly important today that we work to solve the City's problems and succeed in convincing the poor that, with their help, the solution will be found.

That this program has been put together so well and so quickly is a credit to my co-workers, Michael Singer, Alexandra Grannis, Lynne Aston, Sandra Fuentes, Judy Knapp, Kent Sidon, Richard Tomkins and my wife, Maureen. With your help it will become a truly significant contribution to urban education.

s/
C. Richard Hatch

INTRODUCTION

The scale and intensity of the violent outbursts in many cities this past summer leaves no doubt that the minority poor have largely lost faith in the ability and willingness of white America to deal purposefully with the issues of race and poverty. The very institutions which have sustained the poor--schools and welfare agencies--have come under sharp attack alongside the slumlord and the exploitative merchant. The urban school, the traditional vehicle for socialization and advancement, is now accused of fostering "genocide" and has become the focus of the ghetto community's anger. If the children of the poor are not to be abandoned to lives of squalor and self-hatred, and if our cities are to be salvaged, the schools must become responsive to new demands for personal and community advancement.

During the past few years the government has created a vast array of benefit programs designed to ameliorate the existing critical situation in urban areas. With the exception of the most sophisticated, city residents now look upon these programs with either open skepticism or fear. Communities, ignored in the initial planning, have learned to build effective organizations to resist outside-directed efforts. It is apparent that planning, renewal and social service activities cannot be developed or carried out at the scale necessary to rebuild our cities without the effective participation of a knowledgeable citizenry. Without the active support of those who most desperately need assistance, the level of public renewal and welfare efforts will remain unequal to the task--and the task is nothing less than the creation of a humane environment from the chaos of our cities.

Planning and programming for future development require social and technical skills which are not now taught in our schools. Yet such knowledge is increasingly important to adult performance in a largely urban world. The practice of these skills is also important to the child for it requires the careful gathering and analysis of social indicators, the understanding of legal concepts (rights and entitlements) and the process of government and because it requires the child to evaluate alternate future states and determine how they may be achieved. An elementary grade level curriculum which deals directly with the redevelopment issues central to our urban neighborhoods would go a long way toward reestablishing the relevance of the school in the community.

Experimental Curriculum

The present program focuses on the neighborhood and emphasizes the importance of increased communication between parent and child, between parent, child and the school and, perhaps most importantly, between children (peer learning).

The nature of the process of investigation and planning casts the young student in the new role of questioner and knowledge bearer. Instead of passively receiving the revealed truth and storing it for recitation in examiniations, a social studies program in local area planning rewards the student who discovers social truth and communicates it to his parents and peers with the intent of influencing their behavior.

It is a commonplace that one never learns a subject as well as when one teaches it to others. The nature of the program requires that each student teach others the meaning of the results of his personal investigations. That coupled with the immediate personal benefits to be derived from an understanding of the workings of the community should produce a substantial motivation to learn and use the methods of the social science which underlies the course work.

The students must learn to gather and structure information of the history, condition and function of their neighborhoods. If they are not yet able to read and write adequately, verbal and graphic means of recording and transmitting information will be used, including tape recorders, films and photographic displays.* They will learn to analyze data and to determine its effective "meaning": its impact on social processes and events. They will learn to use information to construct simple models of systems and to predict future states. They will learn the rudiments of the skills required to direct the course of events and to participate effectively in the political process which is at the core of urban planning.

If planning is problem solving, it is also politics. As the children learn the former--as they make plans to improve their lives--they must be helped to handle the latter. Children have few means for political influence, but they can get things done in the real world in two ways: by energizing parents and other adults, and by reminding forgetful politicans and bureaucrats that their neighborhoods are lacking services. Both modes require that the children bring the information absorbed in this course to

* each classroom will receive a camera and film

others who can act upon it. This can be done through student written neighborhood "newspapers," presentations to adult groups and letters to newspapers and officials. In this way, the children will learn to see themselves as important, as real people in control of their lives and with hope for the future.

The notion of community growth and the institutional processes which direct it is so broad as to be comprehensible really only as a core curriculum with ramifications for reading, literature, mathematics, art and science, as well as social studies. The stress in the work for the present semester will be on the preparation of the student to understand and plan for his neighborhood (his own future) through the analytic and predictive techniques of the social sciences, such as elementary statistics, interviewing techniques, role theory and behavioral concepts, and the legal and political concepts of rights, entitlements, citizenship and influence. The limited time available in the spring semester has not allowed us to do more than make broad suggestions for related course work in art and literature.

Starting Up

The outline which follows this introduction describes in detail the flow of the course: it starts with the reasons for migration into the city, moves on to the description and expression of the neighborhood and then examines practical and Utopian alternatives. The fifth grade sequence continues on to consider the history of the area and its people, the ways it is being changed, the political interests at work and the planning objectives for the neighborhood.

The teacher's familiarity with and ability to tap the resources of the neighborhood are very important. Teachers must help the students build up a file of local organizations, neighborhood leaders and unhesitatingly call them into the classroom when their area of concern is under discussion. In a way, a mark of success will be the number of community people who visit the classroom to assist in the study of the neighborhood--most will be anxious to come, for the education of children is of basic importance.

Local and city newspapers are also essential sources of information. They must be read in the future with a keen eye for changes which affect the "planning area." Clippings of newspaper stories and political cartoons will become the textbook of the course. Changes in officials,

increases or cutbacks in program budgets, new federal programs, statements by civil rights leaders, and many other things affect the neighborhood. The reading of news clippings and cartoons and the discussion of their significance for the neighborhood should open each school day.

These news stories along with photographs and materials gathered on field trips should form part of changing, continuous wall display. The classroom should become a situation room--a "war Room" in Pentagon parlance. Our war is on slums, poverty and urban ugliness and immediate visual information is at least as important to us as to those who plan destruction.

The large scale neighborhood map which you receive should be placed in the front of the room. One side wall should be divided into sections:

--section one is for events: clippings, notices of meetings children bring in, assignments, etc.

--section two is for drawings, photographs and written descriptions of neighborhood people and problems.

--section three is divided again into subsections (major community functions)

housing
parks and playgrounds
services (health, youth programs, community action projects, etc.)

Around each subsection title should be placed the names of the responsible city agencies and concerned local groups and visual information on how things used to be (history), how things are (survey), and how things could be (Utopia). Color codes and lengths of colored yarn can be used to connect ideas.

Let your imagination extend this--there are many ways to simplify complex ideas through visual displays.

Course Materials

This manual is in three sections:

--Curriculum materials for fourth and fifth grades (10 sequenced lessons)

--Resource Sections: descriptive reference material on New York City, its history, government, functions, neighborhood organizations, etc. (see index). Please read Sections 1,2, 3,

immediately.

--Special Project Materials: scripts for major slide presentations, games, information on tapes, student readings, etc.

There is also a set of student reading materials (which the children can bind into a book as they are given out), and a number of tape recordings and slide sets (one per school):

Songs of New Yorkers (tape)
New Yorkers at Work (tape)
Songs and Poems about the City (tape)
Housing and Housing Problems (slides)
New York City Neighborhood History (slides)
Community Planning (slides)
Communitas (slides)
Utopian Architecture and Planning (slides)

We have enjoyed producing these materials. We hope you and you students enjoy using them.

COURSE OUTLINE

PART I: Fourth & Fifth Grades

I. WHERE DID YOU (AND YOUR PARENTS) COME FROM? WHY?

Many people come to cities, in particular to New York City, to improve themselves - to get better jobs, a better education, to earn more money and to create opportunity for their children. Most students know this because they, their parents or their grandparents have come to New York for these reasons. The first unit is based on the children and their family's experience in coming to the City.

A. Survey of where students (or their parents) come from. Students locate these places on the map. The tabulation of their place of origin is made into graphs. We discuss why we come to cities.

B. Questionnaires made by students to ask their parents details about their move to the City. (Why did they come? What do they like about New York City? What do they miss about their old country? etc.) Students make up the questions, tabulate the answers to the questionnaires and make graphs.

C. Students invite parents to talk to the class about their life in the old country and compare it to life in New York City.

D. Students read Planning for Change case study.

E. Students exchange questionnaires and graphs (and any other materials) with other classes.

II. MANY DIFFERENT PEOPLE COME TO NEW YORK CITY, WHY?

A. Tapes of folksongs which describe the conditions which drive people to the city; the good and bad things they find about cities when they get there. Twenty-one songs organized into nine units.

B. Readings about the conditions which cause people to move to cities and readings about life in New York City.

C. Bibliography of children's books about New York City, about the life of newcomers in New York City, and the life of people in other countries.

III. WHAT IS YOUR NEIGHBORHOOD?

Students explore their neighborhood in many different ways.

A. Students draw their own maps of their neighborhood and begin to talk about what's in a neighborhood - what's good and what's bad about a neighborhood.

B. Activities with large class map of neighborhood and small neighborhood maps for each child.

1. Students find their own apartment on large map, learn categories of buildings for marking land use (stores, public buildings, industry, parks, factories), and learn the symbol and color legend for marking maps according to land use.

2. Field trips around neighborhood to find out what is in the immediate neighborhood of the school and to mark their maps according to land use. At the same time they look for scenes and people they will want to photograph. Students continue to fill in their maps according to land use on after school investigations.

3. Students photograph their own neighborhood - people at work, at play, beautiful and ugly buildings.

4. Students draw pictures of people living and working in their neighborhood and write a story to accompany each picture.

5. School display of drawings and photographs/

C. Slide show of Housing Design and Housing Problems in New York City. Students use information in slide show and in Student Booklet to report on their own houses.

D. Students make a model of an interesting block in

their neighborhood; while building block model students investigate the number and types of buildings, the conditions of the buildings, the use of the playground and the park.

E. Students visit City housing service offices located in their areas, and find out how they can help with housing problems.

F. Students make a permanent list of all the functions and activities in their neighborhood and rank them in order of importanct to various groups of residents.

IV. WHAT IS A CITY?

Students see how artists and poets have viewed New York City and express their own reactions to life in New York City.

A. Tapes of poems and music which describe the experience of life in New York City. Students write their own poems and stories about their life in the City. Bibliography of recorded writings included.

B. Slide set of paintings and drawings of New York City.

C. Students make collage of scenes in New York City.

D. First issue of student newspaper.

V. WHAT MAKES UP A CITY NEIGHBORHOOD? HOW DID IT GET TO BE THE WAY IT IS?

A. Population-Transportation Game shows relation between distribution of population and the means of transportation.

B. Historical Slide Show of New York City neighborhoods as they once were and as they are now. Use students' photographs to complete slide show or take more photographs of old and new buildings in the neighborhood.

C. Employment in the City - tapes of work sounds in the City and categorizing games which reveal some of the important characteristics of jobs.

D. Field trip to the districts in New York City which are the center of business and industry - Wall Street, the garment district, theater district, shipping yards, to residential neighborhoods such as the West Village, Sutton Place.

E. Students look at historic buildings in their neighborhood and invite long-time residents to speak to the class.

F. Second issue of student newspaper.

VI. UTOPIAN AND FUTURE PLANS

Utopians plans have affected particular buildings and parts of cities sometimes in suprising ways. In this section, students will learn about these utopian plans and apply their own utopian ideas to the building of a block model and their version of the good society.

A. Utopian Slide Set presents utopian plans for buildings and cities and shows the effects of these plans on buildings in New York City and elsewhere.

B. Students assemble or take new photographs of the best parts of their neighborhood, take pictures from magazines of utopian things they would like in their neighborhood. These are the elements from which the utopian block model will be made.

C. Communitas Slide Show presents three paradigms of society and raises the basic question of "What is the good life?"

D. Students redesign model of block according to their ideas of what a good block should be.

E. Students write essays on the good life and make drawings of ideal neighborhoods and cities.

F. Assembly presentation

PART II: Fifth Grade

VII. THE HISTORY OF OUR NEIGHBORHOOD AND ITS PEOPLE

A. Slide presentation of New York City neighborhood development (see above). Development of historical research outline. Discussion of sources.

B. Preparation of biographies of local people for class newspaper.

C. Contest to discover oldest buildings, residents, and stores in neighborhood.

D. Field trip to obtain historical data and photos. Development of historical essays and displays on student topics.

E. Student produced photos and slide show on neighborhood and ethnic/race history. Projections of patterns of historical change into future.

VIII. WHO HAS PLANS TO CHANGE THE NEIGHBORHOOD?

A. Inventory of all proposals, both public and private, for area.

B. Contracting community organization leaders for discussion of the issues underlying each proposals. Interviewing and inviting speakers to classroom.

C. Development of recording system for polling community leaders on various proposals and for storing ideas about the nature of the realized projects.

D. Programming and design of proposed changes in neighborhood.

IX. AN EXAMPLE OF COMMUNITY PLANNING

A. Slide presentation and case history of one New York community's successful planning process, illustrating professional planning maps and design concepts. Tests students' ability to read land use maps.

B. Reinforcing activity: students prepare sketch maps and renderings for a few blocks, with a list of building types included.

X. POLITICS AND NEIGHBORHOOD PLANNING

A. Completion of detailed wall display on agency programs and responsibilities. Preparation of student handbooks on public functions.

B. Role play: development of a neighborhood typology of interest groups; assignment of roles to students and discussion of interest group behavior.

C. Development of final plans, models and presentations in simulated "plural" society. Election of student mayor by proportional representation growing out of typology developed above. Solutions to area problems sought in political arena. Preparation of slide presentation for public.

Essential Readings and References for Teachers

General

1. The New York City Handbook, by Tauber & Kaplan, New York, 1968. paperback ($3.95). An interesting, concise and essential guide to the City: agencies, sights, museums, services, etc.

2. Communitas, Means of Livelihood and Ways of Life, by Paul and Percival Goodman, New York, 1960. Vintage Paperback ($1.45). The wittiest and wisest of all books on city planning. Contains good material on New York City and various Utopian plans.

3. Beyond the Melting Pot: The Negroes, Puerto Ricans, Jews, Italians and Irish of New York City, by Glazer & Moynihan, Cambridge, 1963. MIT Paperback ($1.95). Politics, race and poverty in New York.

Books on Planning and Utopia

1. The City in History, by Lewis Mumford, New York, 1961. Harcourt, Brace and World. A contemporary classic on city life from which some of the student readings are taken.

2. The Living City, by Frank Lloyd Wright, Mentor Paperback, 1963. The famous American architect attacks cities like New York and details his own plan for Broadacre City.

3. When the Cathedrals Were White, by Le Corbusier, New York, 1947 (also available in paperback). The French architect/planner praises the excitement of New York and offers some utopian suggestions.

4. Garden Cities of Tomorrow, by Ebenezer Howard, Cambridge 1965. MIT Paperback ($1.95). This book, written in 1898, started the city planning movement. It is still valid and readable today.

SCHOOL PAIRING

The nine schools which are involved in the Planning for Change course are in three boroughs. By pairing schools--so that each school can exchange with two other schools in different boroughs--students will have the opportunity to learn about and contrast other neighborhoods with their neighborhood.

We have placed the nine schools into groups of three with the following result:

GROUP I	GROUP II	GROUP III
P.S. 92 134th St. & 7th Ave Manhattan	P.S. 98 512 West 212 St. Manhattan	P.S. 152 93 Nagle Ave. Manhattan
P.S. 27 519 St. Ann's Ave The Bronx	P.S. 37 425 East 145th St. The Bronx	P.S. 49 338 East 139th St. The Bronx
P.S. 145 100 Noll St. Brooklyn	P.S. 243 1580 Dean St. Brooklyn	P.S. 274 800 Bushwick Ave. Brooklyn

During the training sessions teachers from these groups of schools can form themselves into groups of 3 each so that each class has two other classes to exchange with.

LESSON I
PART I: 4th & 5th Grades

Planning for Change
3/1/68
L-I-1

WHERE DID YOU (AND YOUR PARENTS) COME FROM? WHY?

Purpose of Lesson

Although this course will include the traditional methods of learning--reading and discussion--we are primarily interested in the learning which comes from students' exploring the environment, asking questions about it, observing it closely, interviewing people and coming to their own conclusions on the basis of the information they gather. We are, in short, interested in students becoming the creators of knowledge.

In addition to the immediate benefits of this approach we believe that the skills students will develop in exploring and observing the neighborhood, in interviewing, in questioning the functions of the city government are the skills which citizens employ in effecting change in their cities. This course should contribute to students becoming informed and participating citizens.

This section of the course is focused on the many interrelated factors which cause people to move to cities. We will relate the students' personal experience--his or his parents' reason for moving to New York City--to the underlying causes of people moving to cities and to particular neighborhoods. This first lesson will introduce students to the study of urban life.

A. SURVEY AND GRAPH OF WHERE STUDENTS (OR THEIR PARENTS) COME FROM

Materials

Teacher's own map of the Western Hemisphere
Paper for graphs

Suggested Plan of Activity

This lesson should begin with some discussion about why people move to cities--in particular New York City. Students from their own, or their parents' experience, can answer this question readily. The most typical answers to the question of why people come to New York City are: to make a better living, to get a better job, to earn more money, to get a better education, to go to a better school, to be with the family, to get away from a bad government. Since students are quick to give these reasons the teacher should be prepared to develop their answers with questions such as the following:

--What kinds of jobs can you get in New York City that you can't get in _____?
--How much do jobs pay in New York City?
--How much do jobs pay in _____?
--How is life better here? What can you do in New York City that you couldn't do in _____? What do you have here that you didn't have in _____?
--Why are there more jobs in the city?
--What kind of house did you live in in _____?
--Describe the school in _____? How is it different from schools here?

There are several ways to handle the survey of where the students (or their parents) came from. It is easiest to use only the students in the survey. However, if most of the students were in fact born in New York City it would not be as useful as knowing where the parents came from.

The teacher can suggest to the class that they find out how many pupils have come to New York City, or if the students themselves have not come recently, how many of their parents have come to New York City. The class can take a survey which they can exchange with other classes in the school. The students can point out on the map where they came from, and as they do that the teacher can list the country on the board. (If many of the students have themselves come to New York City the survey should be of the students. If most of the students were born here

the survey should be of the parents.)

The result of the class poll might look something like this:

Puerto Rico -	Jose, Maria, Elma
Dominican Republic -	Peter, Alfonso, Nella
New York City -	Richard, Jose, Peter, Alice, etc.
Georgia -	John, Louise
Alabama -	Emmett, James
Etc.	

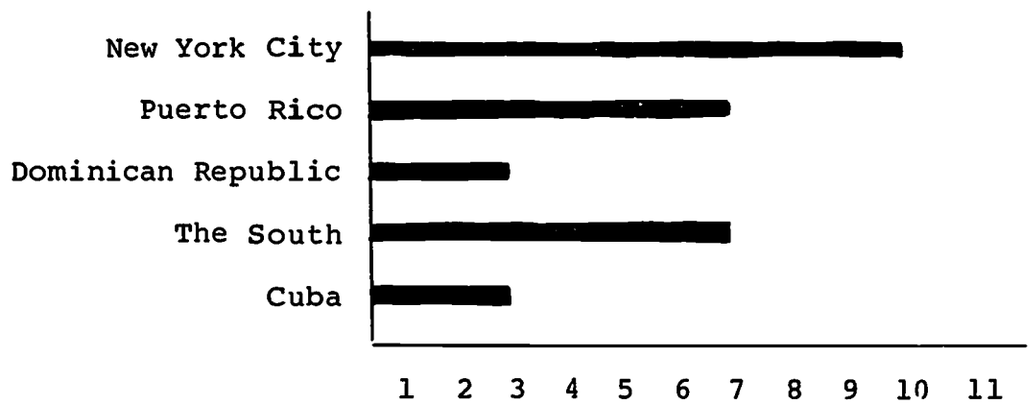
This chart of names should be translated into numbers such as the following

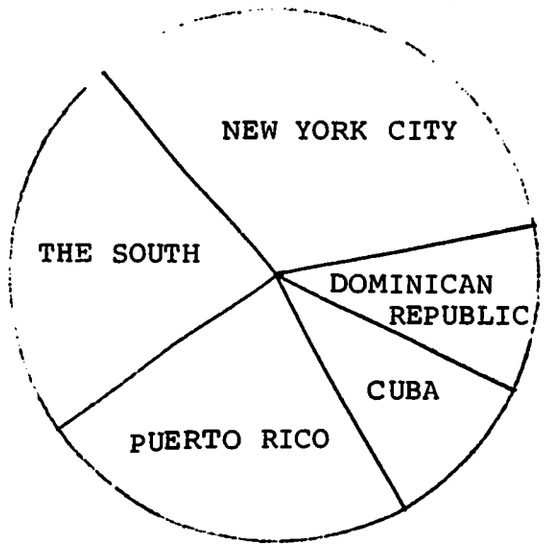
Puerto Rico -	7
New York City -	10
Dominican Republic -	3
Georgia -	4
Alabama -	3
Cuba -	3

It is important that students learn to organize and present information in new ways since they will be both collecting information and exchanging it with other classes many times during the course. One way to present the survey in an easily comprehensible form is as a graph.

Show students how to make a graph; even if they have never seen one before they can complete one if you begin it. The graph of the survey could either be a circle or a bar graph. The circle graph can be an estimate--1/2 or 1/4 or 1/7, not calculated percentages.

The survey above in a bar graph and in a circle graph would look as follows:



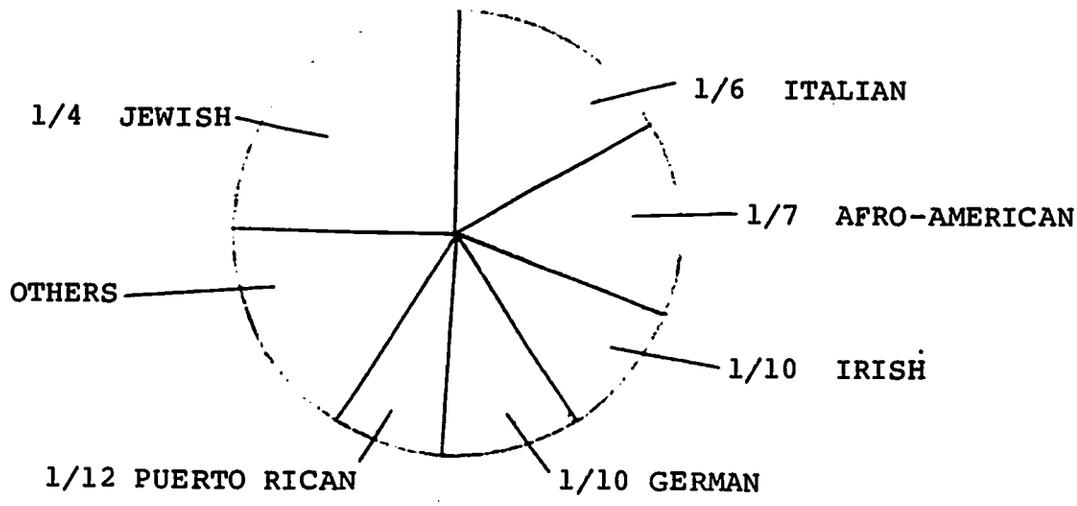


The students can compare the ethnic composition of their class with the ethnic composition of New York City. The graph on the following page should be copied and given to each child.

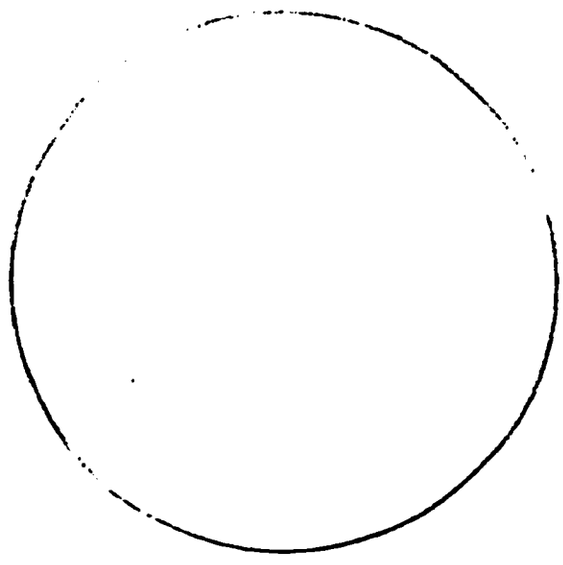
WHO ARE THE PEOPLE WHO LIVE IN NEW YORK CITY?
WHERE DID THEY COME FROM?

The circle below shows the largest groups of people who live in New York City. Besides the ones listed below there are Greeks, British, Rumanians, Portuguese, Poles, Danes, Norwegians, Mexicans, Hungarians, Yugoslavians, Chinese, Japanese and many others.

ETHNIC GROUPS IN NEW YORK CITY - 1960 CENSUS



Draw a graph like the one above showing where the people in your class come from.



B. INTERVIEW OF PARENTS WITH CLASS QUESTIONNAIRE - GRAPHS OF ANSWERS

Materials

Cover for questionnaire booklet made by student or teacher

Suggested Plan of Activity

In this activity students will learn more about their parents' reasons for coming to New York City and their parents' reactions to New York City, but the important part of this section is the students developing appropriate questions to interview their parents.

The teacher can suggest that while we have learned some reasons why people come to New York City there are still lots of things we don't know about their parents' reasons for moving here. How can we find out more about their parents' reasons for moving here? Students will probably suggest asking them, and the teacher can present to them at this time the idea of a questionnaire--a class questionnaire--that each student can use to interview his parents.

The teacher can help the students to develop the questions that they will ask their parents. It is likely that the questions the students suggest will be ones the teacher has asked them during previous lessons. These are some possibilities:

--Why did you come to New York City?
--Why did you come to this particular neighborhood?
--What do you like best about New York City?
--What do you like least about New York City?
--What did you do for a living in the old country?
--What do you do for a living here?
--Do you miss the old country? Why?

The teacher can point out that we can exchange the information that we get from our questionnaire with other classes in the school (and other schools),.and that in this way we will have a fairly good idea of why many people in the neighborhood move to New York City.

When the students have interviewed their parents, the class can tabulate the answers and put the answers into the form of a graph. For example:

Why did you come to New York City?

revolution in my country	2
better job	10
better education	11
to be with my family	4

in graph form

C. INVITATION TO PARENTS TO VISIT CLASS

Suggested Plan of Activity

One or several of the parents in the class should talk to the students about life in the "old country" and compare it to life in New York City. It is possible that some parents have pictures of their country or know folk songs from their country that they would enjoy presenting to the class.

The teacher can suggest that some parents might like to talk to the class; if some of the students think their parents would be interested, the class should compose a written, formal invitation, telling the parent what they are studying and what questions they hope the parent will respond to.

While the invited parents are in the classroom, the children should take the opportunity to ask not only "why did you come to this neighborhood?", but "what do you think it needs most?"

The children should be engaged then in a discussion of where they would most like to live in New York. Given that they have to stay in the neighborhood, what would make it better (more like the place they would most like to live)? What do they like about city living?

D. READING PLANNING FOR CHANGE BOOKLET

Purpose of Lesson

Planning for Change describes a typically bad neighborhood in the city and what the children and parents of the neighborhood did to improve it. This reading is included early so that students understand the purposes of the course and so that they will see the connection between describing a neighborhood and using this information as a basis for action.

When students are given the Planning for Change booklet to read, she should give students an overview of the course; students will have some idea of what they will be doing and why they will be doing it. The teacher should tell students that we have been studying why they came here, that we're going to be hearing the reasons for other people coming here. Then we will be looking at the neighborhood, at what's in it, what's good about it, what's bad about it. We will look at plans other people have had after which we will make plans of our own. But we can't make plans until we have studied our neighborhood.

E. STUDENTS EXCHANGE THEIR QUESTIONNAIRES AND GRAPHS (AND ANY OTHER MATERIALS) WITH OTHER CLASSES

Purpose of Lesson

This exchange will be the first of five or six at intervals during the course. Each school is paired with two other schools in different boroughs. There can be a continual comparison of the neighborhoods in which the schools are located. Students will discover the similarities and the differences among New York City neighborhoods.

Suggested Plan of Activity

Have the students select the best graphs and questionnaires to send to their two partner classes. Have different students write explanations to accompany each graph. While this is being done some students could write short stories about their first reactions to living in their neighborhoods.

Students can compare their class with the two other classes:

How is it different?
How is it similar?

REPORT ON TEACHING OF LESSON I: WHERE DID YOU (AND YOUR PARENTS) COME FROM? WHY?

The following is an account of a lesson actually taught.

I decided to interpret the question of where did you come from as where you (each student) was born. I knew that many of the students in the class were not born in New York City and that even of those who were, their parents were not born here. I thought it would be confusing if one parent was born in Puerto Rico, the other in Cuba, which parent would we list?

Map Lesson - Bar Graph

Instead of beginning with the students telling where they were born, I began by talking a little about what questions we ask to find out about a city. One question is why people move into and outside of the city. Why I asked do people move to the city?

Some of the responses were:

--because there are better jobs here
--because you can earn more money
--because life is better here
--because you don't like the President
--because there is no President
--because you can't work in hot weather

Most of the time I simply accepted their answers instead of going into each one. We talked somewhat about the President of the other country. What country were they thinking of? They said Cuba and they were thinking of Fidel Castro. Why didn't they like Fidel Castro? Because there was no freedom in Cuba. (I should have persisted here and asked what they meant by no freedom.)

I asked the student who had claimed life was better here why it was better here. He said that you have more money, more things to buy.

The students have answers, but when I thought about their answers after the class, I realized that they were too superficial.

One child asked what a city planner did (their teacher had told them that they would be studying about city planning). None of them seemed to have any idea, so we got off the subject of why people came to the city. I asked them if there was anything that was wrong in their neighborhood. Did they, for example, have some burnt out houses.

They said yes (fire is an intriguing subject to them, they all seem to have seen at least one). Several began stories about fires in their neighborhood. I said that a city planner might arrange to have a new apartment built where there was one destroyed by fire.

I also asked them about the very tall buildings down the street. What are they called? They all knew where the Project Houses were. I told them one thing city planners did was to plan where and how project houses were built.

The Bar Graph - Where Students were Born

At this point I suggested that it would be interesting to find out how many students in this class had come to New York City since they were born and how many had been born here. I asked who would like to guess how many students in the class were not born in New York City. Most of them raised their hands and I wrote down the guesses of five of them. They ranged from six to nine. They guessed that from six to nine were born outside of New York City.

We then listed where students were born. We did it first by names:

New York City	- Peter, Joe
Puerto Rico	- Jose, Manual
Dominican Republic	- etc.

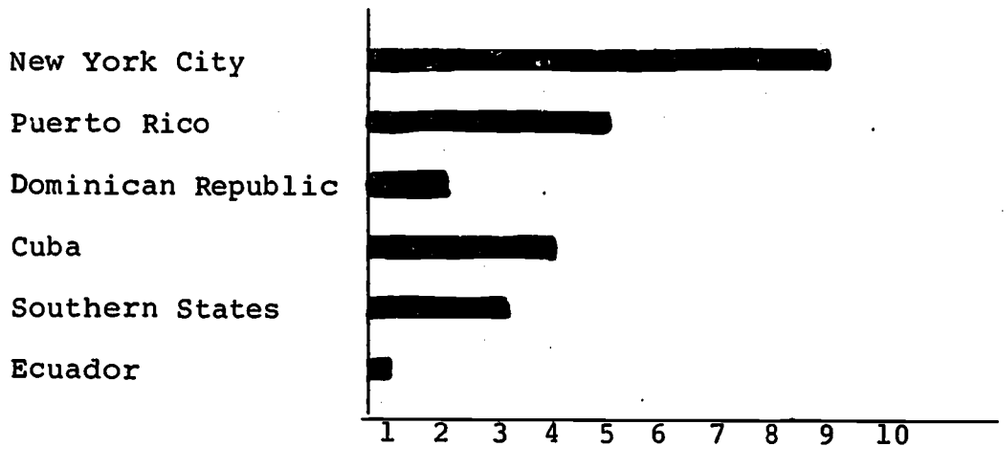
Afterwards, we translated it into numbers and the final count was:

New York City	- 9
Puerto Rico	- 5
Dominican Republic	- 2
Cuba	- 4
Soutern States	- 3
Ecuador	- 1

There was some embarrassment about where they were born (one child claimed he did not know). I did not attempt to find out what caused the embarrassment since it was the first time I had taught the class.

I showed them how to make a bar graph from the information. We called it:

WHERE WE WERE BORN



They had never seen one but once I had showed them how to do the first bar for New York City they filled the remaining in quickly.

Comments

I hadn't realized that students understand as clearly as they obviously do why people came to the city. I should have gone into much greater detail about the particulars of life in New York City and life in the countries where they came from.

The advantage of beginning with a list of where they came from is that you can ask them to talk about their experience. I began with the general question of why people move to the city. It would have been more personal if I had first known where each was born.

REPORT ON TEACHING OF LESSON III, Section A: WHAT IS YOUR NEIGHBORHOOD?

Student's Maps of their Neighborhood - Quality and Boundaries

The following is an account of an actual lesson:

I began the class by suggesting to the students that they imagine that I was a man from outer space who did not know what a neighborhood was. What would they say to explain to me what a neighborhood was? The students responded:

--A section where a lot of people lived
--A place where everyone else lives
--Where all the people on this earth live
--The place where people you know live around you
--A community

At this point I did not want a technically correct answer about what a neighborhood was. Instead I asked them to draw me a map of their neighborhood. I passed out a large sheet of paper and a black crayole. A few of the students asked what they should put on the maps. I told them to put the things they thought were important in their neighborhood in the map.

Later after they had been drawing for about 10 minutes I asked them to mark their maps with an:

X - things that they didn't like in their neighborhood
O - things that they do like in their neighborhood

The students maps were varied. Some drew several houses, others drew streets, some a whole block. Many drew the school, a church and the local candy store. Most drew their own houses and some cars.

After 20 minutes of drawing I asked the students to tell what they had on their maps. They responded in a general way: hotels; businesses; houses

When I asked them what kind of businesses they said:

furniture store
liquor store
grocery store

I asked what else was on their maps, they responded:

Church
garage
highway
tall buildings

The students became more interested and more involved when I asked them to tell me what they liked and did not like in their neighborhood. I wrote on the board "like" and "don't like", and the following list evolved:

Like	Don't Like
Park	Burned down house
Library	Holes in the neighborhood
School	Alleys (because they're dangerous)
Church	Vegetable store man
Candy Store	Williamsburg Bridge (you might fall off of it)
Subway Trains	Old furniture out on street (because people set fire to it)
Visiting a factory	Christmas trees burning on the street
Going to the museum	Incinerator (might be dangerous)
	Man with sack (threatens to put them in it)

This list was accompanied by long explanations from the children and some disagreements.

I then asked the students what they would change in their neighborhood if they had magical power and could change anything they wanted. They said:

--make the school new
--make all houses into project houses
--clean up the trash
--make the people in the neighborhood nice
--change the liquor store
--change the bar

Comments

MAPPING: Maps will not be complete, detailed or consistent if students are not given instructions. In this exercise it is not important that the maps be accurate but that they represent what each student feels is in his neighborhood.

WHAT IS IN YOUR NEIGHBORHOOD: The students were asked to list what they had on their maps. They could have been asked to list what was missing from their maps that was in their neighborhoods. And there might be some discussion of this. (Why did you draw the school but not the playground; why not any firehouse and community center, etc.)

WHAT THEY LIKE AND DON'T LIKE ABOUT THEIR NEIGHBORHOOD: This is the crucial part of the lesson. This is where the real concern of the students appear, mainly in the "what they don't like" list.

This list of what they don't like should be followed up in more detail:

--why aren't all the houses projects?
--why is there trash on the streets?
--why isn't the school painted?
--why are there liquor stores?
--how many are there?
--are there too many?
--should there be any liquor stores?
--should there be any bars?

Some questions can be answered in class, others will be pursued outside of class. The questions to be asked are:

--why does something exist?
--who is responsible for it?
--can we change it?

Students will need help in deciding who they can ask these questions to. Some possibilities:

their parents
the community leaders (members of parent-teacher associations, of local tenant groups, of civil rights organizations)
the City Councilman
the Assemblyman
the minister
the district leaders (of democratic clubs)

LESSON II
PART I: for 4th & 5th Grades

Planning for Change
3/1/68
L-II-1

MANY DIFFERENT PEOPLE COME TO NEW YORK CITY. WHY?

A. TAPES OF FOLKSONGS WHICH DESCRIBE THE CONDITIONS WHICH DRIVE PEOPLE TO THE CITY, AND THE GOOD AND BAD THINGS THEY FIND WHEN THEY GET HERE

Preface

Teachers and students in all educational areas are discovering the many uses of music and song--not only in the exploration of the past, but in the study and comprehension of major comtemporary problems. All students gain something from the musical approach--from the very young to the adult, from the gifted to the slower learner. Children with reading difficulties, poor educational background, or emotional troubles, in particular, as well as the most rapid learner find to their delight in the musical approach a fresh and beautiful avenue to the study and comprehension of the world about them.

Purpose of Lesson

The songs presented on the tapes have been selected because they help not only to suggest the ethnic diversity of the peoples of New York City, but because they may help to specifically answer the following questions:

--Who are the various peoples (ethnic groups) who comprise New York City?
--Where did these people come from?
--Why, for what reasons, did they leave their former homelands?
--What did they find when they came to New York? Why did they come to New York, as opposed to other cities or areas?
--What happened to them after they "settled" in the city? What are some of the major problems which confront us--the human beings, the residents of New York City?

Major reasons for emmigration include:

--lack of employment but the desire to work: the promise of jobs in New York City.
--poverty (if not outright famine), and the promise of work and opportunities in New York City.
--slavery--impressment, bondage--and subsequent escape from enslavement or "post-slavery" conditions.

--impressment into military service--"induction" or impressment into armies of "foreign" governments.
--religious and political persecution--the yearning for religious and political freedom.
--economic adventurism.

The songs which are included on the tapes, and the discussions which can be stimulated by the songs, can help to dramatically illustrate these points.

Table of Contents

How to Use These Tapes

The tapes comprise twenty-four songs, grouped into nine units. The contents of each unit is included, as well as an outline of a lesson plan for each unit.

Questions for Further Discussion have been included. These are by no means exhaustive, but are meant to suggest types of questions which can be raised and discussed in class.

Each unit should comprise the basis for one to several consecutive class periods. The nine units could thus extend from eighteen to actually twenty-five or thirty days.

Correlation with, and integration into other parts of the regular school curriculum is to be encouraged. Songs can be a useful supplement in the study of geography, history, and languages.

Students should also be encouraged to become song collectors,

song writers, as well as musicians. If instruments such as guitars, auto-harps, harmonicas, etc., are not available, children can still be most innovative with tin cans of various sizes, cigar boxes, sticks, as well as their own voices and hands.

It is advisable that a discussion precede the tapes, as well as follow. On the second day, the preceding unit should be played. The children will derive far more from the tapes with many sittings (listenings) of shorter duration, than with more longer sessions.

Apologia

The Appendix reveals that almost two million people who reside in New York City are foreign born. This represents roughly one out of every four persons. These two million immigrants comprise no less than thirty major national (language) groups. In addition, there are probably another fifty or sixty other national foreign born groups living in New York City because of their work with the United Nations, or other diplomatic functions.

The songs included on the tapes thus represent only the barest fragment of the foreign language groups--immigrants--who now live in out city. Of the thirty major language (ethnic) groups, only three are presented on the tapes--English, Spanish and Yiddish.

With due respect to the other twenty-seven language groups, the explanation is quite simple. Firstly, these tapes were designed expressly to be used for children of grammar school age. These children, by and large, are monolingual, as are most of their teachers. Secondly, the attention span of grammar school children is quite limited, and we see little point in subjecting such children to countless verses in other languages which cannot be understood, and less point in re-singing such verses in English--both out of respect for the younger student, and out of respect for the song itself.

Such are the limitations of tape! Were video-tape or live folk singers available (who are alive, animated, can talk to the children, explain verses, etc.), then the inclusion of many more foreign language songs would have been tenable.

The songs which have been recorded on the tapes in English and Spanish do, in fact, represent the major significant experiences of practically all ethnic groups and immigrants, regardless of their primary language. Hopefully, these songs will help younger students to understand the problems which were the precondition to emigration in the first place,

and the newer problems which now confront everybody in the second place.

Unit Outline of Recorded Materials

Tape #1:

UNIT I. WHERE DO YOU COME FROM, Part 1 (Introductory)

1. "Where Do You Come From" (Lind)

UNIT II. WHERE DO YOU COME FROM, Part 2 (The diversity of sounds, languages and peoples. The Universality of childhood and motherhood)

1. "All The Pretty Little Horses" (Odetta, recording)
2. "Eyder Ich Leyg Mich Sglofn" (No Sooner to Bed) (Lind)
3. "She Didn't Dance" (O'Hara, recording)

UNIT III. I'M BOUND TO LEAVE THIS PLACE, Part 1 (People in general)

1. "Times Are Gettin' Hard, Boys" (Lind)
2. "Leave Her Johnny, Leave Her" (Fieldston Students)

UNIT IV. I'M BOUND TO LEAVE THIS PLACE, Part 2 (The Negro Experience)

1. "All The Pretty Little Horses" (Odetta, recording)
2. "Take This Hammer" (Odetta, recording)
3. "He Had a Long Chain On" (Odetta, recording)

UNIT V. I'M BOUND TO LEAVE THIS PLACE, Part 3 (Other Minorities)

1. "The Praties They Grow Small" (O'Hara, recording)
2. "Mrs. McGrath" (Lind)

Tape #2:

UNIT VI. WHEN FIRST UNTO THIS COUNTRY, Part 1 (The Puerto Rican Experience)

1. "La Raza Puertorriquena" (Ramito)
2. "Two Jibaros in New York" (Ramito)
3. "Yo No Cambio" (I Do Not Exchange) (Ramito)
4. "Amor y Sentimiento" (Love & Feeling) (Ramito)

UNIT VII. WHEN FIRST UNTO THIS COUNTRY, Part 2 (The Negro Experience)

1.	"In New York City"	(Leadbelly, recording)

UNIT VIII. TO BE A MAN (The problems & challanges of New York City)

1.	"The Faucets Are Dripping"	(Seeger, recording)
2.	"My Dirty River (Hudson River song)	(Seeger, recording)
3.	"To Be A Man"	(Lind)
4.	"God Bless The Grass"	(Fieldston Students)

Tape #3:

UNIT IX. EPILOGUE

1.	"Yo Soy Negro"	(Rodriquez Brothers, recording)
2.	"Guantanamera"	(Seeger, Audience, recording)
3.	"We Shall Overcome"	(Seeger, Audience, recording)
4.	"A Begging I Shall Go"	(Lind)

UNIT I WHERE DO YOU COME FROM, Part 1

(Introductory)

Song: "Where Do You Come From"
Singer: Jon Lind

Questions for Discussion

--Who might be the singer?
--Why is he asking or singing the question?

The following questions may be answered after hearing the song several times, in terms of each student's personal background or experience:

--Where do you live?
--Where were you born?
--Where was your mother born?
--Where was her mother born?

(Students could write a sentence or two in answer to each, or make up an answer.)

--Who has relatives living in other parts of the city, the country, the world?
--What is cotton?
--Where does it come from?
--Who picks cotton?
--Who is "Cotton Eye Joe?"
--Who wears cotton?

What other kinds of "Eye Joe" can the students think of?

--Coffee Bean Joe?
--Tobacco Eye Joe?
--Carrot Eye Joe?
etc.
--Blue Eye Joe?
--Brown Eye Joe?
etc.

In answer to the question, "Where do you come from?" the students can also be asked to make up their own verses--the rhyme scheme is not important: possible answers might be: Oh, I come from New York, etc., etc.

UNIT II WHERE DO YOU COME FROM, Part 2

(The diversity of sounds, languages and peoples; the universality of motherhood and childhood, sadness and happiness)

Songs:
1. "All The Pretty Little Horses"
2. "Eyder Ich Leyg Mich Sglofn" (in Yiddish)
3. "She Didn't Dance"

Singers:
1. Odetta (from recording)
2. Jon Lind
3. Mary O'Hara (from recording)

Questions for Discussion

--What languages can the children identify?
--What are the moods of each song--happy, sad, angry, resigned, lonely, etc., or mixtures of them?
--How do the students think that mothers of other children felt about them as infants? How about mothers of children in other countries, or in other sections of the city?
--How do the students think that little children feel when mothers sing lullabies to them? How about children in other parts of the city? in other parts of the world?
--What evidences of other ethnic groups exist in the city?

Here should be an ideal opportunity to make anthropologists out of the students--assignments for class could include collection of various names of streets, sections or localities of the city which are not of English (Anglo-Saxon) origin, names of rivers, or other towns they know of, names of public figures and/or politicans. Finally, the existance of dozens of foreign language newspapers can provide a clue to the ethnic diversity of the city.

Possible Class Assignments or Projects

1. collection of ethnic names (see above)
2. students make excellent song collectors, and should be asked to bring in songs which they can sing. A class song book about the city or their own lives or experiences makes a fine type or project.

A Note on the Songs

1. "All The Pretty Little Horses" A Southern Negro lullaby--A Negro slave mother is forced to tend to a white child

while her own lays unattended in the fields. (see Unit IV, where this song again is presented, but in the context of the Negro experience)

2. "Eyder Ich Leyg Mich Schlofn" not strictly a lullaby, this lament is nevertheless common of many of the lullabies which Jewish immigrants sang to their children.

UNIT III I'M BOUND TO LEAVE THIS PLACE, Part 1

(People in General)

Songs: 1. "Times Are Gettin' Hard, Boys"
2. "Leave Her, Johnny, Leave Her"

Singers: 1. Jon Lind
2. Students of Fieldston

1. "Times Are Gettin' Hard, Boys", is an American migrant song from the South, which was collected by Lee Hays during the depression.

2. "Leave Her, Johnny, Leave Her" "While entering port and 'warping' the vessel alongside the dock, the sailor had the privilege of unloading his feelings about the captain, the mates, the owners of the ship, and the treatment he had received aboard. Such sentiments, uttered during the course of the voyage itself, would have earned him a flogging or irons. /This song/ provided the musical form for the seaman's final gripes." (Notes by John A. Scott, from his "Ballad of America.")

Class discussion should center mainly on the subject: Why do people leave their homes and go elsewhere; or, why might they leave their jobs and seek new ones.

If a man or woman had no money at all, how might this affect them? How might they feel?

If a man or woman did leave and went somewhere else, how might they feel?

--about leaving their own home or place where they grew up?
--about leaving their family or relatives or friends?
--about going to a new place?
--about possibly having to learn a new language?
--about anything else?

These two songs should be played several times during the course of the discussion.

Song Writing - Class Project

"Leave Her, Johnny, Leave Her" is an excellent song for the children to write verses to: the class can function as a chorus. Each child can actually make up a verse, either about conditions he has heard or learned about, about problems of his neighborhood, or about school.

UNIT IV. I'M BOUND TO LEAVE THIS PLACE, Part 2

(The Negro Experience)

Songs: 1. "All The Pretty Little Horses"
2. "Take This Hammer"
3. "He Had A Long Chain On"

Singer: Odetta, from her recording "At Town Hall"

The first song, a lullaby -- A Negro slave mother is forced to care for a white child while her own child was out in the fields, unattended and alone. This fact should be explained after hearing the song; the song should then be played again for the children.

Questions for discussion:

--How might the mother feel in such a situation?
--How might her own baby feel?
--What possible affect might such a situation have upon the family life of those involved?

"Take This Hammer" derives from the road gangs, the chain gangs and prison farms. This song should be played several times, so that the children can follow the words from their song sheets. Discussion should stress the inhumane treatment of prisoners, the pain of "the cold iron shackles" around the leg, and the pain of humiliation -- "it hurts my pride."

Questions for Discussion:

--If you were a prisoner on a Chain Gang, how would you feel?
--If you had chains around your legs, how would you feel?
--If all you were fed were corn bread and molasses, how would you feel?

"He Had A Long Chain On" -- written by Jimmy Driftwood, after a story told to him by a former slave. The song can operate on two levels -- literal and symbolic.

Questions for Discussion:

--What is the meaning of the word chain?
--What was the man hungry for -- (food and freedom)
--What kind of "chains" do people still wear today?
--What is the social impact of such chains?

--If you had been a slave, what would you have done?
--If an escaped slave had come to you, would you have helped him?
--Would you have helped him even if it were illegal?

UNIT V — I'M BOUND TO LEAVE THIS PLACE, Part 3

(Other Minorities)

Songs:
1. "The Praties They Grow Small"
2. "Mrs. McGrath"

Singers:
1. Mary O'Hara (from recording)
2. Jon Lind

"The Praties They Grow Small" -- PRATIES is the Irish word for Potatoes. The statement in the song that they "grow small" probably is understatement, because during the famines, they often didn't grow at all. The sense of hunger which prevailed is dramatised by the fact that "we ate them skin and all." This song arose during the great potato famine in Ireland during the years 1846-1848. During this general period, some one and a half million Irish came to the United States.

The children should be asked to try to imagine a situation where there just was absolutely no food to eat whatsoever. John A. Scott in his "Ballad of America," cites an eye-witness account by an Irish magistrate which appeared in the London Times of December 24, 1846:

> "I entered some of the hovels...In the first, six famished and ghastly skeletons, to all appearances dead, were huddled in a corner on some filthy straw, their sole covering what seemed a ragged horsecloth, their wretched legs hanging about, naked above the knees. ...they were in fever, four children, a woman, and what had once been a man... In another... Ifound myself grasped by a woman with an infant just born in her arms and the remains of a filthy sack across her loins -- the sole covering of herself and her baby. The same morning the police opened a house on the adjoining lands, which was observed shut for many days, and two frozen corpses were found, lying upon the mud floor, half devoured by rats."

It should be pointed out that famine or near famine was often the cause of migration to the United States, not only from Ireland, but from southern and eastern Europe as well.

"Mrs. MrGrath" -- pronounced McGraw -- This song, according to John A. Scott, appeared on the streets of Dublin in 1815, and laments the fate of Irish lads "drafted" -- or forced because of poverty, to become mercenaries for England.

The "seven years" refered to in the song was the Peninsular Campaign of 1808-1814 during the Napoleonic Era.

In discussion, children should be asked to consider the feelings of the boys and their mothers in time of war -- what would their feelings be, in the terms presented in the song? Are such terms "naive" or "unrealistic"? Do the children see any other paralells in history?

UNIT VI, WHEN FIRST UNTO THIS COUNTRY, Part 1

(The Puerto Rican Experience)

Four songs about the Puerto Rican migrant, in New York, with lyrics by RAMITO (Florencio Morales Ramos) and traditional folk melodies and rhythms.

The following notes were kindly furnished by Peter Bloch, Director of the Hispanic Committee of Caravan House.

1.) La Raza Puertorriquena

In this song, Ramito explains that the Puerto Rican "race" is a"mixture of fine blood". (The word "race" is used in the Hispanic countries for people sharing in the same culture, whatever their color.) He tells about the Indian warriors who lived in the island of Borinquen (the ancient Indian name for Puerto Rico) and how these people were absorbed by the Spanish conquerors about 400 years ago, and how the Spaniards brought to Puerto Rico slaves who had grown up under the African sun. Love often became the conqueror; and from Spanish-African couples the brown Triguenos were born. From the northern blonde to the Aftrican, various elements have united to produce the Puerto Rican "Mestizo". Ramito wants to emphasize that the Puerto Rican can be proud of his predominant Spanish cultural heritage, of the valiant Indian of the past, of the lordly African, of the "mixture of fine blood" of the "Trigueno of Latin ancestry".

2.) Two Jibaros in New York

A Jibaro is a typical Puerto Rican from the countryside. ..In this song, Ramito complains about those Puerto Ricans who are forgetting or abandoning their beautiful Spanish language in New York and with it their sense of solidarity, their willingness to help a fellow-countryman. This is the story of a Jibaro from Cayey (a town in the tobacco-growing region of the island) who comes to New York and asks another Puerto Rican for directions in the subway. But this other Puerto Rican has become throughly "Americanized" (in the wrong way). He claims not to understand Spanish any more. He does not want to be the Jibaro's brother; for he does not know the meaning of brotherhood: "I have no brother and no mother"...He does not want to help. He does not want any friendly contact with a stranger, even if he comes from the same island. When the man from Cayey asks him: How long have you been in New York?", he answers: "Don't bother me"...

3.) Yo no cambio -- I do not exchange...

The Puerto Rican in New York generally does not stop to long for his enchanting island. (He has come to the American metropolis for economic reasons and has a perfect right to do so as an American citizen.) "I do not exchange my country, my Puerto Rico, for 5000 New Yorks", sings Ramito. "I do not exchange Caguas (his hometown) for the immense New York." He sings of the Puerto Rican countryside, of the green mountains, of the nightinggales inspiring the singer. In Borinquen the flowers bloom the whole year round. In New York, it snows in the winter; and the cold is painful. "I do not exchange 'mis Natividad' (--Spanish for "my Christmas--) for the (North American)Christmas..." (Actually, the migration is not a one-way process: there is a continuous coming and going between Puerto Rico and New York. Many Puerto Ricans want to return (and do return) to their beloved island after having made some money in New York.)

4.) Amor y Sentimiento (Love and Feeling)

The migrant in New York thinks of his love in the island, hoping to see her again. "The heart remembers." He waits for her and she for him, despite the distance. She is a perfumed flower. He the "poor Bard, a roving canary in New York," has lost his voice and feels orphaned. She is his hope, his nectar and ambrosia, and he hopes to see her another day.

The Spanish speaking children in the class should be asked to translate the songs.

UNIT VII WHEN FIRST UNTO THIS COUNTRY, Part 2

(The Negro Experience)

Song: "New York City"

Singer: Leadbelly, from Recording
Recorded June, 1940

"Leadbelly frequently made up songs about cities he visited. Here he tells us of sights in New York that obviously impressed him, with emphasis on subways, Fifth Avenue, buses and elevated trains. Anyone born and raised on a small backwoods farm in the South would have marveled at the sights in the 'big town', but Leadbelly conveys that wonderment of discovery in his own curious and childlike way." (from the record notes for this song, by John Reynolds)

Questions for Discussion

What are some of the things which might impress you if you were coming to New York for the first time? Buildings, subways, buses? People? What else?

--How did the buildings get there?
--How did the buses get there?
--How did the subways get there?
--Who built the buildings, the buses, the subways?
--Who lives in the buildings?
--Who rides in the buses? Who drives them?
--Who rides in the subways? Who drives them?

(Note: it is important that the children follow the words on the song sheet. Up to the time of the recording, Leadbelly had spent most of his life in the South, so that his accent is hard to follow).

--What is the "El" which Leadbelly refers to?
--What has happened to the "El"? (On Third Avenue, on Sixth Avenue?) Why?

(Leadbelly is also author-composer of such songs as "Irene, Goodnight" and "The Midnight Special".)

Song Writing Project for Students:

Write a song about New York City--seen from the eyes of an adult who first arrives from some distant place--and as seen from the eyes of a child (first or second grader) who first arrives. Does the child arrive by plane at the airport, or by boat at the dock, or by train or car? What kind of trip was it? What was seen on arrival?

Ideal melody to use might be "Leave Her Johnny, Leave Her," because of the chorus which can comprise the rest of the class. Instead of "Leave Her Johnny, Leave Her," the chorus line might be: "See Her Johnny, See Her."

There is a song by the famous Negro folksinger, Big Bill Broonzy, called "Black, Brown and White Blues." It was not available for taping, but the words to some of the verses are included here for possible class discussion. These lyrics raise a number of questions pertaining to economic and social discrimination, unemployment, and Jim Crow.

1. I went to an employment office,
   Got a number and stood in line.
   They called everybody's number
   But they never did call mine.

2. I was at a place one night,
   They was all having fun.
   They was all buying beer and wine,
   But they would not sell me none.

3. Me and a man was working side by side;
   This is what it meant:
   They was paying him a dollar an hour,
   They was paying me fifty cents.

4. I helped build this country,
   With my little plow and hoe.
   Now I want you to tell me, brother,
   What you gonna do about the Jim Crow?

Possible Questions for Class Discussion

1. Why was the singer in an employment office? What does the man mean when he says, "They called everybody's number"? Doesn't the man have a name? What other types of "numbers" do we have today? (social security, bank account numbers, army serial numbers, selective service numbers, etc.) How might you feel if you were called a number? Why didn't they call his number? How might you feel if they called "everybody's number" except yours?

2. In the second verse, what kind of "place" is being referred to? (a school, a bus, a restaurant or night club?)

Why wouldn't they sell him any beer or wine? How do you think the man felt? How would you have felt if you couldn't get served? Why don't people sometimes get served? What other kinds of things or services are sometimes not sold to people because of their race or religion or national origin? (homes, social clubs, apartments, real estate, jobs, colleges, bus service, etc.?)

3. How can you tell from the third verse when or where this song was written? What is the minimum wage law today? Does it affect all types of jobs? Is it legal today in New York City to have different pay for the same work for people of different races or religions? How did the man feel who was only getting "fifty cents"? How might his family feel? What might be the effect on his family if he was paid less?

4. In the fourth verse, what kind of work does the man do who is singing the song? What does he mean by the words: "little plow and hoe"? Do you think he owns his own farm? What does he mean by "Jim Crow?" What is Jim Crow?" Are there evidences of "Jim Crow" today anywhere? Are there evidences of types of "Jim Crow" towards other groups of people (Jewish, Irish, Puerto Rican, Italian, etc.)? What are people doing about Jim Crow? What have or are the Negro people doing? (NAACP, Urban League, March on Washington, local citizens' pressure groups, etc.). What have other groups done about their own special forms of "Jim Crow?" (B'nai Brith, Anti Defamation League, etc.) What are some of the other groups? What are some of the things you can do?

Note: As a footnote to some of the questions--such as, "What are people doing about Jim Crow," or what are other groups doing about their own special forms of Jim Crow,-- the "Yellow Pages" of the New York Telephone Co., is a veritable Encyclopedia.

Under the heading Associations, there are more than 1,400 entries, including the well known ones such as the ACLU, NAACP, American Indian Fund, American Committee for the Protection of Foreign Born, etc.

Under the heading, "Fraternal Organizations," there are more than 100 entries.

Under the heading "Social Service and Welfare Organizations," there are more than 700 entries.

Under the heading "Political Organizations," there are more

than 100 entries, including: American Puerto Rican Guild, Communist Party, Conservative Party, Democratic Party, Liberal Party, Republican Party, Progressive Party, Socialist Labor, Socialist, Social Workers, Student Peace Union, Students for a Democratic Society, and Youth Against War and Fascism. In addition, are listings of practically all local wards or district offices of the larger parties, and listings of the "youth" divisions as well.

These listings make ideal subjects or special topics of study, and student reports. Practically all the political parties have had their special songs which have been sung during election campaigns. Students can write to these organizations to learn either about the songs, or the issues or purposes behind these organizations.

UNIT VIII TO BE A MAN

(The problems and Challenges of New York City)

Songs:
1. "The Faucets Are Dripping" (by Malvina Reynolds)
2. "My Dirty River" (Hudson River Song) (by Pete Seeger)
3. "To Be A Man" (by Len Chandler)
4. "God Bless the Grass" (by Malvina Reynolds)

Singers:
1. Pete Seeger (recording)
2. Pete Seeger (recording)
3. Jon Lind
4. Fieldston students

Topics for Discussion

"The Faucets Are Dripping"

1. problems of slums
2. problems of indifferent landlords
3. problems of relocation when newer buildings are being built
4. problems of newer buildings for wealthier people
5. who makes the laws about housing
6. what are other types of problems in our city

"My Dirty River" (Note: Pete Seeger, who lives in Beacon on a hill overlooking the Hudson River, was out in a boat one day, and wrote this song.)

1. what is the "dirty stream"
2. why is it dirty
3. who makes it dirty
4. why does each "little city" say "who?, me?" What does this mean?
5. how can each "little city" or the Consolidated Paper Plant be made to be more responsible?
6. What are other types of problems (such as air pollution, dirty streets, food prices in the ghetto, quality of food in the ghetto, etc.)?

What can we do about such problems? Should we be indifferent, and say, "Who, Me?" How about writing letters to the mayors of "each little city", letters to their and our congressmen, state assembly and state senate members? our own mayor? How about writing to other political groups? Can political action be effective? How political can school students be? Can school students be effective in the political arena?

"To Be A Man"

1. What are examples of "just half a chance?"
2. What might be examples of "give him room, and let him go?"
3. How do our arms "have power" (other than brute force)?
4. What is "God's Command?"
5. What might be the application of the Golden Rule to various social or political problems in our city?

"God Bless The Grass"

1. What particular quality is attributed to the grass?
2. What other quality of grass is not found in concrete?
3. How is the "truth" like the grass?
4. How can the "truth" be a "friend of the poor?"

UNIT IX EPILOGUE

Songs:
1. "Yo Soy Negro"
2. "Guantanamera"
3. "We Shall Overcome"
4. "A Beggin' I Shall Go"

Singers:
1. Rodriquez Brothers at Newport Folk Festival (recording)
2. Pete Seeger, at Carnegie Hall (recording)
3. Pete Seeger, at Carnegie Hall (recording)
4. Jon Lind

These songs are meant to supplement some of the other units.

"Yo Soy Negro," is a Cuban song, with African drums and guitars, which in essence says "I'm glad I'm black."

"Guantanamera" is a lovely song sung in Spanish, Children will enjoy singing along with it.

"We Shall Overcome" may have special relevance in the discussion following Units IV, VI, and VII.

"A Begging I Shall Go" was a Scotch street begger's song, more likely or not, a child begger. He is really saying, things are so bad that begging is a pleasure.

Appendix to Section A

Population Growth of New York City

Year	Population	
1625	200	
1656	1,000	
1755	16,200	
1790	33,131	(first Federal Census)
1850	515,000	
1890	1,441,000	
1900	3,437,000	(includes all five boroughs)
1960	7,781,000	

Negro population of New York City

1950	747,000
1960	1,087,000

Foreign Born Minorities in New York City, based on 1960 Census, based on Language Groups

English*	238,000
Norwegian	18,000
Swedish	12,000
Danish	4,500
Dutch	5,000
French	32,000
German	203,000
Polish	81,000
Czech	11,000
Slovak	7,500
Hungarian	40,000
Serbo-Croat	5,000
Slovenian	1,100
Russian	75,000
Ukranian	13,000
Lithuanian	6,300
Finish	4,600
Romanian	9,730
Yiddish (European Jews)	254,000
Greek	77,000
Hebrew (from Israel)	18,000

* includes England, Canada, Ireland, etc.

Italian	275,000	
Spanish*	150,000	(estimated)
Portugese (Brazil & Portugal)	4,000	
Japanese	3,500	
Chinese	19,000	
Arabic	5,500	
All Others	42,000	
Not reported	74,000	
Total Foreign born in New York City	1,750,000	

Selected Bibliography

"The Ballad of America: The History of the United States in Song & Story", by John A. Scott. Bantam Paperback, NP 154 (1966) ($.95), Hardcover: Grosset & Dunlap (1967) ($5.95)

More than 125 songs (words and music with guitar chords), selected from seven major American historical periods, dealing with such areas as sea songs, the western movement, colonial songs and ballads, the American revolution, immigration, the Negro people, etc.; extensive bibliography and sources of recorded materials; fine descriptive text for each song.

"Folk Songs of the World" by Charles Haywood. The John Day Company and AMSCO Music Publishing Company ($5.95)

More than 170 songs from over 100 countries, with commentary on their musical cultures and descriptive notes on each song. Bibliography based on country or geographical area.

Recordings Used on the Tapes

"The Songs of Ireland" sung by Mary O'Hara, accompanying herself on the Irish Harp. 18 songs, translations of the Gaelic also given. Tradition Records, TLP 1024

"New England Whaling Through Its Songs & Ballads" The use of American Song Heritage in the presentation of historic themes. Produced and sung by the students of the Fieldston School. Heirloom Records, Brookhaven, New York.

* Spain, South & Central America, Cuba, Dominican Republic, etc. Does NOT include Puerto Ricans

"New York City: American History Assembly" as above, Heirloom Records.

"We Shall Overcome" twelve songs sung by Pete Seeger at Carnegie Hall concert dealing with civil rights themes. Columbia Records: CS8901

"God Bless The Grass" eighteen songs sung by Pete Seeger, mostly dealing with social subjects relating to conservation, as well as other ballads. Columbia Records: CS9232

"The Midnight Special" sixteen songs sung by Leadbelly. RCA Victor Vintage Series, LPV 505

"Odetta at Carnegie Hall" sung by Odetta. Vanguard Records, VRS 9076

"Odetta at Town Hall" sung by Odetta, Vanguard Records, VSD, 2109

"Newport Folk Festival, 1964" Volume I. Selections by the Rodriquez Brothers, as well as by Buffie St. Marie, Phil Ochs, etc. Vanguard Records, VRS 9184

B. READINGS ABOUT THE CONDITIONS WHICH CAUSE PEOPLE TO MOVE TO CITIES

Purpose of Lesson

In the Student Readings there are excerpts from:

Emmett J. Scott, editor "Letters of Negro Migrants, 1917-1918," Journal of American History, II (July, 1919) p. 331 f.f.

W.E. DuBois, "Of the Quest of the Golden Fleece," The Souls of Black Folk, New York: Faucett, 1961.

Jacob Riis, How the Other Half Lives, New York: Hill & Wang, 1957

John Scott, Ballad of America; History of the United States in Sons and Story, New York: Grosset, 1963.

The first two readings describe the bad conditions in the South, the third, the difficult life of poor boys in New York at the turn of the century, and the fourth, the starvation in Ireland at the time of the famine. The teacher should emphasize the courage of those who searched ffor a better life.

Suggested Plan of Activity

Students should be given these readings during the same time that they are listening to the folksongs. The readings will reinforce the ideas which the folksongs illustrate.

C. BIBLIOGRAPHY OF CHILDREN'S BOOKS ABOUT NEW YORK CITY, ABOUT THE LIFE OF NEWCOMERS IN NEW YORK CITY, AND THE LIFE OF CHILDREN IN OTHER COUNTRIES

The bibliography which follows lists books which were found in the library of a New York public school. We anticipate that at least some of these books will be in your school library. Perhaps if you give this list to your librarian, she can find these books for your students.

One way for students to share their reading with one another is to reserve ten minutes of the day for informal reports of these books to the class. Students can act as book reviewers; there can be a class list of "Good Books About New York City"

Life in New York City,-- Fiction

Angelo, Valenti. Bells of Bleeker Street, New York: Viking, 1940.
Coleman, Hila. Peter's Brownstone House, New York: Morrow.
Friedman, Frieda. Dot for Short, New York: Morrow, 1947.
Friedman, Frieda. Ellen and the Gang, New York: Morrow, 1963.
Friedman, Frieda. Janitor's Girl, New York: Morrow, 1956.
Nevill, Emile. It's like this Cat, New York: Harper and Row, 1963.
Seldon, George. I See What I See, New York: Ariel, 1962.
Davis, Lavinia. Island City: Adventures in Old New York, New York: Doubleday, 1961.

Puerto Ricans in New York City -- Fiction

Lexau, Joan. Jose's Christmas Secret, New York: Dial Press, 1963.
Keats, Ezra Jack My Dog is Lost, New York: Crowell, 1960.
Lewiton, Ming, Candita's Choice, New York: Harper, 1959.
Manning, Jack, Young Puerto Ricans, New York: Dodd, 1962.

New York City -- Nonfiction

Cary, Stuges. Skyscraper Island: How Ships Built New York City., New York: Coward McCann
Faxon, Lavinia. A Young Explorer's New York, Connecticut: New York Graphic Society, 1962.
Fleming, Alice. The Key to New York, Philadephia: J.B. Lippencott, 1960.

Garelick, May. Manhatten Island, New York: Thomas Crowell, Co., 1957.
Liang Yen. The Skyscraper, Philadelphia: J.B. Lippencott, 1958.
Lyman, Susan & Szasz, Suzzane. Young Folk's New York, New York: Lothrop, Lee & Shephard, 1960.
Paull, Grace. Come to the City, New York: Abelard Schuman,1959.
Peattie,Rod & Peattie, Lisa, The City,New York: Schuman, 1952.
Sasek, M. This Is New York, Miroslav Sasek: Italy, 1960.
Shippen, Katherine. I Know a City, New York: Abelard Schuman, 1959.

Children's Lives in Other Countries -- Nonfiction

Schloat, G. Warren. Duee, A Boy of Liberia, New York Alfred A. Knopf, 1963.
Schloat, G. Warren. Kwaku, A Boy of Ghana, New York: Alfred A. Knopf, 1963.
Schloat, G. Warren. Prapan, A Boy of Thailand, New York: Alfred A. Knopf, 1963.
Schloat, G. Warren. Naim, a Boy of Turkey, New York: Alfred A. Knopf, 1963.
Schloat, G. Warren. Uttam, A Boy of India, New York: Alfred A. Knopf, 1963.
Schloat, G. Warren. Johnnyshah,A Boy of Iran, New York: Alfred A. Knopf, 1963.

Puerto Rico -- Nonfiction

Tor, Regina, Getting To Know Puerto Rico, New York: Coward, McCann, 1955.

WHAT IS YOUR NEIGHBORHOOD?

Purpose of Lesson

The significance of a neighborhood is revealed by one study which showed that mothers would take their children to a park only if it was within a ten minute walking distance. People tend to use the facilities in their neighborhood rather than those outside of their neighborhood. To the extent that this is true what is in your neighborhood is all that is available to you.

This unit will give students a more conscious idea of what a neighborhood is, the essential elements of a neighborhood, the difference between neighborhoods in New York City and the effect of city living on the habits of people. Students will learn to describe a neighborhood according to land use and to describe other neighborhoods by reading land use maps. Students will think about reasons for the location of different buildings (stores, schools, transportation lines--a theory of land use) and will study the development of the typical New York apartment buildings. Students will photograph, draw pictures and write stories about people, places and activities in their neighborhcod. It is assumed that children can best perceive the complex inter-dependencies of urban life by concentrating on a small area.

A. DRAWING OF MAP OF NEIGHBORHOOD

Materials

paper, crayons

Suggested Plan of Activity

Students in fourth and fifth grade already have an idea of what's in their neighborhood and even what a neighborhood is. This exercise brings out this knowledge quickly and builds on it.

One way to begin this lesson is for the teacher to ask the class to pretend that she is from outer space and that they are talking about a neighborhood. She doesn't know what a neighborhood is. How would they describe a neighborhood? What constitutes the boundary of a neighborhood?

Students will give definitions here (a place where lots of people live, etc.). The teacher could then ask how else could they tell her what a neighborhood is if she could not understand their language.

Students will likely suggest drawing a map, and the teacher could spend a few minutes talking about what things they might want to draw in their map. When they have begun drawing their maps of the neighborhood ask students to mark the buildings in the following way:

Put an O on the things they like

Put an X on the things they don't like

It is important that from the student's maps the class create a permanent list of what's in the neighborhood. A typical list might look like this:

liquor store	project houses
dime store	grocery store
apartments	super market
fire station	movie theater
park	school
hospital	police station

These are some questions we can ask about this list:

1. What do we like and what don't we like about our neighborhood?
2. Is there anything missing in the list which is in our neighborhood?
3. What would we like in our neighborhood that is not there now?
4. Are all neighborhoods alike?
5. Describe some neighborhood which is different from ours?
6. What kind of neighborhood would not have a super market etc.?
7. What was the neighborhood in your old country like?

B. SURVEY AND MAPPING OF LAND USE ON LARGE OVERLAY MAP OF NEIGHBORHOOD AND ON SMALL MAPS OF NEIGHBORHOOD

Materials

one large overlay map of neighborhood
small maps of neighborhood for each child

Suggested Plan of Activity

Show the students the large map and let them point out some of the outstanding features on the map (the school, a large park, a nearby college, some project houses--whatever is particularly notable in the neighborhood). If the students ask, there might also be some discussion about the shapes of the buildings. Then have each student locate his street and the building he lives in. Have each student color his house yellow. Introduce to them at this point the idea that all places where people live - housing - will be colored yellow on the map.

1. Categorizing According to Land Use

The teacher should introduce the category system for land use. This is an arbitrary categorizing and color symbol system which city planners use. Students will later have an opportunity to look at land use maps when they visit City or local planning offices.

The teacher should use the students' list of buildings which was derived from their own maps. Depending on the past experience of the class with categorizing, the teacher can take one of three approaches in introducing land use categorizing:

1. List the buildings without any order and have students decide which ones are alike. The list might look like this:

candy store	playground
shoe factory	park
apartment	project house
school	fire station
police station	

2. List the buildings in rows and ask students how the rows are alike and what we can name each row.

candy store	apartments	church	park	factory
liquor store	project houses	fire house	playground	warehouse
dime store		post office		
cleaners		gymnasium		
laundry				
gift shop				

3. Introduce the categories -- stores, public buildings, housing, parks, factories and have students think of buildings which will fit into each category.

In any case the final list should look something like this:

STORES	HOUSING	PUBLIC BUILDINGS	PARK	FACTORY
candy store	apartments	church	park	shoe factory
liquor store	project houses	school	playground	warehouse
cleaners		police station		
laundry		post office		
bakery		gymnasium		

The following colors and letter symbols should be assigned to these categories:

Yellow	H	Housing
Red	S	Stores
Yellow with red line	HS	Apartment with store on first floor
Blue	P	Public Buildings
Purple	F	Factories, warehouses
Green	PK	Parks

The idea of a public building is sometimes difficult for a student to grasp. To explain this idea to students have them decide who is responsible for each building. This can be done during or immediately after the categorizing.

Soon they will see that all businesses can be owned by anybody--but that all public buildings are the responsibility of a particular part of the city, state or federal government.

Responsibility of:

candy store	anybody
liquor store	anybody

laundry	anybody
school	New York City Board of Education
post office	United States Federal Government
fire house	New York City Fire Department

The worksheet on the next page can be used by students to practice the color and symbol legend.

This is the color and symbol legend we will use to mark our maps.

H- Yellow	house (apartment buildings)
P- Blue	public buildings
S- Red	stores
HS-Yellow with red line	apartment building with store on first floor
PK-Green	parks, playgrounds
F- Purple	factories and warehouses

Practice the legend by putting the correct symbol and color on the following places.

	Color	Letter	Who is Responsible
Fire house	_____	____	_____
Hospital	_____	____	_____
Apartment house	_____	____	_____
Park	_____	____	_____
Shoe factory	_____	____	_____
Cleaners	_____	____	_____
Candy store	_____	____	_____
Super market	_____	____	_____
Post office	_____	____	_____
School	_____	____	_____
Project house	_____	____	_____
Apartment with drugstore on first floor	_____	____	_____
Church	_____	____	_____

2. Field Trip to Describe Neighborhood According to Land Use and to Look for Photographic Themes

Materials

small maps of neighborhood
pencils

Suggested Plan of Activity

Students can now take a walk around the neighborhood and mark their maps with symbols as they discover in detail what is in their neighborhood. At the same time they can be looking for scenes they will want to photograph. When they return from the walk, students can color in their own maps and the large classroom map.

Have students mark their house on their map and draw a line showing their way to school. Some fourth graders have difficulty reading the maps and this is a good test of their ability; they also enjoy tracing their usual path to school.

The student who does find out what is on a particular street should be the one to fill in the large map.

It is very easy to think of this activity as simply finding the right color or letter for the map. The teacher should use the students' maps as an opportunity to ask questions about the neighborhood - not just what is there, but such questions as:

1. Why are the stores located on certain blocks rather than all of them? (Groups of stores are usually located on transportation lines. Also zoning regulates commercial uses.)
2. Why are the "project houses" a different shape than the other houses?
3. Why are the factories located in one section rather than another?
4. Why are the tall apartment buildings located on the corners?
5. Do you like the factory here? The subway here? The school here? etc.. (The question here is, is this a good use of this land?)
6. What do you like about the location of your apartment? (Is it near a store, a bus stop, a subway stop, the school, other members of the family, etc.?)

All during this work the teacher should be asking the city planner's basic question -- is this use of land good? Does this lead to the good life?

This exercise will continue over the period of a week as students report everyday what they note on their way to and from school. Students can fill in their maps as their fellow students report. Students should report regularly to the class on events and changes in their own blocks - and describe what to do about changes they don't like.

3. Field Trip to Photograph Neighborhood

Materials:

film/cameras

Suggested Plan of Activity

Students will be taking pictures throughout the course -- on field trips and individually after school. Before beginning to take pictures it is important that there be agreement among students about a theme. They want to show others what their neighborhood is like; they want to show more than just one aspect of the neighborhood. They should decide on several different kinds of themes. This way they will not end up with a series of unrelated photographs. Of course, this does not preclude their taking photographs on the first trip without having decided what they will focus on. They may need the stimulation of having to photograph something to think about what set of scenes would make an interesting series.

These are some possible themes, but not necessarily the ones fourth and fifth graders would choose:

1. The different types of buildings in their neighborhood. (The slide set on housing design and housing problems in New York City shows the four basic building types in New York City. This theme may be more appropriate after they have seen the slide show.)
2. All the different kinds of games and activities on the playground. (more appropriate for after school photographing).
3. The best houses in our neighborhood.
4. What we like about our neighborhood.
5. What we don't like about our neighborhood.

6. The leaders in our neighborhood. This is particularly important for fifth graders who in a later section will be studying who has the power to get things done in the neighborhood. There could be photographs of the principal of the school, some ministers of the local churches, the leaders of political clubs, the leader of a block association. Students could interview the leaders, finding out what they do, what the organization they represent does.
7. All the people who come into the community to work and all of the people who live in the community but leave it every day to work elsewhere. These photographs could be taken by photographing the same spot (such as a place near the main subway entrance) at different hours during the day.

Students should think of this exercise as a photographic display they will show other classes in the school and the classes in other boroughs that they are paired with. Each picture will have a caption or a story.

4. A Field Trip to Draw Pictures of People in the Neighborhood

Suggested Plan of Activity

As some students are taking pictures the other should have pencil and paper and sketch people in the neighborhood - either interesting types of people who live there or people who work there. Students can thus take turns using the camera and drawing. Each student should interview the person they choose to draw, asking them such questions as how they like working in this particular neighborhood (or living in this particular neighborhood); what is the most interesting event that has happened to them in the neighborhood; how could the neighborhood be improved, what do they like best about the neighborhood etc.?

It would be a useful exercise to have the children make up a standard questionnaire for investigating community attitudes. This has two purposes:

1. It forces the children to think about the value of information and to decide what questions will help them to understand their community and to make planning decisions.

2. It insures that the interview's information can be tabulated neatly to show the community's priorities.

5. School Display of Drawings and Photographs

At this point students will have put together enough materials to inform students in other grades about their neighborhood. All of the five classes involved in the project could put their work together and make one display in the hall. Or the classes could visit other classes in the school and present their work with a short talk about the neighborhood.

If the students opt to make color slides rather than black and white photographs, a student-run school assembly might be the best method of presentation.

Later the classes can exchange their work with their two paired classes in the other boroughs.

This is an appropriate time to help the class put together an edition of their newspaper, which might be illustrated with their drawings directly on the stencils or rexograph masters. The newspaper should be distributed by the students to their neighbors in their apartment houses as well as to their parents.

Articles in the newspaper should be written by the students, of course, and should include:

1. different people in the neighborhood.
2. "did you know?" - things and activities children discover in the area.
3. housing problems in the neighborhood and what to do about it.
4. why people come to live in our neighborhood.

Children in a central Brooklyn school last year wrote, mimeographed and distributed their own pamphlet on Tenant Action to great effect. Perhaps all the fifth grade classes in a school might do such a booklet as a joint project using local housing organizations and area offices of the Housing and Development Administration as resources.

C. SLIDE SHOW OF HOUSING DESIGN AND HOUSING PROBLEMS IN NEW YORK CITY

Purpose of Lesson

This slide show introduces students to the underlying reason for the housing problems in New York City, shows them examples of urban renewal in which all buildings are demolished and new ones built and urban renewal which renovates most buildings. It shows students what can be done to improve vacant lots in their neighborhood and talks about the legal responsibility of the landlord to keep his apartment buildings in good condition.

The teacher should read the pamphlet distributed by the City of New York Department of Buildings entitled You and Your Landlord, before showing the slides. It might be useful to copy sections of this pamphlet for the students to read.

The following Resource Sections of the teachers' manual provide useful background information:

Public Housing and Middle Income Housing
Housing and Development Administration
Model Cities
Urban Renewal
Rent Control and Rehabilitation

Suggested Plan of Activity

The script for the slide show - Housing Design and Housing Problems in New York City is in the Special Projects section at the back of this manual.

After they have seen the slide shows, students can draw accurate pictures of their own apartment buildings and write a paragraph about the type of building it is, when it was built, how many families live in it, etc.. They might also report on the kinds of houses on their block, and check their report with the building shapes on the large map of the neighborhood.

Follow up

Many of the students in your classroom may live in substandard housing. It is important that they - and their parents through them - learn their rights and the landlord's responsibilities. It is strongly recommended that a speaker from the Housing division of the local Community Action Project (see Resource Section) or other local hous-

ing group be brought in as a speaker at this time.

D. STUDENTS MAKE A MODEL OF A BLOCK IN THEIR NEIGHBORHOOD

Purpose of Lesson

Building a block in the neighborhood will force a close look at a typical city block - the type of building, the condition of the buildings, the use of vacant lots, the use of backyards, the street etc.. With the block represented in front of them, the students can talk about it more easily and can move the elements of it around. After building the block, students can redesign a building, build a vest pocket park in an empty vacant lot, or redesign the whole block.

Materials:

Common materials from home or school:

cardboard roll from paper towel (good water tower)
aluminum tins for cakes, pie
large cereal box (perhaps basic building unit for block)
small cereal box (another possible basic building block)
toothpicks
match boxes
paper cups
cardboard
straws

Materials could be painted.

Suggested Plan of Activity

Choose a block in the neighborhood - preferably one which is very near the school, and preferably has a variety of housing types, stores, a vacant lot, empty house or playground on it - and make a model of it with the materials listed above. Students should photograph all the buildings on the block to start.

Draw a large version of the block layout on a large piece of paper; the block layout can be taken from the large neighborhood map. The block should be drawn so that the edge of the sidewalk coincides with the edge of the table. The materials above can be cut to fit the block layout shapes and painted. Everytime students start a building they should go to the block and study the building carefully, find out what's in it, how it is used. They should look at the backyards, think about how they could be used; they should talk with storekeepers, janitors, sanitation men, policemen, tenants and all others who have information on the life of the block. Students will have an opportunity to imaginatively use materials as they make steps, trees, railings and people. While the block is being built, students should be finding the answers to such questions as: Who lives in the block, where do children play? What is the condition of the houses: How many people live in them: What is wrong with the block? What could be improved?

While the block is being built over a period of several days, the following activities can be going on: *

Survey of the Use of the Playground and Building Conditions, etc..

If there is a playground on the block which the students are building, they will want to survey its use. If not, they will want to survey the use of another playground in the neighborhood. They can make up the questions themselves, but here are some possibilities:

1. What age children use the playground? Under 6, 6-12, 12-19.
2. Who uses the playground the most?
3. What kind of equipment is on the playground? Is it in good condition?
4. When is the playground open?

* Have students count mailboxes to find out the approximate number of people in the block.

5. Where do children play in the winter?
6. What new play facilities are most needed?

Survey of Housing Conditions

A simple way to survey building conditions is to mark the buildings:

1. Good - Only needs paint or simple repairs
2. Fair - Needs major repairs but could be fixed up
3. Bad - Should be torn down, not fit to live in (why?)

Students should survey the buildings of the block of which they are making a model. Conditions could be indicated by color or by other means in the model.

Research

Children should devise and administer other surveys on field trips which will help them understand the operation of the local stores and services and the functions of community workers like policemen.

For every kind of building and every kind of function or activity, the children should ask the relevant block actors to tell them about it. Thus, the activity of putting together a scale replica of one block becomes the organizing principle for investigating systematically the life of one block.

Who knows most about trash problems?
--tenants, sanitation men, janitors

Who knows what people want to buy and where to find and buy things to resell to local people?
--the storekeepers

Who knows about housing problems?
--tenants

Who knows about housing repair costs?
--janitors

Who knows about crime and security?
--the policeman

Who knows about health problems?
--the local doctor

Who knows about the religious life of the block?
--the ministers

As each piece of the model goes into place, the children will have developed an understanding of the complex division of labor and the inter-dependencies required to sustain just one block. Written reports and photo essays on each should be prepared. They will also have complaints and questions which will lead naturally to individual and group research/action projects* and which will prepare the child to ask the final questions: Is this function good? What would be good for my society?

It will take two or three weeks to build the blocks. While the block is being built, the teachers should be going ahead with unit four, five and six so that students will see many examples of different buildings, utopian plans for cities, and new design possibilities. Students will be then prepared to redesign the block and plan a playground project for a vacant lot**.

Fourth graders might consider the redesign of the block (their own utopia) and the playground proposal as the culmination of this planning unit. The final activity should be the presentation of their designs and models to the Department of Parks - along with their written arguments why their plans should be developed. All their lessons then, build toward their making their own plans at the block scale.

* The Resource Sections include suggestions for a wide variety of activities to meet special needs and interests.

** Where there are no vacant lots, the school yard will substitute excellently for a playground design site. Visits to imaginative playgrounds will be important in any case (see Resource Section on Parks)

E. STUDENTS VISIT CITY HOUSING SERVICE OFFICES LOCATED IN THEIR AREA

Purpose of Lesson

This will be the student's first encounter with a government office whose responsibility is to help the residents of their area and protect them against the abuses of landlords. Students can find out what plans exist for urban renewal in their neighborhood, what means there are to get their landlords to repair their buildings, and what protection the law provides for tenants.

Suggested Plan of Activity

Either take a field trip with the class or have three or four students visit these local city housing service offices after school and report to the class. A discussion of what to ask should precede the visit: What should the city government do about housing. etc.?

1. Area Service Office - Housing and Development Administration. Every urban renewal area has a local office which handles the problems caused by urban renewal plans. There is sometimes a problem of the general deterioration of the neighborhood as no improvements are made on buildings which are scheduled to be torn down. Call for local office locations.
2. Rent and Rehabilitation Administration. A partial list of local offices and a description of what the Rent and Rehabilitation Administration does is in the Resources Section of the teachers manual. Call the central office for the address of local offices.
3. Operation Rescu. The City and the Office of Economic Opportunity established this housing service program which does emergency repairs for tenants and then bills the landlord. The repair must be a real emergency. The Department of Code Enforcement in the Housing and Development Administration can give you the address of the office nearest you.

A discussion of the services provided and how the students and their parents can use them should follow the visit. If the services are known to be less than effective, why is this?

As time permits, fourth grade students should also visit such institutions as police precincts, hospitals and especially, community action projects. What should these institutions do? What do they do? How can they be improved? (see detailed unit above for fifth graders).

F. STUDENTS MAKE A PERMANENT LIST OF ALL THE FUNCTIONS AND ACTIVITIES IN THEIR NEIGHBORHOOD AND RANK THEM IN ORDER OF IMPORTANCE TO VARIOUS GROUPS OF RESIDENTS.

Suggested Plan of Activity

During the activities described above (surveying, mapping, photographing) the students will discover a very large number of activities and functions carried on within the bounds of their neighborhood. Many, such as family housing, outdoor play, stores and education, will be familiar to the children. Many others, such as convalescent homes, nightclubs, professional offices, government offices and factories wil not be. The land use map, which they have created, will show clearly the distribution of functions by gross categories: residential, industrial, etc.. It is important that the children grasp the complexity of the neighborhood in which they live for two reasons:

1. each activity, each store, each club, church or institution is a vivid proof of another specific client group. We can understand the plural nature of American society by counting up the different activities in our neighborhood.
2. the interdependency of the neighborhood and the city becomes clear as we contemplate the linkages between the local services and activities and the larger institutions which support them, e.g., grocer vs. wholesaler, church vs diocese, branch vs. central offices.

1. On the bulletin board the teacher should keep a large sheet of newsprint during this period on which to list all the different things which the children discover in their explorations. This list should name important institutions such as:

   JHS 456
   St. Bartholomew's Hospital
   Church of the Apocalypse
   United Community Organization
   President Roosevelt Political Club

   Can be less specific about things like:

   clothing stores (how many?)
   liquor stores " "
   doctor's office " "
   indoor swimming pools

A fairly accurate picture of the neighborhood made in this way will be an important teaching tool for it shows in a broad but useful way what society feels is important. Ranked in order of importance (by size? by frequency? by resident perception?) this list can be used to illustrate how people spend their time, how they spend their money and what ethnic, racial and economic class groups are present. In a second wave, these interest groups should be derived from the list after class discussion and listed separately.

Methodists
Orthodox Jews
Republicans
Welfare clients
White-collar workers
Craft workers
Landlords
Intellectuals
Entrepreneurs
Poles
Puerto Ricans
Negroes

What groups are not represented?

2. The children should be asked to figure out how many different roles a man can play at once (e.g., worker, Democrat, Catholic, Italian, middle class). This should lead to role playing in the classroom to get at the political attitudes implied by class, national and racial characteristics. (see fifth grade unit on interest groups above).

3. In another derived list the business and public activities discovered by the children can be related to the city-wide or regional institutions that support them--the wholesale centers and head offices. This will lead into the study of the map of New York, the location of major economic activity and field trip around the city. It will also enable the students to determine what kinds of things and activities are not found in his neighborhood. Should they be included in the new community to be planned?

4. Lastly, a similar derived list can show the public agency or body which is responsible for providing or regulating the various public and private functions of the community, e.g., housing--Department of Code

Enforcement, hospitals--Health Services Administration, grocery--Department of Markets and Health, school--Board of Education. The location of responsibility and the concept of public control of the environment are central to this course.

See the various Resource Sections following for activity suggestions relating to community functions. Those which prove to be most important in your particular neighborhood should be given special attention and representative speakers from the neighborhood should be invited into the classroom.

WHAT IS A CITY?

A. POEMS AND MUSIC ABOUT THE CITY

Purpose of Lesson

The subject of this unit is creative expression in the City. One of the major goals of this course is the understanding children should have that they live in a world, city or neighborhood which is changeable; that all of us can change the conditions of our lives, our environment, our cities. Although not as important as basic social or political change, we can change our lives by changing or transforming our experience into expressive form. It is with the expressive forms of art that we are presently concerned.

The materials for this series of lessons have much in common. Whether it be a painting of the Brooklyn Bridge, a poem about the experience of "riding the A" or a classic jazz tune, "Take the 'A' Train" composed by Duke Ellington, clearly all these creative expressions use facts, rhythms or images that are the bits and pieces of the City. All the products; the poems, the music and paintings are the result of the various artists' attempts to express what living in a city is like - what it means, or feels like to the artist, singer or poet. In each poem, musical selection or painting the artist has picked something from his experience of living in the city, usually something of personal importance, and with his imagination he has transformed it into artistic form: the experiences of Langston Hughes, as he walked the streets of Harlem and observed the life of his people on Lenox Avenue, are the materials which he changed or shaped into a poem.

Materials:

1. a tape - narrated presentation of poems and music about the city
2. a printed collection of poems
3. a slide show

Suggested Plan of Activity

When introducing this material the teacher might suggest

that the class listen to music and poems once all the way through. Children may be asked if any names or sounds are familiar. After some obvious identifications are made the teacher may want to tell the class that music and poems are made up of bits and pieces of the artists' life; that the artist is a person who changes bits and pieces of his life and experience into poetry or paintings or music.

As we know from our exposure, very few experiences are in and of themselves unfit subjects for art - it is the quality of the artist's expression that gives effect.

It is important that this be understood because many of us listen to the "blues" or read Shakesphere and forget what kind of experiences are at the heart of the song or drama. If students are going to be asked to express themselves, they must be allowed to talk about what concerns them, no matter how unattractive it may be. They should be encouraged to "tell it like it is". Asking for the truth is your purpose and it comes in countless forms; blues, rock music lyrics, poems and street rhymes.

Assignments then are not given in such a way that children must write a "poem" or "song Lyric"; that is fill in a form - rather the assignments which follow from this tape should encourage the students to use their experiences to say something or sing something that will "move me" any way they can. It is a challenge to each student in the class to move the class - or the teacher.
The game is called:

Tell it like it is
Sing it like it is
Write it like it is
Paint it like it is

Subjects:

1. My block
2. My feelings
3. Strangers
4. Walls & windows
5. The street
6. Lenox Avenue
7. Dancing
8. Uptown
9. Parents
10. Food

Consider this entry from the class journal of a teacher named David Henderson who has worked in the New York City schools:

"I think of letting the children decorate the classrooms themselves, but then this brings up another point. The children view school as a game in which they must do certain things and act certain ways to get by. Some kids have more of a background for playing the "school game" than others. The ones who don't (mainly the ghetto kids) suffer. Ghetto kids are reluctant to bring their daily home experiences to school because they know they are not acceptable. I remember when I was in grade school a girl when asked about her home life told of how her mother and father fussed and fought. The teacher, a nice young man from the Bronx, was shocked. We laughed too. We laughed at his embarrassment and also because we knew that you didn't tell the teacher things like that. We would tell each other about the funny things that went on in our homes and in our neighborhoods, when we were outside or in the lunch room, or 'playing the dozens'. But never to a teacher. It was an unwritten law. And the law still exists today.

If children are to write (as all writers write) about what they know, then the "off limits" of their home life must be lifted. One way is by letting them hear how the blues singers of long ago and present day did it, and succeeded at it. These children hold valuable experiences inside of them which they are prone to downgrade and push out of their consciousness when they are supposed to be learning. This is unfortunate and dangerous. And the same holds when a student is afraid to discuss what is on his notebook cover."

There is a song on the tape called "Uptown"; consider what David Henderson did with similar material:

"June 16, 1967 <u>Presentation to the Class</u>

I read a new poem of mine WALKING IN THE PANELS OF THE SUN. The kids got a big kick out of the lines: "blood banks erupt/ block by block/as the cops chase/KING KONG/thru the streets/ in broad daylight." I played a record by the Crystals called uptown and downtown for her boyfriend..."Uptown he's a man." I asked the students to write out for me something about how they felt about uptown and downtown. I didn't distinguish between the two in hopes that the students would draw their own boundary lines. I played some music as they wrote and held informal conversations with a few--the girl directly in front of me finished what she

had to write quickly and began to leaf thru some of the books I had spread out on my desk. She read some of the poems. Paulette Washington read from her "composition:"

> downtown- 1) is where the hicks are where the little paddi boys who swear they hip, stay in the village with their dirty feet and their long hair that has dandruff trying to rap to those sweet foxy brown skin girls with afros. 2) is where them young lame little chicks think they fly because they live on the Park (park ave.) smiling with those shinny braces in they mouth at the pretty boys are, the ones that could rap that swine jive down to them sweet foxy girls with all that royal crown or posners making them look fine fly and foxey with no worries that bring them down, just shakin that fine brown frame.

Mrs. Jones (the regular teacher) said that Paulette had picked up on my phrasing from when I read and put it into her composition. One boy in the back, with long mod hair took exception to what Paulette said, especially her putting down the long-haired hippies, but he didn't speak his mind. He tapped his head and said, "its all here, in here." I went over to him and told him to write because that's what we wanted, his honest opinion. He dictated it to a girl student next to him:

> Downtown is wild & cool. Uptown is square. Cause if you have long hair people look at you, cause can't have no long hair. And uptown there's hate on the street, & pregist people on the street. Speacl color people cause they can not have long hair. Not all of them.

Another student, Dennis Sauarg:

> The downtown is this could be alot of places the village, 42nd St., the Bowery
> The Uptown and downtown are anywhere you want as long as Up is Up from downtown.

I had tried to be as nonchalant as possible. Sometimes I would disc-jockey, introducing records and talking a bit about the artist. While they wrote I looked thru their yearbook and other magazines. I didn't interrupt when they spoke amongst themselves. I tried to be the exact opposite of what a teacher is to them."

Another exercise in expression may be definitions. What do these expressions mean?

"soul food"	"flower children"
"nitty gritty"	"psychedelic"
"hippy"	"dove"
"black power"	"groovy"
"the man"	"up tight"

Give examples of other expressions like these - are they different from the way you talk at home - why don't you say these things in school - what do you call expressions like these? What is slang?

Each slang expression can provoke interesting ideas and children can, by explaining them, tell us about their world - about things we don't know - they can teach us.

Surely every student or exercise isn't going to produce a great literary experience but one cannot discount the possibility that great evocative power exists in your class.

The following piece was written by an 11 year old in one of Herbert Kohl's classes in a Harlem elementary school

"ONE COLD AND RAINY NIGHT

It was one cold and rainy night when I was walking through the park and all was in the bed. I saw an owl up in the tree. And all you could see was his eyes. He had big white and black eyes. And it was rainy and it was very very cold that night. And I only had on one thin coat. I was cold that rainy night. I was colder than that owl. I don't know how he could sit up in that tree. It was dark in the park. And only the one who had the light was the owl. He had all the light I needed. It was rainy that stormy night. And I was all by myself. Just walking through the park on my way home. And when I got home I went to bed

> And I was thinking about it all that night. And I was saying it was a cold and rainy night and all was in bed.

The childrens' poems and other writings should be put together in a class book and published in their newspaper as well.

Bibliography of Recorded Writings

Drama, Poetry and Stories:

Autobiography - Frederick Douglas, Folkways 5522

Autobiobraphy - Frederick Douglas, Folkways 7350

Beyond the Blues, (negro poems), London Argo 338

Blackman in America, James Baldwin, Credo 1

DuBois, W.E.B. (prose selections), Folkways 5511

Garcia Lorca, Miami 1231

Hemingway, Ernest, (readings), Cademon 1185

Hernandez, Jose, Folkways 9927

Hughes, Langston Reads (poems), Folkways 9790

Hughes, Langston (poems), Folkways 9789

In White America, (play), Col., Kol -6030;KOS 2430

Levinton, Catalina, Folkways 9925

Minstral, Jorge - Poemas, Zmus 602,724

Modern Verse Florit, Spoken Arts 913

Negro Poets Anthology, Folkways 9789

Negro Poets in USA, Folkways 9791

Neruda, Pablo - Poetry, Caedmon 1215

Scenes From American Novels, 2 Lex. 7677/8

Selections - Resnick, CMS-510

Spanish Short Stories - Folkways 9931

MUSIC

Jazz, Vol. 7, New York 1922-34, Folkways 2807

Jazz Odyssey Vol. 3, Sound of Harlem, 3-Col.C3L-30

New York Jazz [1928-33], Hist. 19

Folksongs of New York City, Folkways 5276

Music in Streets, New York City, Folkways 5581

Street and Gangland Rhythms, Folkways 5589

B. SLIDE SET OF PAINTINGS, DRAWINGS AND PHOTOS OF NEW YORK CITY

"LET'S LOOK AGAIN"

The intention of this slide show is to refresh our image of the city. Many of us are in a visual rut. We look at everything around us in the same way. Seeing the artist's perception of our familiar environment is an exciting experience. This slide show has been designed to create that kind of excitement.

The image of a city includes the skyscrapers, the crowds, and the bridges in all their mysterious forms. This slide set is organized around the familiar elements of our city as we see it. The slides offer a variety of ways to see the familiar. The artist's name is listed after the title of all paintings or drawings followed by the date of the work. All other titles are photographs. The sequence is important and the slides should be shown in order.

1. View of Lower Manhattan, Looking South
2. View of The Chrysler Building, M. Loughborough, 1941
3. From the Window of "291", Marin, John, 1911
4. 'New Amsterdam', Anonymous, 1650
5. Skyline, Sheeler, Charles 1950
6. 7th Avenue North Through Harlem at Night
7. It Rained That Night, Long, Marion, 1940
8. View of the Brooklyn Bridge
9. View of 59th Street Bridge
10. Bethlehem, Kline, Franz, 1957 (partial)
11. View of 59th Street Bridge
12. 'Untitled' Nevelson, Louise, 1963
13. Office in a Small City, Hopper, Edward
14. Government Bureau, Tooker, George, 1956
15. The Waiting Room, Tooker, George, 1959
16. Negro Youth, Maril, Herman, 1941
17. The Street, Levine, Jack 1938
18. Central Park in Winter, Glackens, William, 1905
19. Broadway Night, Marin, John, 1929
20. Ten Shots, Ten Cents, Marsh, Reginald, 1939
21. The Street, Lindner, Richard, 1963
22. Welders, Shahn, Ben, 1943
23. Young People Listening to Speaker
24. Mounted Policemen

25. Vacant Lot, Shahn, Ben, 1939
26. Row of American Front Brownstones
27. Duane Street, Tiffany, Louis, 1911
28. Sunlight on Brownstone, Hopper, Edward, 1956
29. Row of American Front Brownstones
30. No. 25 on metal Canopy
31. No. 63 in Stone
32. No. 840 in Brass
33. No. 840 Painted
34. 29¢ sign
35. No. 32
36. Blue Door
37. The American Dream, Indiana, Robert, 1961
38. Fire escape
39. Waxed Window "Soon"
40 Waxed Window with Light
41. October Morn, DeKooning, Wm.,1958 (partial)
42. October Morn, DeKooning, Wm.,1958 (partial)
43. Dead Vines
44. No. 7, Pollack,Jackson, 1956 (partial)
45. Flag Rope
46. Chief, Kline, Franz, 1950
47. T. V. Screen

C. STUDENTS MAKE COLLAGE

Purpose of Lesson

There is no limit to the ways men can change or manipulate their environment. One's physical environment, the room in which you sleep, decorations on walls, your neighborhood or city are the raw materials for change.

In this course children will be introduced to the function of design, of planning and will gain some elementary skills that they can use to create their designs and plans for a neighborhood.

Collage is an activity which is allied in an elementary way with design in that it begins with what exists - for planners it is physical conditions, for the collage creator it is the found objects, the bits of material and junk in our world.

Collage, as a technique, arose in part, as a reaction to the late 19th century bathetic and super romantic subject matter of popular salon painting. Collage took for its subject scraps of newspaper, and found objects which were formed into compositions of interesting design. Many times the scraps of newspaper had stories or headlines from which the paintings title or theme was derived. Kurt Schwitters carried the technique further in that he would, out of its debris, recreate the sense of a particular experience; a collage about a railroad station would contain torn tickets, schedules, maps, etc..

Materials:

In the classroom the teacher should supply enough glue, (Elmers, LePages, or any rubber cement) for each class member. The children should also have crayons in assorted colors available to them. A large packet of construction paper in assorted colors should also be available in each classroom. The children (when possible) should be asked to supply a piece of cardboard (the back of a writing tablet, or the cardboard laundries use in shirts).

Suggested Plan of Activity

The first collage children make might be any composition which includes interesting scraps of newspaper or objects.

This will familiarize the children with the process.

In the next collage the children should be asked to choose a subject or an experience they had - a field trip - shopping tour, sports event, etc., and build a collage around this theme using a wide range of free materials: ticket stubs, labels, old photographs, feathers, etc..

Again, children should be asked to create collage which shows a condition in the neighborhood and how they feel about it, or how they would like it to be.

Children can make a "neighborhood" collage if they are able to begin with at least one magazine or newspaper photo which depicts a building or people in a street... anything which is identifiable as cityscape. Of course, if you have many old magazines or newspapers around which can be cut up you might select a group of provocative pictures with urban subject matter and pass them out to children telling them to use the picture in their collage.

Materials should not be limited to paper; children should also use yarn, tissue and scraps of cloth if they are available.

Another exercise which may interest the children is making rubbings. Each child is supplied with a sheet of newsprint at least 24 inches in length and a dark and thick crayon. Outside your school the street is filled with sewer and gas main covers which have delightful and varied designs on them. By placing the newsprint over the cover and rubbing the broadside of the crayon across the paper a permanent impression of the cover can be made. If water color or tempra paint is available and can be mixed in a thin solution and quickly applied to a sewer lid it will leave a cleaner print on the paper.

The importance of all these activities is to show that things can be changed...junk can become art and that the most commonplace objects and experiences in our daily lives can be raised to beautiful forms of expression when used in new and different ways. Collage and found art both reject the idea that art should have restricted subject matter.

D. FIRST ISSUE OF NEWSPAPER

Purpose of Lesson

An important purpose of this course is to get other students and residents of the neighborhood interested in improving their neighborhood. One way to get them involved is to tell them a lot about the neighborhood - its history, what the city government is responsible for, what the landlord is responsible for, and what can be done to improve it. Residents are likely to be particularly interested in their rights as tenants. A student newspaper would inform the community and gain a number of allies for the students' projects.

Suggested Plan of Activity

The teacher should discuss with the class the usefulness of knowing the members of the community that could help them with their projects. They could certainly help by telling students more about the history of the neighborhood, the different people who have lived here, but they might also be of use in directing students to the right government office for their complaints and to get information and register complaints. How can we find out who these helpful residents might be? How can we get the community interested in our project?

At this point students will have more than enough written material to include in one issue of a newspaper. First they should make a list of all the topics for which they have stories, drawings or graphs. They have poems and stories about the city, drawings and stories about people and workers in the neighborhood, written interviews with people in the neighborhood, interviews of their parents, surveys of housing conditions, drawings of their own buildings, maps showing the land use of the neighborhood and accounts of visits to local housing service offices.

Students should decide which of these topics they will include in a handwritten six page newspaper, with two articles or drawings on each page. One article could be about where the students and their parents came from. It could include the graphs and some of the questions and answers from the questionnaire. There could be a poem or story about New York City. One page could be entitled "People in Our Neighborhood", and could have several drawings and

stories. Students, after selecting the topics on each page, will choose the best of the work that has been done.

The paper should be written by the students on rexograph masters which the teacher can then run off. Is there a local community newspaper? Students should send a copy of their newspaper to it.

The newspaper should be established as a weekly activity. It need not be six pages long every time, nor take a great deal of time. Five students could be assigned the responsibility of the next issue, etc.. Of course they should be sent to the paired schools.

WHAT MAKES UP A CITY NEIGHBORHOOD? HOW DID IT GET TO BE THE WAY IT IS?

A. POPULATION TRANSPORTATION GAME

Purpose of Lesson

Some of the most interesting connections between transportation and population can be deduced from comparing the growth and distribution of population and the means of transportation available. Transportation allows for population dispersal (its doesn't determine it). However, transit routes do determine patterns of settlement.

The three most important variables in transportation which account for different patterns of population growth and dispersion are:

Speed
Expense
Flexibility (trains run on fixed tracks; cars can go almost anywhere)

Where it is difficult, expensive or time consuming to travel, people try to locate near their jobs. This simple fact explains the concentration of families around the central business district of Manhattan. However, as more and more people try to crowd into a fixed area of land, all trying to be close to their jobs, the price of land and housing goes up. That makes some people willing to travel a little further. Either the increase in cost of living near the center or the reduction in cost of commuting (lower fares, better roads) will cause a shift in where families locate.

The dispersal of population is related to the location and the kind of transportation:

Population concentrates along a transportation route but particularly at the stops of a transportation route.

The residences of the more and the less affluent varies according to transportation. Public transit being cheaper than private, the poor live in areas of high concentration which are served by public transit. The affluent with private cars can live widely dispersed in the suburbs.

Much of this will become obvious from looking at the population maps and matching the population maps to the various means of transportation used in New York City since 1700.

This exercise can be viewed from two levels. On one level it is some thing of a guessing game for students which they can enjoy--which means of transportation came first? What is this a map of? Which picture goes with which map? Why does the population change? Why is it in different places at different times?

On another level this exercise is asking the students to figure out for themselves the effect of the development of different modes of transportation on population growth and patterns.

To a large extent the understanding of this relation is an understanding of the growth of the cities.

Before teaching this lesson the teacher should read the following reports which are in the resources section of the Teacher's Manual:

The History of Public Transit in New York City
The Origins of the Metropolitan Region

The Museum of the City of New York has a good collection of trams, coaches and other transportation items. The class or individual students might visit.

Materials

Population maps of New York City - one for each student placed in chronological order

1760
1800
1885
1918
1968

Drawings of different means of transportation--one set for each student. These are not in chronological order and need to be cut apart.

Subway
Horse and Buggy
Elevated Steam Train
Boat
Automobile

Glue for pasting pictures

Suggested Plan of Activity

SMALL GROUPS CONTEST: For variety and motivation we suggest that the students be divided into four groups and that this exercise be handled somewhat like a contest with points being given for correct and partially correct answers.

After dividing the students into four groups the teacher should give each group the sheet of population maps which are in chronological order. She should tell them that these maps show the growth of population in New York City from 1760 to 1968. Then she should tell the students she is going to pass out pictures of different means of transportation and students should match these pictures to the population maps, showing what form of transportation was available at the time of each map. Each correct matching gives the group five points.

After the students have matched the pictures the teacher can discuss the maps and pictures one at a time. It is possible that the students will be able to grasp many of the ideas about the relation between growth and transportation as they are matching the maps and drawings, so that the teacher may only have to ask why they put the boat next to this map, the horse next to this one, what is the relation between this means of transportation and the population in this map, etc.

Some of the important points to discuss for each map are:

1760 Map - Boat

The only means of transportation in 1760 is the boat. Only the very well-to-do own a horse; there are few coaches at this time. The settlements opposite lower Manhattan are served by a regular ferry. The only very fertile farmland in Manhattan is in the Harlem Valley and by 1760 there is a prospering farm settlement there which sells its products to the people in New Amsterdam--New Amsterdam remains small. A law dating from 1615 prohibits any farms in the city of New Amsterdam. This kept New Amsterdam small enough to be easily defensible.

The food is brought from Upper to Lower Manhattan by boat down the Hudson.

Questions:

--Why are the four settlements located as they are?
--What is the settlement in Upper Manhattan?
--How are goods carried at this time?

--What does most of Manhattan look like at this time?
--What are the means of transportation at this time?

1800 Map - Horse and Cart

By 1800 there is a major road--Broadway (built by slaves)--which runs from lower to upper Manhattan. The horse and cart ride to Upper Manhattan is a three hour ride. The leisured class had country estates in what was once farmland. The land is no longer fertile. For the working class walking and the boat continue to be the only means of transportation.

The new settlement in the Bronx is served by a ferry boat. It is a brick manufacturing center and people have moved there to work in the factories.

The population continues to be clustered and to be near the only means of transportation.

Questions:

--The population has expanded but not very much. Why not?
--How can we account for the new settlement in the Bronx?

1885 Map - Elevated Steam Train

The first elevated railway is built in 1867. It takes 20 minutes to go by train from 14th to 125th Street and the fare is 20 cents. Workers can live anywhere along the elevated and the map shows the population clustered on the sides of the business district and Central Park. There is no one living along the Hudson and East Rivers. At this time investors are building tenements near the elevated railways for the poor immigrants crowding into Manhattan.

Questions:

--Why don't people live along the river?
--What are the unpopulated sections in the middle of Manhattan?
--Why do we get clustering of population in a thin line?

--Who uses the elevated trains? How fast are they?
--Did the elevated cause your borough to grow?

1918 Map - Subway

The first subway is built in 1904. Very early the subways extend to the Bronx and Queens. The population continues to cluster around transportation routes.

Questions:

--Why does population continue to cluster?
--What does a low cost subway mean for workers?
--How fast is the subway compared to the elevated?
--Did the subway cause your borough to grow?

1968 Map - Automobile

The car is flexible. It can go anywhere. People do not have to live in close to the transportation routes. An expanding mobile population settles all over New York City and the region.

Questions:

--What are the advantages of the car over the subway?
--Could the subway work better than it does?
--Who uses the subway? Who uses the automobile?
--Did the automobile cause your borough to grow?
--What problems does the car create?
--What will be the next form of transportation facilities?

B. HISTORICAL SLIDE SHOW OF NEW YORK NEIGHBORHOODS AS THEY ONCE WERE AND AS THEY ARE NOW

Purpose of Lesson

The Historical Slide Set shows the development of the residential neighborhoods in the city and details the effect of the different modes of transportation on the growth of the City and the types of housing in each borough in New York City. The slide set will provide a framework for the student's understanding of the reasons for the growth of the city. Transportation, studied in Part A above and, employment, studied in Part C below, are two factors discussed in the slide set.

The Historical Slide Set Script is in the Special Projects section of this manual.

Suggested Plan of Activity

Before beginning the slide show, remind students that they have been looking at maps showing the expanding population of New York City. Now we will fill in that map with pictures of New York City.

After the slide set presentation the teacher can discuss their neighborhood and their borough. When was most of the area built? What means of transportation caused it to be built? What is the predominant housing type? Who were the first people to live in their neighborhood? How expensive is land in their neighborhood now?

C. EMPLOYMENT IN THE CITY

Purpose of Activity

In this unit children will be introduced to a wide variety of jobs through the use of matching and identification exercises. The variety of jobs the class studies have been chosen to demonstrate the following:

--People in your neighborhood, and in the whole city, work at many different jobs.

--There are many products and kinds of work in your neighborhood which are linked to other jobs in other parts of the city.

--By classifying different jobs on the basis of their location in or out of the neighborhood and on the basis of the product or service offered, certain principles of economic location can be demonstrated.

Materials

Each student receives: a booklet containing a set of ten drawings of people working at different jobs; a sheet of job descriptions which match the drawings. (A blank space is provided at the border of each drawing.) Later a road map is to be distributed.

The present course materials include a tape on which the sounds of ten different jobs are recorded as follows:

Sound Number

1. A subway train stopping...starting...conductor calls out street...tells passengers to watch the doors.

2. Newscaster on the television begins evening newcast.

3. Fishmonger calls out the names and prices of various kinds of fish (wholesale market)

4. 707 jet airliner...captain comes on loud speaker and welcomes passengers aboard.

5. Grocery store clerk punches register and and counts out change.

6. Sound of heavy machinery...two men in composing room discuss the type, layout and ink to be used in a printing run.

7. Static...women dispatcher calls for unit from a Bronx fire department interchange with fire truck radio...sign off and then a siren.

8. Fashion commentator--women describes a model in elaborate dress...then she discusses... the sizes...available from her showroom factory.

9. Entertainer is introduced in a night club by and M.C.... audience claps...entertainer begins to sing.

Each sound is numbered by a narrator. The sounds match the jobs depicted in the drawings. Teachers will need a map of New York City with certain centers of economic activity outlined and identified. These areas are: (see instructions below)

1. Fulton Fish Market
2. Hunt's Point Wholesale Produce Center (Bronx)
3. Garment District
4. Theatre and Entertainment District
5. Communications
6. Printing Center

Accompanying this section is an explanation of the key factors which determine the locale of various economic activities.

Suggested Plan of Activity

INDENTIFYING DIFFERENT KINDS OF JOBS:

1. Students are told they are going to play an identification game. They will listen to the recording of sounds, each having a number. They are to pick the picture which matches the sound on the tape and place the number in the blank under the picture. (This could be done as a team game with points awarded for first right answer.)

Play four sounds without stopping. Unless the matching is very easy for the students, stop the recording and go over the four sounds just played. In this way you can immediately check children's answers (and assign points for correct answers).

It is likely that sounds 4, 7, and 9 will not be easily matched with the pictures.

2. You can explain that the class may need more information: instruct the students to read through each job description at the end of the booklet. Each description contains a blank and corresponds to one of the pictures. The descriptions require the children to fill in the blanks with answers such as: fireman, printer, etc.

After the children have had time to match a drawing with each description they can identify, ask the class to stop. Some pictures of jobs and sounds may still not be identified. Do not fill them in.

WHERE WORK IS DONE:

On the board draw two columns with these headings:

1. Jobs in the Neighborhood	2. Jobs in other parts of New York City

Reminding children of their last neighborhood field trip, ask them which of the jobs in the drawings they have seen in their neighborhood. The list will look like this.

1. Jobs in the Neighborhood	2. Jobs in other parts of New York City
a. subway conductor b. fireman c. grocery clerk	

Next, in order to identify the difference between a product and the location where it originates ask the children if they have heard the news on the radio, been in a clothing store, seen a newspaper, or listened to records of entertainers. Entertainers, and newscasters are heard and newspapers are read in your neighborhood, but the newscaster works somewhere else, as does the entertainer. The paper is printed somewhere else. These locations can be added to list number two as "Jobs in other parts of New York City."

Now seven of the nine sounds have been categorized by location.

Next the children are asked how the grocery gets the food it sells. It is delivered in trucks. Who sells it to the grocery? Whoever it is must be outside the neighborhood far away to send it in a truck.

Referring to the pictures again the class should identify the fish monger and his job is listed in "Jobs in other parts of New York City," column 2.

All that is left is the airplane which obviously doesn't land in their neighborhood! It is placed in column 2.

FACTORS DETERMINING LOCATION:

You should have received in your kit of materials Humble Oil road maps of the five boroughs. If for some reason you do not have a map for each child, the following exercise can be done in small groups.

The attached descriptive section gives the boundaries and the locations of New York's produce markets, garment district, theatre district, communications center, printing center and airports. Using one of the Humble Oil maps, prepare a master map showing the locations and boundaries on a large scale. Number the areas in the order listed above.

Distribute unmarked maps to the students. Post your map, showing the seven areas, at the front of the room.

Read the following material carefully: it give the reasons for the present locations of the seven activities listed above and provides questions selected to enable the students to determine locations and the underlying principles.

When you are ready to begin the exercise, distribute unmarked maps to the students. Post the master map at the front of the classroom and proceed with the questions. At the option of the teacher, this exercise could be handled as a team quiz with point scores.

This exercise is preliminary to the bus trip around the city. It is intended to accomplish three ends, teach children to read road maps, provide an understanding that there are principles which underlie the form of the city, and that they must manipulate these economic determinants if they want to change the distribution of functions in the city and their neighborhoods.

In preparing for the bus trip, students should be allowed to plan those parts of the route which are not prescribed by the lesson. They should carefully fill in the itinerary on their own maps and follow them as they go about.

The principles learned in this exercise should be applied immediately. Put the Humble Oil street map beside the large scale neighborhood map on which functions have been recorded. Note the major streets, highways, subway and bus lines, concentrations of services, etc. Where would the students put

a grocery store
a department store
a newspaper stand
an art museum
a luxury apartment house
an automobile factory

Are there things which the principles tell us should not be located in the neighborhood for economic reasons? What gross changes would make them feasible (new highway, more vacant land, etc.)?

Appendix I to Section C

Location Factors

Area 1: Location Factors in Wholesale Produce Market

New York Terminal Market produce market -- newest of three major wholesale produce markets and distribution centers, the others being the Newark and Brooklyn Terminal Markets.

The market is in the final stages of completion and its operation signals the last blow to the Washington St. Market; the original wholesale produce center on the lower West Side of Manhattan.

Location: The New York Terminal Market is located in the Hunt's Point area of the South Bronx.

Explanation: A critical factor in the wholesale marketing and distribution of produce is the time it takes to distribute produce from the market to the retail outlets, such as supermarkets, restaurants and neighborhood grocers, because produce is perishable. The Hunt's Point location was carefully chosen because of its proximity to major distributor highways. Most all produce is transported by trucks. It also has rail access.

Area 2: Location Factors in the Wholesale Fish Market

Fulton Fish Market -- largest wholesale fish market in the world. Established formally in 1821.

Location: Lower Manhattan East Side on the East River in a nine square block area between Fulton and Dover Streets.

Explanation: Because fish were always transported by water the market was located on the East River. Fishermen sold their catch to wholesalers who in turn sold and distributed fish to various retail markets. When the market was established, almost everyone lived below 14th Street. With fish, freshness is all and it paid to be close to the residential areas.

With the introduction of the automobile and truck the dependence of fish wholesalers on the water for supply and distribution facilities has diminished. Almost all fish is now frozen and distributed by truck. Freezing has reduced the need to be near consumers. The Fulton Street area has become overly congested as the streets were not designed to accomodate trucks.

Plans are approved to relocate the Fulton Fish market in the Hunt's Point section of the South Bronx. In that area the market would be close to new inter-state and inter-borough highway system for easier distribution.

Area 3: Location Factors in the Apparel Industry

In the Garment Center in Manhattan it is estimated that close to 20% of all the wearing apparel in the United States is produced.

Location: The Garment Center is located in Manhattan in a 96 square block area bounded by West 34th and 40th Streets and 6th and 9th Avenues.

Explanation: The clustering of many apparel manufacturers is based on certain requirements in the industry. Most manufacturers were and still are small operators and the rapidly changing product they offer for sale demands that they depend on other many specialized, small establishments to supply various materials to them on demand. These supply needs change over night depending on the fashion market, so access to numerous suppliers and specialists is essential. The product that is offered for sale by the apparel industry is produced through extended communication between designers, manufacturers and retail representatives and the decisions to go ahead on certain products are the result of numerous meetings between the various parties. This communication is costly and unsatisfactory unless it can be face to face. To keep those costs down and to keep in close touch with suppliers of fabric and various accessory items, manufacturers and their suppliers tended to cluster.

By 1910, the first subway system was six years old and garment workers were no longer concentrated in the lower East Side. That year the Pennsylvania Railroad Terminal was established at 7th Avenue near 34th Street.

Dress, coat and suit makers have always had showrooms for their customers who come to buy each season from all over the country. Competition among manufacturers demanded that customers be drawn away from competitors and slowly showrooms began to locate closer to the Pennsylvania Station where most of the buyers arrived in New York making it much easier for buyers to see all the competing lines. At the same time, hotels and nightclubs began developing along with the theatre district* in the vicinity of the garment center and this made buying trips more attractive and pleasant and reinforced apparel manufacturers desires to locate showrooms near Pennsylvania Station.

* See Humble Oil Map of Lower Manhattan.

The reason that the garment center moved to the west side between 34th and 40th is a very interesting one. In 1916, when city zoning was in its infancy, Fifth Avenue merchants were able to successfully lobby for a zoning regulation that blocked the invasion of lower Manhattan apparel manufacturers from their area, arguing that streets and sidewalks, clogged by the movement of piece goods between apparel manufacturers, would virtually suspend retail trade on Fifth Avenue by keeping shoppers from entering Fifth Avenue stores.

Area 4: Location Factors in the Printing Industry (Job Printing)

Location: Hanover Square was the original printing house center in the city. At 81 Pearl Street William Bradford established the first printing press in the Colonies in the year 1693.

The general lower West Side area remains a center of commercial printing. The movement of many large businesses to midtown Manhattan has resulted in a new cluster of commercial printers developing between 40th and 50th on the near west side of Manhattan. Probably 75% of New York's job printing is done between Canal Street and Rockefeller Center on the west side with heaviest concentrations at both ends of the strip.

Explanation: The large concentration of government buildings, banks, brokerage houses and legal offices in lower Manhattan* has determined to a great extent the location of commercial printers. The nature of the job printing business demands proximity to its customers, the largest being the Wall Street financial establishments, the government offices and the lawyers in that area.

There is no standard product which the job printer can anticipate well in advance. For that reason he cannot cut his costs of production by shopping around for cheaper production facilities, or planning jobs and storing finished work for future use. The cycle -- that is the length of time, from the moment an order is received to the time it is delivered to the client -- is his most important consideration. Legal briefs, financial reports and government reports can not be planned for; one can not know in advance what is in them. Also they are, of necessity items which must be produced very quickly. These unique requirements have kept printers very close to their major customers.

Interestingly, the kind of printers who do books and magazines are not in New York -- they go to central distribution areas like Chicago.

* See Humble Oil Map of Lower Manhattan.

Area 5: Location Factors in the Theatre District

Location: Between 40th and 54th Street and Fifth Avenue and Eighth Avenue is the home of legitimate theatre in New York and the center of drama in the United States. There are thirty-five playhouses operating in the area. The District is situated just north of the garment district and is within walking distance of the major hotels and restaurants in the midtown area.

Explanation: The theatre satisfies an irregular desire for special entertainment on the part of city dwellers and especially visitors and has always located close to the center of pedestrian traffic in the city: around the large complex of retail stores, which, in turn, have always located on Fifth Avenue and followed the smarter residential housing expansion north. The location of major hotels has traditionally influenced theaters, also.

The increasingly convenient and speedy forms of transport established in the late nineteenth and early twentieth century diminished the need of theatre owners to locate so close to pedestrian traffic and the theatre district didn't follow residential development beyond the southern end of Central Park.

Theatres, like other specialized, small industries tend to agglomerate -- to come together in one area to share services and audiences.

Area 6: Location Factors in the Communications-Advertising Business -- Central Offices

Location:* Sixteen radio and TV broadcast facilities are located in the same area that contains the theatres and large national business headquarters, including the three major networks' headquarters ABC, NBC and CBS, all on Sixth Avenue** between 48th and 54th Street.

Explanation: Radio and later television drew in their early days from the same labor force that supplied the theatres with actors. The great office building boom* stirred by the construction of the subways, bridges and rail facilities began just prior to World War I. Large numbers of office workers were able to reach midtown Manhattan quickly. Also central office facilities wanted to locate near the railroads and theatre district to increase the comfort and convience of buyers and regional employees.

* See Humble Oil Map of Lower Manhattan
** Two of the three are recently constructed, they chose the West Side because the IND subways are less crowded and hence more attractive to employees.

The concentration of talented labor and the major central offices of big business determined both the location of major electronic communications facilities and, in addition, major advertising companies in the United States. Advertisers buy time on radio and TV for businesses. The inter-relationship of these industries and the demand they all have for various technical services has tended to keep them in the midtown area.

Area 7: Location Factors of Airports

Location: There are three major airports serving New York, Newark, La Guardia and the newest, John F. Kennedy International. The airports are shown on the Humble map.

Explanation: The factors of prime concern in the location of airports are space requirements for landing, the placement of the facility where it will create the least sound and vibration nuisance to surrounding residential areas and the access of the airport to highway systems from as many directions as possible.

Appendix II to Section C

Questions About Location

First, distribute the road maps and put up the master map as described in the instructions above.

Areas 1 & 2 - Produce Markets

Where does the grocery store get its stock, fresh vegetables and fish?

If it is delivered to the grocery from the central market and delivered to the central market by the fisherman and the farmer, which of the six areas on the maps would be likely locations for such markets?

Area 3 - Garment District

The clothes the different members of the class have on are all put together from different pieces of cloth and have different kinds of materials. Shirts have collars sewn to sleeves, pants have zippers in them and dresses sometimes have many different parts. If all of these separate items were made by different people, would it be better for them to be close together or far away from each other?

People who make dresses and other clothes sell them in large quantities to clothing and department stores all over the country. They usually have different lines of clothing for the different seasons. Buyers come to the city four times a year -- and they all used to come by rail. The garment district was built when the railroad was still the only way of traveling. Also, buyers coming to New York always want to have a good time when they visit, go to theatre and stay in big hotels. Where do you think the garment center was built years ago?

Area 4 - Job Printing Center

What kinds of people use a lot of printing? (Lawyers, large retailers, stock brokers, government officials.) Where are they located? Why do printers want to be close together and close to their customers?

Area 5 - Theatre District

New York City theatre, ballet, opera and concerts are the best in the world. People will come from all over the country to see entertainers and theatre in New York City. When they come they would like to stay in hotels and eat

in nice restaurants. People who live in and around New York City also go to the theatre. So where would it best be located?

Area 6 - Communications Center

Many of the same actors who work in the theatres and musicians who play in the concert halls are the same people you see on television and hear on the radio. Television and radio programs all have commercials and advertisements. Do you know why? Where are most of the people who pay for advertisements and commercials? (In advertising agencies along Madison Avenue -- point this out on map.)

If you need actors and advertisers to be successful in the radio and TV business, where would you build your office?

Area 7 - Airports

Show on the map where the commercial airports are. What factors does one have to consider in deciding where to locate an airport? (Noise, accessibility, high obstructions, etc.)

Final Question: What happens to a business which is located in the wrong place? (It goes bankrupt. Its costs will be higher and it will not be competitive.)

D. A BUS TOUR

The Humble maps which the students have used in the previous exercise will have various locations marked on them. The class is told they are going to visit the areas of economic activity which were discussed in the last exercise. The children are told they are to plan the trip which must take the class through all the areas marked. As suggestions are made of the route to travel, various inter-borough highway linkages can be pointed out to the students. A trip through lower Manhattan should include a look at some housing which the children are not likely to see in their neighborhood; such as, Washington Mews, McDougal Alley and Grammercy Park.

E. STUDENTS LOOK AT HISTORIC BUILDINGS IN THEIR NEIGHBORHOOD AND INVITE LONG TIME RESIDENTS TO SPEAK TO THE CLASS

Purpose of Lesson

The Historical Slide Show presented a general history of the growth of New York City. The students can build on this by finding out more about the history of their particular neighborhood. In this sense they will be completing the slide set.

Suggested Plan of Activity

Two activities which will extend the student's knowledge of their particular neighborhood are inviting speakers to the class and visiting historic landmarks in their area. The teacher should suggest that one of the best ways to find out about a neighborhood is to talk to the people who have lived there the longest. Students can talk to their parents and their parents' friends, asking them who they know who has lived in their neighborhood a long time. When they collect two or three long time residents, they can write a letter telling the speaker what they are studying and what they would like him to talk about. If there are many old time residents, students can develop a standard survey form and interview them, reporting to the class on the interview. In Neighborhood History (Part I, No. 4 of the Resource Section) the teacher will find the names of the appointed historians for each borough and also the names of local residents whose hobby is the history of the neighborhood. Some of these might be interested in speaking to the class.

Also in the Neighborhood History are excerpts from the American Institute of Architects' Guide to Landmarks in New York City. These landmarks are in the five boroughs of New York City; some of them will be in the vicinity of the school. Take a field trip to five or six of these local landmarks. The students should look at streets of typical houses and apartments from different periods as well as churches and famous public buildings. Students can also take photographs of these landmarks and other old and new houses and create their own Neighborhood History Slide Set for assembly presentation.

The teacher may want to visit the local historical societies and the libraries which have special collections

F. SECOND ISSUE OF NEWSPAPER

Suggested Plan of Activity

The second issue of the newspaper should be devoted to the history of the neighborhood--how it got to be the way it is. It can contain interviews with old timers, research information students have collected from the local library, a story about a particularly significant historic building in their neighborhood, a story about some of the famous people who have lived in the neighborhood. As suggested in Lesson IV, five students can be responsible for the issue. Students can submit their work to the "board" and the five students can select what they want and write the newspaper on master dittoes as before.

to find books which she could read to her students. These are listed in Neighborhood History along with brief neighborhood histories. See also fifth grade lesson VII, below.

Note to Teachers:

Readings on growing up in New York City neighborhoods, such as readings from Piri Thomas, Down These Mean Streets and Malcom X, Autobiography of Malcolm X should be used in this unit.

UTOPIAN AND FUTURE PLANS

A. UTOPIAN SLIDE SET

There are a series of utopian plans in this slide set. We do not have and perhaps will never live in the ideal environments that Frank Lloyd Wright, Le Corbusier and Ebeneezer Howard planned. Americans may continue to build endless sprawling suburbs. The city may continue to be an unattractive place to live. Should we then stop creating utopian plans--especially plans which can not easily be realized? The following is taken from "Some Observations on Community Plans and Utopia"* by David Reisman:

"A revival of the tradition of utopian thinking seems to me one of the important intellectual tasks of today. Since we live in a time of disenchantment, such thinking, where it is rational in aim and method and not mere escapism, is not easy; it is easier to concentrate on programs for choosing among lesser evils, even to the point where these evils can scarcely be distinguished, one from the other. For there is always a market for lesser-evil thinking which poses immediate alternatives; the need for thinking which confronts us with great hopes and great plans is not so evident. Yet without great plans, it is hard, and often self-defeating, to make little ones. Such utopian thinking requires what I have termed the "nerve of failure," that is, the ability to face the possibility of defeat without feeling morally crushed. Without this sort of courage, any failure implies a personal defect, and brings feelings of intolerable isolation; to avoid this fate, people tend to repress their claims for a decent world to a "pratical" point and to avoid any goals, personal or social, that seem out of step with common sense.

Curiously enough, however, it is the modest, commonsensical goals which are often unattainable - therefore utopian in the derogatory sense. I do not mean, of course, that "anything can happen"; I do mean that the self-styled realist tends to underestimate the strength of latent forces because he is too impressed by what he "sees." To take only one example, it often seems that the retention of a

* from Individualism Reconsidered, Anchor paperback, N.Y. 1955. Highly recommended

given status quo is a modest hope; many lawyers, political scientists and economists occupy themselves by suggesting the minimal changes which are necessary to stand still; yet today this hope is almost invariably disappointed; the status quo proves the most illusory of goals. To aim at this goal requires little nerve, for many people share the same hope; so long as things appear to go well, anxiety is stilled; and even when things go badly, many people will join in providing rationalizations for the failure: misery will have company."

We hope that students will be inspired by utopian designs in the slide set and that they will become fanciful and imaginative and produce radical new schemes which can be applied to their designs of a block or a neighborhood. We hope that they will become so interested in designs for cities that they will want to draw diagramatic plans for two or three ideal cities.

As our slide set shows, utopian plans do in fact have some effect. Many utopian ideas are modified and applied on a much smaller scale than the dreamer's version. They do however affect our environment.

Fourth grade children, and especially those from deprived backgrounds, will profit greatly from "utopian" thinking. It is our intention here to broaden the range of their vision in every way possible - pictures of things they have never seen, field trips to places they have never been, discussions of subjects of which they have never heard or which they didn't think one talked about in school.

Follow-up Activities to Utopian Slide Set

1. The apartment complex, Habitat, at Expo 67 was designed by a young Israeli architect named Moishe Safdie. It is made up of many identical concrete boxes, each one an apartment, arranged in a picturesque manner. Each family gets a terrace on the roof of the unit below and the arrangement permits unobstructed views in many directions.

   Have the children obtain shoe boxes from home or from local stores. Then, with scissors, cardboard and paper, have each child "design" and build the interior of his own box-apartment with windows, doors and partitions. They can be furnished and painted too, if desired.

When the box-apartments are finished, build a neighborhood with them on the floor of the classroom. Note that they can be spread out on the ground as well as stacked up in an infinite variety of ways. Which way is best? Why? You will want to photograph the final grouping and exchange ideas with the paired schools. You could also have the children write brief essays on life in their modern building.

2. In the Broadacre plan, frank lloyd Wright is saying that men need to have contact with nature, as well as economic independence. Many urban critics argue that we are losing touch with the soil and it is hurting us. Ask the children if they would like to have a farm to work on, right in their present neighborhood. What would they grow? Would they rather dig in the ground or work in an office? Do they know how plants grow, and why it is hard to grow them in cities (auto exhausts, acid soil)? Make sketch plans for a neighborhood farm.

   The National 4-H Clubs* have a new city farm program designed for neighborhoods like ours. They can help the children and their parents create what they call a "miracle garden" on a vacant lot.

* Write Mrs. Fling, Cooperative Extension 4-H agent, 33 Willis Avenue, Mineola, New York 11501

B. STUDENTS ASSEMBLE PICTURES AND PHOTOGRAPHS OF GOOD DESIGN

Purpose of Lesson

The Utopian Slide Presentation has introduced students to some radical and imaginative design of buildings and cities. Students will develop their own standards by looking at buildings and pictures of buildings and deciding themselves what is good design and imaginative use of space. Looking at many different plans will give them ideas for their design of their block.

Suggested Plan of Activity

Reserve a section of the bulletin board and call it: Examples of Good (Housing, Park, etc.) Design and Examples of Bad Design. Suggest to students that they have seen designs of buildings and cities which other people consider good. What do they consider good design? What do they consider bad design?

Discuss the different ways they can explain to each other what they consider good design: they can take a photograph of things in the city, they can cut out pictures from magazines and newspapers. They can also draw things they like.

Discuss with them a number of things in their neighborhood which are the result of good and bad and indifferent design. Many of the details of buildings in New York City and in their neighborhoods are extremely interesting. Draw their attention to the buildings in their neighborhood which were built in the nineteenth century. Many have carved figures and scroll work around entrances, fancy decorations around windows and on the cornices. Compare these buildings to a project house and to a new apartment building with its smooth undecorated finish.

Discuss the other things in the neighborhood which make it a more or less pleasant place to live in. Compare a street without trees to one with trees. Is it a better plan to have trees on a street than to have no greenery? What are the advantages and benefits of trees? Is it a better playground if there are trees on it or surrounding it?

What about signs in the neighborhood. Are they functional?

Is their message clear? Which of the signs in the neighborhood are well designed; which are poorly designed? Suggest that students photograph two examples of the same thing- one a good design, the other an inferior design. They can take a picture of two different doors, two different buildings, two different playgrounds, subway stations, stores, streets, etc..

Have students bring in magazines and share them with the class. The class can search through them and cut out examples of good and bad design.

Suggest to students that they redesign (draw) things in their neighborhood which they think are particularly bad examples of design.

Every week there can be a contest. The class will constitute a jury and give a first, second and third prize to the best designs brought in that week.

Books which will be of great use are:

Architecture in New York by Aline B. Saarinen, Museum of Modern Art, in paperback

Modern Architecture by J. M. Richards, Penguin Paperback

C. COMMUNITAS SLIDE SET

Purpose of Lesson

In the Utopian Slide Set and in the student "good design" lesson above we were concerned with the aesthetics of buildings and urban space and with finding examples of architecture and planning in which form follows function. There is, of course, a more basic question: Is the function itself good? That is the question which architect and critic, Percival and Paul Goodman, ask in their famous book Communitas. They are not so interested in what buildings look like, but what their function is. What people do, how they live, how much freedom of choice they have, is more important than appearances.

The three different schemes - or paradigms - are described succinctly in the introduction to the slide set script which is in the Special Projects Section of this manual. Because of the number of slides and length of the narration we suggest that the Communitas Slide Set be shown on three successive days. In redesigning their block, students can apply the question raised in Communitas. What function do we want the buildings to serve? Is this the best possible function for this part of the block? Students will have the opportunity to express their notions of an ideal society when they write essays on the "good life" in lesson F, below.

D. STUDENTS REDESIGN MODEL OF BLOCK

Purpose of Lesson

The redesign of the model of the block is the culmination of the whole fourth grade program. Students will be able to use the experience of the last weeks in constructing an ideal block. Their investigations of what is in the neighborhood, the conditions and use of the buildings and the number of people who live there has given them a clear idea of what is wrong with the block and what needs the people in the block have. Students have developed concepts about good and bad use of land - ideas which they can apply in redesigning a block. Students have thought about what makes up a good neighborhood and can put these elements into their block. They have themselves selected a number of examples of what they consider good design. Their ideas about what makes up good design will influence their designs of their block.

The redesign of the block and, most importantly, the redesign of the playground will give students an excellent opportunity to contact the Parks Department and work directly with an official agency.

Suggested Plan of Activity

Students have acquired a lot of information about the block of which they have built a model and have thought about what is wrong with it. If they have not already done so, they should take a large sheet of newsprint and make a list of all the things that are wrong with the block. (For example, not encugh play area, apartments too crowded, or in bad condition, not enough light, a needed store is missing, trash everywhere, too many cars).

Students should then make a list of what can be done to solve each problem on the block. The list might look something like this:

1. Build a vest pocket park in a vacant lot
2. Redesign a playground so that there is play area for children of all ages.
3. Tear down tenement buildings in bad repair and build ones which will provide light and space
4. Add new stores

5. Create a play street
6. Add indoor play and community space
7. Park cars in backyards, off the street

Particular attention should be given to the design of the playground or park. Young students are naturally interested in where they play and how they can improve their play area. The Parks Department is responsive to good plans and ideas for community parks. It is possible that their design could be used on the block in the neighborhood. Certainly the Parks Department will respond to the letters and requests for speakers.

The Community Relations Department of the Park Department should be written before the project begins to ask for such information as: How much does it cost to build a vest pocket park; a school yard playground? How much does it cost to maintain a small park? How does the Park Department decide where they will place a park? (City owned lots can be rented for $1 a month).

After the class has decided what projects they will build on the block they should form committees with each committee responsible for one project. Each member of the committee can design a part of the project or each member can make a drawing of his design of the project and the committee can choose the best design or combination of designs.

The teacher should draw another block outline on a large sheet of paper and students can begin their redesign of the block. Each project should be allotted its share of space. Because space (land) is limited, the students will have to resolve conflicts over its use by voting. The teacher should first calculate how much land (or how many blocks) they would need in order to build all their projects. Surely it will be more than one block - which is all they have. This is good because it forces the children to set <u>priorities</u>. They cannot build <u>all</u> the things they want. Which ones will they build? When completed, students will have the block <u>as it is</u> and <u>as they would like it to be</u>.

When the block is complete, students can invite other classes in the school to look at their two models and explain to them the purpose and use of their new block.

They can invite the Park Department to look at their park (or playground) and find out how they could get their design used in the neighborhood. They can ask the Community Relations Division of the Park Department to send them a speaker.

Newspaper issue

This week's issue of the newspaper can be devoted to the design of the block. Students can write about their projects, the reason for improving the tenements or tearing them down, the use of the playground, etc.. Drawings of each completed project can be included in the newspaper.

E. STUDENTS WRITE ESSAYS ON THE GOOD LIFE AND MAKE DRAWINGS OF THE IDEAL NEIGHBORHOOD

The block-building has concerned students more with the physical appearances of things than with the lives of the people in the block. It has been based on a model of a real block and is limited by its size and by the actuality of who is living there. In the Communitas Slide Set and in the readings, students have compared societies in which the lives people live are more strikingly different than the buildings they live in. In this activity students will be able to plan a society whose every dimension they can determine. They can decide how many people will live in it, how old they will be, who will govern them, what they will do, how they will earn a living, where they will live etc.. They may choose, like Frank Lloyd Wright, to create a community which is not at all like the neighborhood they live in, or they may want to create a community which is based on their neighborhood. In writing their ideas about the good life and drawing pictures, students will be asking both what is the best function and what is the best architecture for the functions that we think are good.

Suggested Plan of Activity: What is the good life?

Before students begin to write their ideas there should be a general discussion for the purpose of getting students to bring out all the questions which must be answered by a good society. Describing a whole society can be a complicated endeavor, so it will be very important for them to go over the essential elements of a society. Who governs the society? What kind of work do people do? How much money do people have? How do parents and children use their leisure time? Who receives awards in this society? How much freedom do the people have? How much responsibility?

Since these are difficult questions we suggest that one form in which students could write their essay is the typical day of a typical family in this society. (students could probably understand this by thinking of what we mean when we say a typical or average family in the [utopian] United States). Where does this family live? What kind of work do the parents do? Where do they work; in the neighborhood; far away? What do the children do on a typical day? What does the typical neighborhood contain? What kind of transportation is provided?

What do parents dc when they are not working? What do children do at play? How dc people treat one another?

Each student will make a drawing to accompany his essay on the good life. This drawing could be a diagrammatic one which would indicate the functions and land use of a city, with the typical neighborhood as part of the diagram. It would probably be best if students made two drawings, one of which showed the neighborhood in detail and the other showing the neighborhood in a larger setting.

When the essays and drawings are complete, each student should show and define his work before his classmates. The resulting interchange between students will be very important

Exchange with Schools

The essays and drawings of the good life should, of course, be shared with the paired schools. The students could write a description summarizing the good life pictured by the class and send examples of their work to the paired schools as well as other classes in the school. They might also ask their City Councilman (etc.) for his conception of the good life for comparison.

Note for fourth grades:

This ends the program for fourth graders as we presently describe it. The remaining material in this section is for fifth grades which will have skipped quickly through many of the first six lessons. Naturally, there is nothing to stop the fourth grade teacher from going on if she wishes!

For the children's self-esteem, it is important to conclude the course with an appropriate ceremony. A suitable conclusion would be an assembly at which each participating fourth grade class presents their block model and societal programs to the others and to parents. Each student should receive a planning diploma, entitling him to move up to the fifth grade program.

OPTIONAL LESSON FOR 4th AND 5th GRADES: ON ANCIENT ATHENS, ROME, MEDIEVAL CITY LIFE

Three readings taken from Lewis Mumford's The City In History are supplied:

Athens in 500 B. C.
Rome in 100 A. D.
Medieval Cities

The important thing about these cities (and these readings about them) is not, of course, how they were laid out so much as how men lived in them. City form reflects the form of society very closely--it is only necessary to learn to read the symbolic language. Winston Churchill said that we make our buildings and then they make us. This goes as well for our cities.

Athens is the city of democratic participation, laid out around its council halls and meeting places; Rome is tyranny, opulence and oligarchy; the medieval city is the place of work: to every man a task, every man to his task. The readings should be discussed in class and the best elements of each way of life insolated and then related to our life today. How can the desirable parts of earlier cultures--liberty, purpose amenity--be introduced into the block and neighborhood plans?

Where time permits, teachers may want to supplement these readings with other materials, illustrations, field trips, etc., and/or extend the concept through readings on other cities, other times. We will be interested to hear your ideas on the expansion of this lesson.

Other interesting books from which selections might be taken are:

Charles Dickens, Hard Times
Upton Sinclair, The Jungle
Samuel Pepys, Diary

Lesson: VII
Part II: 5th Grade

Planning for Change
3/1/68
L-VII 1

THE HISTORY OF OUR NEIGHBORHOOD AND ITS PEOPLE*

Introduction:

In this first experimental period from now until June it will not be possible to distinguish completely between the lessons and activities for fourth and fifth grade pupils. However, it is expected that fifth grades will be able to progress more rapidly than fourth grades through many lessons. Some of the more basic lessons, at the discretion of the teacher, should be skipped over in order to leave time for the more advanced concepts and activities below. As these lessons, in part, are extensions of earlier lessons, teachers of fifth grade classes should read this material thoroughly before embarking on the course.

Purpose of Lesson

In the preceding lessons students have concentrated on building up a picture of the neighborhood as it is at this time. In the following lessons they will look at future plans proposed by outside agencies (city government, private developers) and then make their own plans for the future. The unit culminates in the presentation, by the students, of their plans to the City and the community.

Before making future plans, however, it is important that the class take a good look at the forces at work in the area which are tending to change the population or the use, or both. The fourth grade lessons call for a brief excursion into neighborhood history - conversations with long-time residents and a slide presentation. In the fifth grade these same lessons should be used, but we will expand the historical section greatly to familiarize the student with the history of his ethnic or racial group in the neighborhood and with the changing functions of his area over time. Students will learn the rudiments of research and library use also.

Sources of Information (See also Resource Section on History)

1. local history buffs - most identifiable neighbor-

* Assign historical and related readings

hoods in New York have their own unofficial historians. Some are listed in the Resource Section, others can be traced through local librarians and local newspaper staff (themselves excellent sources). They should be asked to speak at assemblies and to lead walking tours for the class.

2. files and morgues of local newspapers
3. official borough historians
4. local libraries
5. specialized libraries such as the Schomberg Collection of materials on Negro life in America
6. Museums

   New York Historical Society (Excellent photo collection)
   Museum of the City of New York

7. historic buildings
8. long-time residents

It is intended that, over time, the students will write a history using these and other resources and will publish it in their newspaper, chapter by chapter. They will also teach what they learn about the neighborhood to the participating fourth grades, either at assemblies or directly in classes. This peer interaction is an important part of the present experiment and we hope teachers will make every effort to use students as "lecturers". We will be particularly interested in your reports on such attempts.

A. SLIDE PRESENTATION - DEVELOPMENT OF HISTORICAL RESEARCH OUTLINE

Start with: Who were the first members of the class's ethnic and racial groups to come to the area? Where did they come from? Why did they come? What did they do when they came?

Use the historical slide presentation to illustrate certain general patterns of development: from farm to suburb to dense neighborhood; from farmers to patricians to workers and poor people. Ask students when the first people like themselves came.* If they do not know (which is likely), ask how can one find out? A class discussion should produce a plan for the research: force the class to think through the information problem and to determine how best to approach each identified source.

* The curriculum division of the Board has some good materials on Negroes in New York City. Local area material, however, will have to be developed by students. In most neighborhoods they will be breaking new ground. Review also Lesson 2 on folksongs.

B. BIOGRAPHIES OF LOCAL SPORTS, ENTERTAINMENT, POLITICAL AND OTHER FIGURES

Have the students prepare a list during their preliminary research phase of all the famous people who ever lived in the neighborhood. Help each child to find books or sources and to prepare a capsule biography for publication in the class newspaper

C. "OLDEST" CONTESTS FOR SIMPLE PRIZES

Find the oldest building in the area, the second oldest, the third oldest. What people first used it? For what?

Buildings can be dated roughly by architectural style and mode of construction (wooden buildings in the City are all very old). Many buildings in older neighborhoods have dates on their cornices and cornerstones.

--oldest resident (longest time in area)
--oldest business
--oldest manhole cover (!) see earlier section below on making rubbings; many cast iron covers are dated.

D. FIELD TRIPS

Field trips to local newspaper offices to read old papers and/or to the Museum of the City of New York to see dioramas of early life.

At this point the students should be ready to take on individual or small group assignments on such topics as:

1. When our area was a farm
2. The first settlers
3. Horsecars and steam trains
4. Immigrant groups who used to live here
5. Our historic buildings and landmarks
6. Building subways
7. Why our people came and what they said about it
8. How our neighborhood is changing
9. The different people who live in our area

etc.

As these topics are completed they should become a part of the regular newspaper.

E. STUDENT PRODUCED PHOTO AND SLIDE SHOW ON NEIGHBORHOOD HISTORY

The photographs they take of historic landmarks remaining in the neighborhood can be supplemented with photographs of illustrations in library books*, thus creating a complete visual record. The teacher should be careful that this record shows something of the causes of change over time. This photo and slide record of the developmental history will make a fine assembly and - more importantly - provide the students with a product which they can take to adult meetings, church groups, etc. and win certain praise. If possible, copies should be exchanged round-robin fashion with other schools.

This lesson is complete when the students have plotted out the major causes of change in the past and held a discussion or written a brief essay on the next major change which they think will affect the neighborhood. In other words, the students should be asked to make informal projections from what is known to what is not known. This will clarify the purpose of planning: to control the direction of change.

* and the photo collections mentioned under sources above. Old business establishments, banks, etc., are good sources as well.

LESSON VIII
PART II: 5th Grades

Planning for Change
3/1/68
L-VIII-1

WHO HAS PLANS TO CHANGE THE NEIGHBORHOOD?

Purpose of Lesson

From earlier lessons the students have built up a reasonably complete inventory of institutions and activities in their neighborhood. Now they shall inventory the usually numerous proposals which would change the area, giving particular attention to those which have official City backing. This activity is important for the student because it will introduce him to the operating agencies of the City as well as the conflicting demands of competing interest groups which have different views of the future of the area.

A. INVENTORY

The proposed developments scheduled for any neighborhood can be cataloged by writing to or interviewing the following agencies:

1. City Planning Commission--appropriate local area staff.
2. local political club leaders.
3. local Community Planning Board.
4. Model Cities or Urban Renewal site offices, where appropriate.
5. local Chamber of Commerce (for private plans).
6. local Community Corporation (anti-poverty group).
7. local newspaper editor.

Where field trips and interviews with prepared questionnaires are not possible, the class should draft letters to the agency persons (whose names and addresses are found in the Resource Sections). Replies can be expected fairly quickly. The experience of receiving correspondance from official bodies will be important in itself. Even better, of course, would be a visit from or to a representative. At least one active planning office should be visited before the children start on their own plan.

The published budget of the City of New York (see Resource Section on City Planning) should also be consulted carefully for approved projects in the locality. The results of these investigations should be listed and mapped on an acetate overlay on the large scale area map.

Case Studies* (see Resource Sections on Neighborhood Organizations)

Who initiated these plans for the neighborhood? Why were they proposed? What problem are they meant to solve? Are they good for the community?

These are the questions which bring the students into close contact with government and, more importantly right now, with community organizations.

* You will want to assign the case studies included in the student readings at this time. Class discussion should center on strategies used by the various groups to get what they needed.

B. CONTACTING COMMUNITY ORGANIZATIONS

A daily reading of local newspapers will have presumably revealed the existence of numerous local, special interest or ad hoc organizations whose activities should now be cataloged on the bulletin board. If this is not the case, students should be assigned to track down and index neighborhood groups. Good starting places are ministers, Community Corporation staff, parents and local storekeepers. Each local group member will know of two other groups and quickly, in geometric fashion, you will have a complete array. There will be many.

The organizations should now be grouped by interests, and, as appropriate, interviewed or invited to send a speaker to the classroom to discuss those proposals which fall into its area of concern. Interaction between the school and the neighborhood is an important goal of this entire program; interaction between the pupils and adult leaders (role models) is equally important. An ideal situation would have each child make at least one interview-contact with a leader, while two or three of the most important were invited into the classroom. Again, it is important that the children be involved in making the invitation.

C. DEVELOPMENT OF RECORDING SYSTEM

Plans for the neighborhood should be posted on the bulletin board or wall in appropriate form and related visually to the official body responsible for the proposal. (See Resource Section.)

Beneath each proposal a pro-con sheet and an idea sheet should be hung. On the pro-con sheet the students can record the opinions of the neighborhood leaders and any other people they may wish to discuss the plan with, such as architects for a park or houses, doctors for a clinic, athletes for a gym, etc. On the idea sheet the students will post examples (sketches, magazine clippings) of what the proposal should ultimately be like.

D. PROGRAMMING AND DESIGN OF PROPOSED CHANGE IN NEIGHBORHOOD

When the class has completed its contacts with community leaders and others and amassed a number of different ideas as to what each proposal should be it is ready to make its own proposal to the appropriate official body and to the community. Select the proposal which has most interested the class and the community and help the class determine what it should be and, using their earlier map, where it should be. The students should be helped to answer these questions through field trips to notable examples and through special readings and classroom presentations. Given the current interest in the urban crisis, teachers should have little difficulty finding a variety of articles on any topic in the Reader's Guide. Having a professional in the proper field visit would be even better, of course. The professional societies can help.*

In describing their concepts students should make use of models, essays, photo essays and drawings. As many proposals should be examined in this way as time permits. Upon completion they should become the subject of another edition of the class newspaper and circulated to the other schools as well as to the community.

The proposal of which the class is proudest should be formally presented to appropriate implementing agency. Invite a representative to visit the school to discuss the proposal with the class and selected neighborhood leaders.

These class proposals are now building blocks for the class' final master plan for the neighborhood.

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* Architects: American Institute of Architects
Architects Renewal Committee in Harlem

Planners: Planners for Equal Opportunity

Landscape Architects: American Society of Landscape Architects
(See Resource Section for addresses.)

HOUSING DESIGN AND HOUSING PROBLEMS IN NEW YORK CITY: FORTY SLIDES. [Read You and Your Landlord and Tenant Action Resource Sections Before using.]

SLIDE ONE: Children's painting of city

Most of New York City, like all cities, is covered with houses for people to live in. Not little houses with trees around them, but great big houses in which lots of families live together. The city these children have painted is bright and gayly colored. Don't you wish the whole city looked like this?

SLIDE TWO: Aerial of slums

Sadly, a lot of New York City looks more like this; gloomy and gray, and covered with very old houses. New York has a very big housing problem, but then New York is the biggest city in the country. Did you know that nearly eight million people live here -- in almost two million houses? Everybody wants to have a good house but not everybody can afford to live in a good house.

There are 350,000 houses which need to be fixed up in New York City. Now 350,000 is a very big number and it would cost a great deal of money to fix up all of those houses, but they must be fixed up for there are many families who want to live here in New York City.

SLIDE THREE: Manhattan map

This is a map of Manhattan Island in the middle of New York City. Do you see how much of it is yellow? The

yellow color means residential buildings. That is another way of saying houses for people to live in. (If we look carefully at the key, we'll find that the green and the pink and the blue mean parks and stores and factories and businesses.) Notice how much of the island is yellow, how much of Manhattan is covered with houses. Many people still try to live in Manhattan but even more live in Brooklyn, the Bronx and Queens. Most of the land in all of the boroughs is covered with houses for people to live in. Isn't that true of our neighborhood?

SLIDE FOUR: Row of tenements

Here are some houses in very bad condition. Are there any like this in our neighborhood? Why do you think there are buildings which are in bad condition? Why do you think families still have to live in buildings which are falling down? The most important reason is that more people want to live in New York City than New York City can easily hold, so some of them have to live in the houses which are not in so good condition.

SLIDE FIVE: Sign stenciled on building

One of the reasons why there are not enough houses to go around is that people want to use the land in New York City for other things besides houses. Here's a building which is going to be torn down. Do you think it will be replaced by a new house?

SLIDE SIX: Downtown center city

Sometimes office buildings go up where apartment buildings stood. Here are some offices and a new forty-four story building about to be built. How many families had to move, do you think, to make way for it?

SLIDE SEVEN: White brick apartment

Sometimes when old buildings with low rents are torn down, new apartment houses, like this one, go up. The problem is that most apartment houses like this one have very, very high rents, much too high for most families. What do you think it costs to live in this building? An apartment with one bedroom here costs more than three hundred dollars every month? It is possible for landlords to charge that much only because so many people want to live in New York City.

SLIDE EIGHT: Highway

Here are people driving to the suburbs. Do you know what a suburb is? Not everybody wants to live in New York City of course. Many families who can afford houses and cars have taken advantage of the new highways and moved out to the suburbs.

SLIDE NINE: Suburban houses

These are nice houses, aren't they? But the suburbs aren't for everybody. They almost all discriminate against families with small incomes. It costs a lot of money to own a house like this. In the suburbs, you don't see

as many people on the street. Not very many stores, not too many places to shop or go to the movies and you have to have a car to get around. Do you think you'd like to live in the suburbs instead of the city?

SLIDE TEN: Regional map, 1900

This is a map of New York City, New Jersey, and Long Island. Can you find them? Where is your neighborhood on this map? The yellow part of the map shows where people lived in 1900. That's about the time your grandparents were born. You can see that almost everybody lived right at the center in Manhattan, parts of Brooklyn, the Bronx and a little bit of New Jersey.

SLIDE ELEVEN: Regional Map, 1960

About the time you were born in 1960, people had moved a lot. See how much the yellow has spread? Now people live out on Long Island as far as Suffolk County, up in Westchester, Rockland, and Duchess Counties in New York, in lower Connecticut and they can still work in New York City.

If you look closely at the yellow pattern on the map, you should be able to guess what it was that made it possible for people to live so far away and still work here. It was because of the new highway and the railroad trains. That is why the yellow which represents families stretches out in a long thin line, like roads and railroad lines.

The families who moved out into the suburbs took their taxes with them, although they still earn their livings here in New York City. They don't pay any taxes for our city government -- and that is a problem because New York City needs more and more money to pay for its fire department, water supply, its street sweeping, its schools, its libraries and its housing for people who can't afford to live in the suburbs.

SLIDE TWELVE: Housing towers

Here are some modern apartment houses in New York City. These apartments were built with city help in order to keep the rents down for middle income families. The city agency responsible for helping to build these buildings is called the Housing and Development Administration. Even with city help it costs about one hundred and thirty dollars a month to live in these apartments and that is a lot for many families. They were designed by famous architects (Kelly and Gruzen). Do you like the way they look?

SLIDE THIRTEEN: Public housing tower

To make rents even cheaper, New York City joins with the federal government to build public housing. The New York City Housing Authority built this building about ten years ago. Here a two bedroom apartment is only about seventy-five dollars a month. That is much better than one hundred and thirty dollars a month and much much much better than three hundred dollars a month. The problem is that New York City can only

build about three thousand apartments of this kind each year; (that's about ten buildings like this one). New York City needs about 250,000 apartments at these rents. How many years will it take to house all the families who need public housing?

SLIDE FOURTEEN: Monthly rents

This is a bar graph. The high dark red line shows rents with no government assistance, as in the white apartment house we saw before. Let's call that three hundred dollars a month.

The shorter bright red line--let's say that that stands for rents in middle income buildings where the city helps to keep rents down for middle income families. Let's say that means one hundred and thirty dollars a month.

The blue line shows what families in Harlem and other neighborhoods in New York City like Harlem can afford to pay for rent. Let's call that seventy-five dollars a month.

The difference between the blue and the red lines, well, that's the housing problem in New York City.

If a family in Harlem or Bedford Stuyvesant pays more than seventy-five dollars a month just for rent, it will probably be taking something away from food and clothes and education. There is a rule of thumb that says no family should ever pay more than one quarter of its income for rent. Now if a family paid one hundred and thirty dollars a month for rent in those towers we saw before, how much money would it have to earn a month to afford

that? Can you figure that out? How many families in your neighborhood can afford middle income housing?

SLIDE FIFTEEN: Urban Renewal

The federal government in Washington is involved in housing problems in many ways. Sometimes it joins with the city government in Urban Renewal projects. Have you heard of Urban Renewal? Did we find that there were Urban Renewal projects in our neighborhoods? In Urban Renewal projects, the Federal government pays most of the cost of clearing old slum buildings so that new buildings can go up in their place.

This is a picture of the West Side Urban Renewal Project in Manhattan. Can you read what it says on the sign? Urban renewal certainly makes the city prettier -- but the problem is always the same; the buildings that go up when the old ones come down sometimes cost too much for families to live in.

SLIDE SIXTEEN: Publications

So the federal government and the city government together are trying new programs to help families find housing they can afford. Besides the Urban Renewal bulldozer there are now programs of rehabilitation in which old houses can be fixed to look like new and programs of code enforcement. Code enforcement means that the city makes landlords fix up their buildings as the law says they must. We'll talk more about code enforcement later.

SLIDE SEVENTEEN: LBJ

It is true that there are a lot of housing programs now, but how much do you see happening in this neighborhood? Is anything really being done? Who can tell me what this cartoon means? The man is our President. He is reaching for a star with a very small bag of money in his hand. He says he wants to make our neighborhoods beautiful and nice places to live. The problem is that there is just never enough money. Most of the voters who run our democratic country don't live in the city anymore--they live out in the suburbs and they don't want to fix up the city. Where can we find other political cartoons? (start clipping newspapers).

SLIDE EIGHTEEN: The Government's Dollar

The other problem is that there are many things that need to be done in this country. Housing is important and neighborhood problems are important but there are many people who think other things are more important. Do you know what taxes are? These two graphs show where tax money which runs our government comes from and where it's spent. Let's stop for a second and see how it's spent. Do you think this is the right way to spend it? How would you like to spend it? What would you spend less on? How much do you think should be spent to fix up the housing in your neighborhood?

[You might stop here and discuss rents, costs and government budgets]

SLIDE NINETEEN: Children's drawing, II

If we're going to have good houses and pretty parks to play in we're going to have to win our argument with all the people who want to spend money on other things. We will have to convince all the people in the country that our neighborhood and all neighborhoods must be made at least as pretty as the one in the picture.

How can we convince all the people that live in this neighborhood and all the many people who live in other places that this neighborhood should be beautiful? We could write a letter to the President of the country. Or we could go and see the Mayor or we could write letters to the newspapers. But before we do that, perhaps we had better know what we want them to do. Suppose they said to us,"All right, you've convinced us, we think that you need our help and that your neighborhood should be a beautiful neighborhood. What do you want us to do?" What would you tell them?

SLIDE TWENTY: Drawing of houses

There are a lot of things we want and some we want more than others. Before we go tell the Mayor and the President and the newspapers, that we want something, we should know what it is we want and that means making a plan -- a program for a model neighborhood.

As you already know, first thing we have to do in making a plan to improve our neighborhood is to find out just what it is we have to start with, just what kind of houses, what kind of stores, what kind of parks, and how good

they are. Now most neighborhoods in the city are made of just four kinds of houses.

SLIDE TWENTY-ONE: Brownstones

Do you know what these houses are called? These are called brownstone houses. Houses like this were built about a hundred years ago for well-to-do families. In those days only one family lived in a house like this. Today most of them are broken up into apartments. Brownstone buildings are very worth fixing up. They can be very good places to live. Are there good brownstone buildings in your neighborhood? Notice the big backyard between the rows of brownstones.

SLIDE TWENTY-TWO: Old law aerial

These are old law tenements and they have very narrow backyards and little courts between buildings which means very little light and fresh air in the apartments. Notice the special shape of the buildings.

SLIDE TWENTY-THREE: Old law front

Most old law tenements are five story walk-ups like these. They were built for imigrant workers seventy to eighty years ago. There are <u>forty thousand</u> buildings like this in New York City, most of them in pretty bad condition. Are there many in your neighborhood?

SLIDE TWENTY-FOUR: New law aerial

These are new law tenements. They are also five story walk ups but these were built about 60 years ago. Old

law tenements were built before nineteen hundred and one and the new law tenements afterward. New law tenements have more light and fresh air than old law tenements because the court yards and backyards are slightly bigger. Notice again the special shape of the buildings as seen from the air -- it will help you in making maps and plans later.

SLIDE TWENTY-FIVE: New law street shot

New law buildings are generally more worth fixing up than old law tenements because the apartments inside are better. Here are some new law buildings which have been rehabilitated recently by community organizations in East Harlem. The community got together with a group of local churches and got money from the federal government in Washington to buy and fix up these buildings. Aren't they pretty? Are there buildings like this which your neighborhood might fix up?

SLIDE TWENTY-SIX: Map showing building

Here is a buildings map of the kind that you have in your classroom. It shows all the kinds of buildings that we have just seen in photographs. From the shape of the roofs you should be able to tell the building types apart.
Can someone find brownstone buildings on the map?
Can someone find some old law tenements on the map? How about new law tenements?
Notice that there is more than one kind of old law tenement and more than one kind of new law. The buildings

spread out on the block in the middle of the slide are typical public housing towers.

Note to teachers: It is very important that the children learn to identify the various building types clearly on the maps as much of their class work will involve their dealing with maps such as this. If there is some difficulty go back to slide twenty-one and go through this section again until all of the children can distinguish the buildings both by shape and straight view.

SLIDE TWENTY-SEVEN: City view

All of the different kinds of houses together make our city neighborhoods. Can you see the public housing towers in the background? Do they look like the towers on the map? How many other kinds of houses can you see in this picture?

SLIDE TWENTY-EIGHT: Vacant building

Here is an old house in which no one has lived for a long time. It isn't very pretty, is it? Buildings like this can be dangerous in our neighborhood, too, because sometimes people who aren't supposed to, move in and use them and sometimes fires get started and people get hurt. What else can happen when there are buildings like this in the neighborhood?

Do you notice the metal sheet over the window and the door? Did you know that New York City law says that landlords who own vacant buildings must close them up so

that no one can get in? Are there vacant buildings here that should be closed up? The fire department and Department of Buildings are responsible for seeing that buildings like this are closed.

What else could we do with a building like this besides close it up, which is certainly a good thing to do. But besides closing it up and leaving it where it is, what would you suggest?

SLIDE TWENTY-NINE: Demolition

Well, we could tear it down, but then we already know that there are not enough houses for everyone to live in. Does it make sense to tear more down? When buildings are really bad, it does make sense. The Housing and Development Administration of the City of New York will pay to have bad buildings torn down. Are there buildings in this neighborhood which should be brought to the attention of the Housing and Development Administration so that they can be torn down?

SLIDE THIRTY: New project

If we tear down enough buildings we could build a new project like this one with new stores and apartments but we can't do this too often because as we know not all families can afford the rent we would have to charge in the new apartments. We did find one way to build apartments that almost everybody can afford. Do you remember what it was? It was public housing. If we could tear down old buildings and build public housing everything

would be all right. But there isn't enough public housing to even make a start on New York City's housing problems.

SLIDE THIRTY-ONE: Street scene
When buildings are good buildings to start with and we want to keep the rent down, often the best thing to do is to rehabilitate them, fix them up like new. Rehabilitation costs less than tearing down an old building and building a new one. One uses the same walls and floors and roof and only puts in a new inside. Still, it isn't cheap. Here is one building in a long row which has been rehabilitated. How much of this should we do in our neighborhood? What colors should the building fronts be painted?

SLIDE THIRTY-TWO: A vacant lot
Sometimes we can start out with a nice vacant lot. There must be vacant lots like this one in this neighborhood. What do you think we can do with one?

SLIDE THIRTY-THREE: Vest pocket park
Here is one thing we can do. We could build a little park. Parks like this are called vest pocket parks because they are small. This one has trees and benches to sit on but others have basketball courts and swings and slides and even sandboxes for little children. The Parks Department of New York City gives money to community groups to make pocket parks like this one. Do we want

to have some of these in our new neighborhood plan? What shall we put in them? Trees or things to play on? What kinds of things?

SLIDE THIRTY-FOUR: Little new building

We could take the same vacant corner lot and use it to build new apartments for people who are overcrowded in the neighborhood now. This new vest pocket building was built on a vacant lot like the one we saw. If we build buildings like this one on some of our vacant lots then we could move families from the badhouses into it and tear down the old buildings without making anybody leave the neighborhood. Many neighborhood plans have not worked because they meant that too many people would have to leave their homes in the neighborhood.

Are there places in this neighborhood where we could build new houses now without making anybody give up his home before the new house is ready?

SLIDE THIRTY-FIVE: Bad apartment

We have to make up our minds about a lot of things in making a plan for our neighborhood. We have to decide which buildings are good and which buildings are not so good and should be replaced. But the first thing we want to do is make our neighborhood a better place to live in <u>right now</u>. Many people have to live in apartments like this one. Do you think that's right?

SLIDE THIRTY-SIX: Old kitchen

People don't have to cook and eat in kitchens like this, with broken floors, peeling paint. There are many neighborhood housing organizations that could help us make sure that landlords take care of their buildings and don't let them get into condition like this. There is a law in New York City called the housing code which says that landlords can be punished for not fixing up buildings like this. Are there landlords in this community who don't keep up their buildings?

SLIDE THIRTY-SEVEN: Tenant manuals

If there are landlords who don't do a good job then the Department of Buildings which enforces the housing laws (and the City Rent and Rehabilitation Administration which takes care of rent controls) should be told about it. We have some of these books here in the classroom. If you and your friends and your parents want to do something about bad housing in the neighborhood, these books will tell us how.

SLIDE THIRTY-EIGHT: New kitchen

If we use the law, landlords would have to fix up bad kitchens to look like this one. This picture was actually taken in the same building as the other one but about six months later. So things can be done if neighborhood housing organizations want to try hard. Do we know of any housing organizations in our neighborhood?

SLIDE THIRTY-NINE: Workers

I there some rehabilitation we could visit in our neighborhood?

SLIDE FORTY: Living room

Here is a new living room in an old tenement -- a building which has just been rehabilitated by a neighborhood organization with the help of money from the city and the federal government.

We want to make a plan for our neighborhood so that every child and every family can live as well as this. In beginning to make our plan we have to keep in mind how much money people can afford to pay for rent: how many stores and parks and schools we want (which take up land that could be used for housing) and how much of the housing in the neighborhood is good enough to be fixed up like this. We should start our plan by asking people who live in the neighborhood what they would like to have done. What do you think we should do first? How can we find out what other people want?

This slide presentation should be followed by a discussion of housing code enforcement and student proposals for housing action. Field trips to look at rehabilitation work and to see the various building types described above should follow.

THE HISTORY OF NEW YORK CITY'S NEIGHBORHOODS
(for the fourth and fifth grades)

The slide set that follows does not depict the history of any particular neighborhood. Instead, it is a generalized history of the development of residential neighborhoods in all of the boroughs. It is intended as an introduction to the child's study of the history of his own neighborhood. It is also an introduction to the reasons for city growth and expansion.

The slide history begins with Peter Stuyvesant and comes up to the present day, illustrating the impact of each successive mode of transportation -- horse, car, railroad, elevated subway -- on the development of our neighborhoods. It will provide a general framework for the student's research into the special history of his own area. Most of the photographs in this set were taken from the main public library in Manhattan and the New York City Historical Society collections. [Please see also the Resource Section on Neighborhood History.]

THE HISTORY OF NEW YORK CITY'S NEIGHBORHOODS
(for fourth and fifth grades)

SLIDE ONE: Indians

New York City begins with New Amsterdam on the Island of Manhattan. In 1626, Peter Minuit, the first Director-General of New Netherlands, purchased Manhattan Island from the Indians for $24 worth of trinkets. The slide shows the meeting between Minuit and the Indians. The new city at the very tip of Manhattan Island was inhabited solely by merchants and soldiers.

SLIDE TWO: View of Harlem from Morrisania

The rest of what are now the five boroughs was dotted with small farms and the houses of fishermen. The land was rich and the growing city at the end of Manhattan needed food. Most of the present City's area was farmed extensively until the land was exhausted and the farmers, following the Erie Canal, moved westward in the early 1800's. It is often hard for children to imagine their neighborhoods as farms.

SLIDE THREE: Farms and rolling country

This is a painting of Central Brooklyn in the 18th Century. It is typical of all the boroughs at that time. Small settlements have grown up along the major roads, but most people are still farmers. Each of the little settlements has its own town meeting government and its own name.

SLIDE FOUR: Cart on a dirt road

This is a picture of Bedford Corners in Brooklyn in the 18th Century. Note the frame houses, the unpaved road and the crude farmer's cart. The horse and cart, although dreadfully slow, was the only means of transportation. The stage coach was not introduced until the 19th Century.

SLIDE FIVE: Horse and Rider

This is the Wycoff House in Flushing, Queens and it is typical of rural houses in New York City in the 18th Century. Well-to-do families had saddle horses and could move back and forth with some ease to the City of New York in Lower Manhattan. All those who had to work regularly for a living were forced to live in Lower Manhattan where the jobs were -- there was no possibility of commuting unless one had leisure and wealth.

SLIDE SIX: Mansion

This is the Jumel-Morris Mansion in Upper Manhattan near Harlem. As the farmers left for the West the wealthy, like Richard Morris, the banker who built this house, built country homes in Harlem and other outlying rural spots. Areas such as Bedford-Stuyvesant, Motthaven, and Harlem were resort and vacation areas for the wealthy.

SLIDE SEVEN: Hamiliton Grange

Alexander Hamilton, for example, built himself an octagonal house on Hamilton Heights in Harlem. When it was built it was surrounded by open fields.

SLIDE EIGHT: Carbarn

In the 1830's and 1840's horse-car tracks were laid to link lower Manhattan with the outlying districts. The relative speed and cheapness of the horse-cars enabled many middle-class families to live in Upper Manhattan, the Bronx and Brooklyn and still work in Lower Manhattan.

The port on the lower Hudson kept all of the jobs located in Lower Manhattan where they had been since the founding of the city.

SLIDE NINE: Carriages on St. Nicholas Avenue, New York City

After moving out of congested Lower Manhattan, prosperous gentlemen, at the time of the Civil War, spent their week-ends showing off their fine horses. Note the style of the house in the background.

SLIDE TEN: Railroad Engine

Then shortly after the Civil War came the railroad lines. This is a Long Island Railroad Engine of the 1880's. The railroads were first built to bring produce to city markets, soon they began to carry a new class of commuter, not quite as prosperous as the gentlemen in the previous slide. Each time transportation became faster and cheaper, another class of people was able to escape from the congestion of the center city.

SLIDE ELEVEN: Row houses

Keeping their jobs downtown but following the railroad

lines out to our neighborhoods, the new middle-class built thousands of single family row houses such as these in Harlem. Most were built between 1870 and 1890. In those days, a house like this could be bought for less than $1,000.

SLIDE TWELVE: Elevated

Then, in 1878, the 9th Avenue El was opened into Upper Manhattan and the Bronx. If it had taken three hours on a horse-car from City Hall to Harlem, it now took only 30 minutes. Housing construction boomed along the right-of-way and particularly at the major stops, 59th Street, 72nd Street, 96th Street, 125th Street, etc. As the great waves of immigrants arrived from Europe to overcrowd the old center, more and more people whose livings were made in downtown Manhattan spread up the new elevated line creating dense settlements along the tracks. In rapid succession, elevateds were opened throughout Brooklyn, the Bronx and the east side of Manhattan.

SLIDE THIRTEEN: House, open land, 1895

Houses were dotted all over even the extreme reaches of Manhattan, the Bronx and Brooklyn with lots of open land between, until the construction of the subway system was announced shortly before the turn of the centruy (1896). The announcement triggered off the greatest building boom and era of land speculation the city has ever seen.

SLIDE FOURTEEN: House, new buildings, 1896

Tenements shot up over night. The subway would make it possible for all but the poorest to live in the expanding "suburbs" of Harlem and Bedford-Stuyvesant and the South Bronx. Speculators' eagerness to get in on the profits drove up land costs sharply. It was no longer economic to build single family houses, or row houses. Only tenements which covered almost all of their plots could pay back in rents what the owners had payed for the land. In some sections, pressure for land was so great that brownstones, only 10 or 15 years old, were demolished to make way for tenements. The slide shows Lenox Avenue in Harlem. Actually, the speculators in Harlem overbuilt and, stuck with many vacancies, they began renting to Negroes in 1904; thus starting the country's most famous ghetto.

SLIDE FIFTEEN: Three types of housing

The pressure has not decreased. Housing gets higher and denser as the years go by. This slide from a 1930 newspaper shows the evolution of housing in New York City. Read the caption in the photograph carefully.

SLIDE SIXTEEN: Automobiles

The automobiles changed many things, not the least of which was the pattern of settlement around New York City. Commuters were no longer restricted to living near the fixed lines of railroads and subways. Now one could live almost

anywhere in the Metropolitan Region and reach the City quickly. The well-to-do who owned cars moved out into a new suburban belt beyond Harlem and the South Bronx (which had become working class enclaves).

SLIDE SEVENTEEN: Open air bus

"Open air everywhere" -- the slide describes the pleasure of riding an open top Fifth Avenue Coach and mentions the clean sweet air of New York City. Read this advertisement for the 1920's carefully.

SLIDE EIGHTEEN: Beach

As the automobile fouled the air in the city, the increasing density of settlement along the Hudson fouled also the river's waters. This is an early advertisement for a bathing beach at 149th Street and the Hudson River. Read it carefully and compare today's conditions.

SLIDE NINETEEN: Building with crowd

The era of massive immigration and the automobile brought not only pollution, but social problems. New York City today has a shortage of 350,000 standard dwelling units, but the housing problem goes back a good many years. This photograph shows a tenement rent strike to protest housing costs in the 1920's.

SLIDE TWENTY: Text

This is the newspaper text which goes with the photograph in the slide above. It describes the reasons for early rent strikes. Rent strikes have now become legal in New

York City and are encouraged by the offical housing agencies.

SLIDE TWENTY-ONE: Crowd of Negroes

With developments of this century came also our most critical present problem -- race and poverty. Poverty and discrimination have forced minority groups to huddle together in dilapidated ghettos. The slide shows a militant civil rights rally in front of a black nationalist book-store in Harlem. Protests and demonstrations have become the most effective weapons of the movement for civil rights and equality.

SLIDE TWENTY-TWO: Farmhouse, new building background

Our city neighborhoods still contain remnants of their pasts. Here is an 18th century farmhouse which still exists in New York City surrounded by apartment houses. How many historic buildings are there in the neighborhood around the school?

THREE WAYS OF LIFE

The following slide show is based on material taken from Communitas: Means of Livelihood and Ways of Life, by Paul and Percival Goodman. One author is a novelist and social critic; the other an architect and city planner.

In Communitas, the Goodmans present three "utopian" or ideal plans - paradigms as they call them. Each paradigm attempts to solve one problem of modern society; the first aims to increase leisure and the surplus of consumable goods; the second, to reintegrate culture and work; the third, to reduce economic insecurity and regulation in large urban areas.

The slide show begins with the first paradigm - the Goodmans call it "the City of Efficient Consumption," and it is based on their view of New York. The plan is a criticism of popular culture, with its drive for less work, more pay and more play. The City becomes a giant department store, where everyone works to produce goods so that they can buy from others.

The second paradigm tries to deal with the divorce of production from consumption in modern industrial society, by recreating forms of work which will be meaningful. The Goodmans describe a new community of regional farm-factory units, each drawing on its own resources and working them up itself. The metropolitan milieu assumes the quality of a medieval town square.

The purpose of the third paradigm is to minimize economic regulation and maximize security so that each individual will have a choice of economic goals. The Goodmans propose that the problem of subsistence be separated from the problem of luxury. Once a worker has met his obligations to the government-controlled subsistence economy, he is assured of food, clothing and shelter for the rest of his life and is free to choose whether or not to work in the private economy for luxury goods.

THREE WAYS OF LIFE:
PARADIGM 1
FOURTEEN SLIDES.

SLIDE ONE: Aerial photo of New York City

In the last few classes (weeks) we have learned something about what makes a city. We like some of the things about the city, but there are many things we do not like. Could the city be different than it is? City planners think so, and their job is to help people decide what changes to make. But most city planners are concerned with deciding where to put a housing project or a park. They do not have the time to think about the ideal city.

An ideal city is a kind of Utopia. What is a "Utopia"? A "utopia" is an imaginary place where everybody is able to live the way they want to live. Nobody would be very poor, and everybody would be able to find jobs they enjoy.

Paul and Percival Goodman are two men who have thought a lot about utopias. We shall study three of their "utopian ideas", or in other words, we shall study three imaginary ideal cities.

What do Paul and Percival Goodman say is wrong with our cities today? How could they be improved? Let us look at the first utopia.

What are some of the things people have to do, or like to do in cities today? We like to have jobs that pay well, but which do not take up too much of our time. We like to have enough money to be able to buy all the things that we want. Some of us like to be able to spend our vacations

in the country, far away from the city.

But for many people these goals are not possible. Some people have jobs which pay them very little money, not nearly enough for them to buy all that they like; or even all they need. Many people are unable to find jobs of any sort, and must live on Welfare. And many, many people work at dull jobs which do not provide things they <u>really</u> need, or services they <u>really</u> want. How would it be if:

SLIDE TWO: Giant department store

<u>The ideal city is a giant department store?</u> This department store could be gigantic indeed.

SLIDE TWO-A: Section of department store

It would look something like a stack of pancakes, only it would be one mile across and 25 stories high. How much of your neighborhood would a building of this size cover?

SLIDE THREE: Arcade

Within this huge building would be all the shops and stores of a large, real city. All the grocery stores, clothing stores, and hardware stores. All the candy stores, toy stores, and drugstores. All the restaurants, hotels and theaters. All the manufacturers of appliances, clothes, toys and other light products. And all the offices for businesses and the government of the city would be located here.

SLIDE FOUR: Plan of Department Store

Why would it be better to have the heart of the city in one large building? Can you guess? Because it is more efficient for the makers of products, the sellers and the buyers to be close to each other. If the shops and the small factories are close together, nothing needs to be carried very far and nobody has to walk very far. And since big trucks and busses are no longer neccessary, all the space which is now taken up by streets and sidewalks can be used for shops and offices.

SLIDE FIVE: Escalator in arcade

These shops and offices would be separated by halls and arcades, while escalators and elevators would connect the floors of the city.

What would happen to all the people who used to work on streets? With no trucks and busses and taxis, there would be no need for traffic policemen, truck drivers, bus drivers or taxi drivers. And since our department store is one large building very few people would be needed to keep it clean, and nobody would have to plow or shovel snow in the winter!

What would happen to all these people? Why they also could be employed in making goods and selling goods! In fact everyone who worked in the department store city would have a job either making or selling the goods produced in the city.

SLIDE SIX: Arcade photo

Now with so many people making goods, nobody would have to work many hours a day. And with plenty of free time, and plenty of money (because you remember, everybody in this ideal city has a job) everyone would be able to spend lots of time shopping. As a matter of fact everyone would have to spend lots of time shopping.

SLIDE SEVEN: Drawing: Salesman

Can you figure out why? Because if I am selling vacuum cleaners, and nobody comes to buy my vacuum cleaners, I will not make any money. If I do not make any money, I will not be able to buy shirts from the clothing store across the hall, or a camera from the camera store at the end of the corridor. So what will happen to the people who sell shirts and cameras? How much money will they make? How many products will they be able to buy? If everybody is to have a job making and selling things in this city, then everybody must continue to buy the vacuum cleaners, shirts, cameras and other things which are for sale.

SLIDE EIGHT: Drawing: Ragged man

Otherwise everybody will be in danger of not making money and of losing their job. Does this make sense? How does it differ from what we have today? Would you like to work in this ideal city?

SLIDE NINE: Diagram: land beyond city

Outside the huge building how would the city look? Surrounding the building will be a ring of museums, zoos and schools.

SLIDE TEN: Drawing of residences

Beyond the zoos and schools will be the apartments and neighborhoods where people will live. These neighborhoods will be connected with the central building by bus and subway lines. Everyone who works in the center of the city will live here. Each neighborhood will have its own shops, playgrounds and elementary schools. Each family will have its own apartment which will be furnished and decorated, from the products on sale in the central building, as the family decides.

The last part of the city lies beyond the apartments. This is the open country. Teenagers will go to school here. Here also will be the farms that provide much of the food for the city. Car, refrigerators and the plants for manufacture of these and other heavy products will also be located in the open country.

SLIDE ELEVEN: Drawing: kids wait for bus

School will be very different than it is today. There will be no school building, only a meeting place with rows of benches for each grade and a bus parked next to each set of benches. Classes will meet in the morning, and because all of school will be trips to the theater, to singing and dancing clubs, to museums, libraries,

zoos and aquariums, the children and the teacher decide where they want to go.

SLIDE TWELVE: Night; people on Broadway

Once a year will be a very special event -- one in which everybody takes part; a carnival. Does anyone know what a carnival is? During the Carnival friends will give each other presents, schools will be closed, and children will be allowed to play jokes on adults. All slips of paper saying who owes money to who will be burned, as will things people have bought which they no longer want. For a parade, huge floats will be built out of paper mache, soap and ice cream. After the parade the paper will be burned in a huge bonfire, the soap dissolved into lather and giant bubbles by fire hoses, and everyone will eat the floats made out of ice cream. Old furniture and out-of-fashion clothes will be burned in neighborhood bonfires.

Teenagers dressed as wolves and bears enter the giant department store and smash all the goods which are left on the shelves. By this time it is late and everyone falls asleep. The next day the sanitation men come and clean up the mess.

SLIDE THIRTEEN: Photo; pre-spring sale

New spring-time fashions are put on the shelves, and people hurry off to work to earn more money to buy the new products on the shelves.

Everybody in this city must work hard, you remember,

because everybody must earn a lot of money in order be able to spend a lot of money.

SLIDE FOURTEEN: Giant department store
Everybody in the city must constantly earn money from products he sells, in order to be able to buy the toys and baseballs which someone else sells. For if a large number of people stop buying, then <u>everybody</u> is in danger of losing their job and their pay.
How is this ideal city different from our city today? How is it similar? Would you like to live here? Would your parents like to live here?

THREE WAYS OF LIFE
PARADIGM 2
SEVENTEEN SLIDES

SLIDE FIFTEEN: Aerial of New York City

You remember that in the last slide show we decided that one of the things people like to do is to earn enough money to buy all the things they want in the stores. We then studied a city ideally arranged to promote buying and selling.

SLIDE SIXTEEN: Man laying floor

Is buying goods the only thing that people like to do? What else do you like to do? Certainly one thing that people like to do is work at interesting jobs. People like to make things with their hands. A potter likes to mold the clay into a bowl or a cup. A radio man enjoys building or repairing a radio. A mechanic likes to work on a car, or to design and build his own car in his spare time. Most people are happy when they enjoy their work.

SLIDE SEVENTEEN: Subway rush

But now working isn't that great, as you can tell by the fact that everybody rushes away from work and jams into the subway cars at night to get away as quickly as possible. So thinkers who feel that people really should like to work, have to ask themselves why people hate it so much. They say it's terribly easy to figure out: most people

in factories really don't make anything, all they do is add a screw here and there, or look at a machine all day, someone is always telling them what to do -- go faster, go slower; time to do this, time to do that, and don't be a second late.

SLIDE EIGHTEEN: Secretary

Office jobs are even worse, for nothing is made, there is only paper work. People go to work all day; they type, write, talk on the telephone and put words on paper. As a result real goods move from the factory to the consumer, but the office worker never sees or holds the product unless he happens to buy it.

SLIDE NINETEEN: Drawing: Man in split clothes; 1/2 worker, 1/2 executive

How would it be if: everybody did a variety of jobs. If every industrial worker took part in each piece of the work of changing the raw material, for instance iron ore, into a product, like a vacuum cleaner, and getting it to the buyer?

SLIDE TWENTY: Drawing: Worker's meeting

Each plant could maintain a school to teach workers all about how iron ore is mined, how it is changed into steel, how the steel is changed into a vacuum cleaner and how the vacuum cleaner is sold. Then the workers in each industry would know more than anybody else about the industry because they would be taught how to do every job. They

would control their own factory and decide how it would be run. They would agree on what time everybody would come to work and how much of the product they should make -- two barrels, three barrels, 500 barrels, 2,000 barrels. Since they would know so much about the industry, they would be able to decide not only the best way to make the product, but also if it should be made at all! If nobody really needed the product in order to eat, keep warm or have a place to stay; or if it didn't add to anyone's fun, they could close the factory and go get jobs making goods that people really do want.

Because the workers would run their own industries, they would decide how much should be charged for the things they make. They wouldn't be able to decide price all by themselves though. They would have to bargain with workers from other industries who make other goods in order for everyone to get a fair price.

Is this different from what we do today? How does this differ from what we talked about in the department store city? Because there are no more silly jobs, only jobs that need to be done, there are more workers doing fewer jobs. This means that people don't have to work so long, just as in the department store city. Perhaps they would go to work for only four hours.

SLIDE TWENTY-ONE: Kids in pool

Then there would be plenty of time for basketball, baseball,

and other team sports; swimming and camping in the country; singing and dancing or anything else that people wanted to do.

SLIDE TWENTY-TWO: People strolling on street

Everybody in this city would find himself or herself actively participating in all the decisions and activities which are important to the city. A person in this city would get more pleasure out of telling his friends what he <u>did</u> today than he would get from telling them what he <u>bought</u> today. Do you remember the first utopia we studied? What did people get the most enjoyment from there? In the first utopia people got their enjoyment from always buying lots of new things. In this utopia people would get their enjoyment not from <u>having</u> a lot of things, but in <u>doing</u> a lot of things with other people.

SLIDE TWENTY-THREE: Vocational school

What about the kids in this society? At first they go to school when they are young, just like today. One thing that's different about this school is the teacher. The children have many different teachers. For example, when they want to learn about cars and how they work, they invite a car engineer and a worker from an automobile factory.

When children are 9 or 10, they begin working on farms. They raise animals and grow vegetables. When they are 12 or 13, they can begin to work in the factories. When they

begin to work in the factories, they also go to technical school where they learn about machines and how they work: and about the industry in which the machines are used. By the time a person is 21 he can do almost every job in every factory. He can be a machine tool operator, an engineer or a salesman. He can do almost everything that needs to be done.

SLIDE TWENTY-FOUR: Map: 5 Boroughs of New York

How would a city look where all the workers enjoy their jobs, and where all the important decisions are taken by vote in workers' meetings? There are 8 million people in New York City. Do New Yorkers get together to decide things very often? We elect a mayor every 4 years, but as a city we do not do much more than that. No, the cities in this new society would have to be smaller, so that it would be easier for people to come together to make decisions.

SLIDE TWENTY-FIVE: Diagram of city

How would such a city look? It might look like this. Ring 5 is the open country of woods and fields. Ring 4 would be for agriculture and dairying. Ring 3 would be for small farms and for schools. Ring 2 would be mostly for homes for the people who work in the center.

SLIDE TWENTY-SIX: Plan of city

The center would be composed of clean modern manufacturing

plants, apartments, high-schools, libraries and so forth. Most of these buildings would be grouped around small squares such as this one.

SLIDE TWENTY-SEVEN: Drawing: Printing Square
This is Printing Square, and takes its name from the printing plant where most of the people who live on the square work.

SLIDE TWENTY-EIGHT: Plan of Printing Square
Here is a plan of Printing Square. The plan shows apartments, a church, shops, a library, a technical school and a printing plant grouped around the square. Would you like to work in the plant across the square from your apartment? How would life be different if your neighborhood had a square and factories like this?

SLIDE TWENTY-NINE: Plan of Manhattan
Now that we have designed this ideal community in our heads, let us look at this design in terms of our own city -- New York -- and at how one section of it might be changed according to this new plan. All the major businesses would be arranged on a spine up the center of Manhattan. On either side would be large apartment buildings arranged into neighborhoods with neighborhood facilities such as schools, shops, cafes, squares, grocery stores, health centers and libraries provided in each.

SLIDE THIRTY: Drawing: Reconstruction on East River Running along the shores of Manhattan will be beaches where you can go swimming on hot days, as well as boat houses where people can go and rent boats to take out on the rivers. In the winter large artificial skating rinks will be erected along the beaches for skating and hockey. Farming will be located in the South Bronx. Truck gardening, the raising of such vegetables as tomatoes, lettuce, carrots and spinach, will be carried on by farmers and ordinary citizens in large green parks and garden strips located between each neighborhood.

SLIDE THIRTY-ONE: Plan of city (repeat)
Would New York be better like this than it is today? Or not? Would you like to live in a city like this? Would you prefer to live in a department store city? Would you rather have a really interesting useful job or a dull job and a lot of money to buy things? Why?

THREE WAYS OF LIFE
PARADIGM 3
TEN SLIDES

We have now studied two utopias imagined by Paul and Percival Goodman.

SLIDE THIRTY-TWO: Giant Department Store

The first utopia was for people who, more than anything else, want to earn a lot of money at their job, then go out and spend their money buying lots of things in stores.

SLIDE THIRTY-THREE: Split clothes man (from Para. 2)

The second utopia was for people who want to live quite differently. These people are not interested in spending eight hours a day, at work they do not really like, just in order to have money to spend. These people want to really enjoy their jobs. They are not as interested in owning lots of things as they are in doing lots of things.

Paul and Percival Goodman think that these two utopias are quite appealing to many people, but in both you have to work all the time in order to live. You are not free to do what you want.

Suppose people will not pay you for what you want to do.

SLIDE THIRTY-FOUR: Artist finishing painting

Suppose you would like to write poems or paint or write rock 'n roll music. You don't want to worry all the time about a place to sleep and enough to eat. Is it possible

that life could be arranged so that people who wanted to do this kind of thing could do so? The Goodmans say "yes," so let us see how it would be if: nobody ever had to worry about such basic necessities as food, clothing and housing.

SLIDE THIRTY-FIVE: Cornucopia

In this third way of life, as imagined by Paul and Percival Goodman, all the products that we see around us today would be divided in two groups. All products such as toys, television, fancy foods, expensive clothes and elegant houses would be in the group of "luxury goods." All such things as plain wholesome food, sturdy work clothes, and adequate housing would be in the group of "subsistence goods."

Today, of course, we have both luxury and subsistence goods. Everybody needs a certain amount of food in order to be healthy. Everybody also needs some clothes and a place to sleep. And almost everybody wants, and most Americans have, much more than this.

Most boys and girls have some toys and many have more clothes than are absolutely necessary. What are some of the things you have that you need? What are some of the things you want? Are the things you want, things that you need to stay healthy? Or are they things you would like to have just because you want them?

The Goodmans think we give up too much freedom -- we spend too much time doing what other people want us to. When they speak of providing everyone with the bare necessities of life, what are they proposing that is different from what we have today?

Today we try to provide jobs for everyone, because it is by having a job that a person earns the money to buy what he needs or wants. If a person cannot get a job, then he has to go on Welfare. Welfare is paid by the government as a substitute for a person's not having a job. But nobody likes to be on Welfare because you don't get enough money to live like other people and you worry all the time about having enough to eat.

SLIDE THIRTY-SIX: Diagram: Two bags

The Goodmans propose that instead of paying Welfare, we divide the economy into two parts. One part, the smaller, would be run by the government and would provide enough food, enough clothing and enough housing for everybody. It would not be very interesting food, or very colorful clothing, but it would be nourishing and warm and there would always be enough.

The other, the larger part of the economy, would be run by private business, much the way all the economy is run now. Anyone who wanted fancy clothes, a television, toys or any of the things we like to have could buy them from stores that sold luxury goods.

How would this division change our work and our lives? Let us look at the subsistence, or smaller part of the economy first. This is the part run by the government.

SLIDE THIRTY-SEVEN: Drawing: People in Labor Service

In order to get enough people to work on government run

farms and factories, and to be as fair as possible, the government would have to require everyone to spend some part of his or her time working in what might be called the Labor Service. But since it is not too hard to produce all that is necessary to supply everyone's minimum needs, nobody would have to work in the Labor Service for more than 6 or 7 years during his whole lifetime! And having spent 6 or 7 years in the Labor Service, a person would be perfectly entitled to spend the rest of his time writing music, if he so chose. Such a person would know, that having done his work for the Labor Service, he was completely entitled to plain adequate food, good plain clothing and an adequate house for the rest of his life. He would not have to worry about anything. He would be free to do what he wanted.

SLIDE THIRTY-EIGHT: Fancy lady

What about the person who wants to be able to eat fancy food, wear lots of different clothes, have a television, a car and all sorts of other things. Easy. After this person has worked in the Labor Service he can then get a job in the large private economy. He is still entitled to the subsistence goods he earned in the Labor Service, but he can also earn as much more as he cares by continuing to work in the private economy.

SLIDE THIRTY-NINE: Drawing of city

What would cities look like in this utopia? The diagram

shows one possibility. This is a city of 50,000 people. #1 is the airport, the manufacturing plants are at 2 and 3. Farms would be at #4. Housing would be located at 5 and 6 shows a sports arena.

Most of the cities would be relatively small, such as the one shown here. They would be located in such a way that distributing the goods made in their plants would be cheap and easy.

SLIDE FORTY: Shelter in a small town

Houses made by the Labor Service might look like this or like this.

SLIDE FORTY-ONE: Subsistence shelter

They would be warm and tight against rain and snow, but they would not have much variety.

Would you like to live in this utopia? Is being completely free more important than having lots of things? If you didn't have to worry about working for a living, what would you choose to do? Do you prefer the department store city or this? Or do you prefer the utopia where everyone does different jobs? Or would you prefer things as they are today?

Follow-up Suggestions:

Pupils are now ready to plan their own utopia. They should:

1. build a model of a utopian community
2. write stories about their imaginary utopias
3. draw maps and pictures to illustrate their stories
4. publish the above in a "newspaper" for the school
5. list all the elements of the 3 paradigms and compare them with their neighborhoods as the first step in re-planning

UTOPIAN ARCHITECTURE AND PLANNING
PART ONE

SLIDE ONE: Fifth Avenue evening

New York City at its most attractive. We have been concentrating on problems in the city -- there are some nice parts, too. The slide shows St. Patrick's Cathedral and famous department stores on a pleasant evening. Do you ever just walk along nice streets looking in the windows and watching the other people?

SLIDE TWO: Times Square

Even the commercialism of the entertainment district can be beautiful and exciting. Why are most of our city neighborhoods so drab and dull? Can this be changed? Can our buildings serve us better than they do?

SLIDE THREE: Unite' d'Habitation -- Marseille, circa 1950

This famous French architect, Le Corbusier, designed this building for ideal family life. He wanted it to be more than a place to sleep and eat. He wanted it to be a place which people enjoy looking at. He put a shopping center on the middle floor (where there are no balconies). There is a gymnasium in the building. This building was for working class families.

SLIDE FOUR: Roof of Unite d'Habitation

The roof of Unite d'Habitation is a playground for everyone. There is a pool and nursry school for young children;

there is space for adults to walk and sit and enjoy the view of the mountains. In this one building you can play, shop and exercise.

SLIDE FIVE: Housing Project in New York City 1950-1955
The tall project houses in New York City also try to solve the problem of a decent life for large numbers of people.
How is life in this project house different from life in Unite d'Habitation?
Do people get as much sun? light?
Where do children play?
Is the land used well?
Would Le Corbusier's building be a good one for New York City?

SLIDE SIX: Housing Project with corner store on its land
This is another New York Project house.- The small one story store takes up a lot of land--about one-sixth of the land which the project contains.
Is this a good use of land?
What else could the land be used for?
Where else could the store be?
Is the store better located in Unite d'Habitation or in the Project House?
(Stores are built on the corners of project house territory; for complicated legal reasons the city cannot put stores in the public housing buildings.)

SLIDE SEVEN: Habitat, 1967

Habitat, built for the World's Fair in Canada, was a different way to house a great number of people on a little bit of ground. In Habitat everyone has a roof garden. Children play on the roof garden and on the "streets" which are at every level. Every apartment has a beautiful view, lots of light and a cross breeze. There aren't any cars on the streets of Habitat!

SLIDE EIGHT: View of Habitat being built

The really important thing about Habitat is that it was made entirely in a factory with the apartment "boxes" being put together at the site of construction. This picture shows one of the boxes being put into place. Someday it may be much cheaper for all the parts of a building to be made in a factory with machinery than to be constructed from scratch on site.

Which of these buildings---Habitat, New York City Housing Project, Unite d'Habitation---would you prefer to live in? Why?

SLIDE NINE: Jacob Riis Housing -- before playground (Manhattan -- lower east side)

The Riis Housing Project in New York City had fences around its bits of grass and people used the path to walk along the fenced grass. It wasn't a very good place to play -- just a place to walk through.

SLIDE TEN: Riis Housing Project -- the new playground, 1966
Then an architect designed an inventive playground. The whole place has changed. Children are always playing in the courtyard, adults are sitting and talking or enjoying the children playing. There is an outdoor theatre for plays and dances.
Are projects uninteresting just because of the boring space between buildings?

SLIDE ELEVEN: Vest pocket park in Harlem
Even little spaces can be made beautiful and useful -- for very little money.

SLIDE TWELVE: Bartlesville Tower (Oklahoma) circa 1954
Most of the time planners try to separate where people work from where people play. But in this place Frank Lloyd Wright put offices and apartments in the same building. Note that it is a single tower in a park with lots of grass around.
Would this be a good building for children to live in? for their parents to live in?
Why do you think Frank Lloyd Wright put offices for businesses in his apartment house? Why did he build a skyscraper out in the country?

We've been looking at apartment houses for people in cities. Now we're going to look at different drawings and models for cities, most of which were never built.

However, these utopian plans influenced some architects in New York City.

UTOPIEAN ARCHITECTURE AND PLANNING
PART TWO: Slides showing plans which dispersed cities in an attempt to prevent concentration of population and provide access to countryside. These plans are, by and large, reactions to the 19th century industrial city.

SLIDE THIRTEEN: Diagram of Garden City (Howard, circa 1900)
The English planner Ebenezer Howard felt that the problem with cities was that they were too large and didn't have enough open space for play and recreation. He designed cities which could only be a certain fixed size. The whole city was surrounded by a greenbelt. The greenbelt offered residents a place to sun and play, provided farmland, forests, and a good place for convalescent homes and schools.
This is not a plan for a particular city but a diagram of the principles of the Garden City. Note that it is a sector of circle in shape. From this one can calculate roughly how far away the next Garden City of equal population would be built.
The diagram shows the location of farms, factories and houses and the transportation system which links them.

SLIDE FOURTEEN: Garden City, II -- town center
The detail of Howard's diagram shows the town center and one of the residential districts which radiate from it. The public buildings are located, as are parks, main roads, etc. Many architects and planners consider this to be one of the most rational diagrams for town planning ever

conceived. Isolate the underlying principles -- limitation of growth through a greenbelt, a strong, identifiable center, separation of uses, immediate access to countryside, etc. Do you think the city should be more like this?

SLIDE FIFTEEN: Wellwyn Garden City, England circa 1925 Houses

Howard's ideas were first applied in the building of Wellwyn out side of London. It was built from scratch. Here is a typical residential street, curving to make the vista more interesting. Should New York's grid streets be changed?

This street may look like a street in a nearby suburb, but there is an important difference.

SLIDE SIXTEEN: Wellwyn Garden City -- town center

Wellwyn is not a suburb -- not a bedroom town which people leave every morning to spend the day in another town working. Wellwyn is a complete city -- it has a commercial and governmental center seen here as well as parks, schools and the essential ingredient, jobs. The factories are not seen here. They are located away, according to the principles shown in Howard's diagram.

SLIDE SEVENTEEN: Levittown, 1949

Levittown is a typical American suburb; it is not a Garden City. Levittown has endless rows of houses which are served by a regional shopping center. There is no center to a Levittown, no public open spaces, no

separate government. Jobs exist outside of Levittown. Traffic congestion in cities is caused by the endless development of suburbs like Levittown. In a garden city like Wellwyn there are factories and business offices where people work; they do not have to commute to another city. Levittown has only one class of citizen -- middle class. In Wellwyn, all kinds of people live together.

SLIDE EIGHTEEN: View of the model of Broadacre
Frank Lloyd Wright wanted cities to be smaller than Howard's Garden City. People should not live close together. Everyone has an acre of land. People can farm there when they are not working. Jobs are within the city. People do not have to commute long distances to get to a job. There is a theatre, a community center, a government office -- everything that you'd expect to find in a city is in Broadacre. It too is a completely self-sufficient city. The basis of the good life is ownership of land, and cultivation of this land in time of need. Broadacre was never built but some of the buildings planned for Broadacre were built. The tower on the left in the model is the first design for the Bartlesville office/residence building shown before.

SLIDE NINETEEN: Guggenheim Museum, 1960
The Guggenheim Museum is the only building in New York City which Frank Llyod Wright built. He included a museum like this in his Utopian plan.

UTOPIAN ARCHITECTURE AND PLANNING
PART THREE: Slides showing plans which change the city so that many people can live on a small piece of land.

SLIDE TWENTY: La Ville Radieuse, circa 1920

This is Le Corbusier's plan for a perfect city. He thought buildings should be tall and far apart. In his city there are continuous pedestrian walkways (even through buildings since they are on stilts) separated from automobile traffic which is on a higher level. Roofs are used as recreation areas. (Le Corbusier used this idea in Unite d'Habitation) Businesses are in skyscraper office buildings in the center of the city. Lower, though still tall apartment buildings form enclosed park-like areas.

SLIDE TWENTY-ONE: Voisin Plan, circa 1925

This is Le Corbusier's plan applied to Paris. Corbusier decided that the whole city would have to be torn down if any real improvements were to be made. He proposed that this be built in place of the present city. The large buildings are places of work (offices); each sits in its own park with lower residential buildings enclosing it. Everything is very orderly and symmetrical and efficient, not as playful and free as his later work -- like the Unite d' Habitation which we saw earlier. Do you think we will have to tear down all of the neighborhood to really make it a good place to live? What can be saved?

SLIDE TWENTY-TWO: Voisin Plan, II -- Housing

Here is a view of a residential section in Corbusier's new Paris. The buildings are bent back and forth to form quiet squares on the ground for playing. Is that better than individual, free standing buildings like the projects? Where would you rather play?

SLIDE TWENTY-THREE: Rockefeller Center, 1935

Le Corbusier's ideas are used in Rockefeller Center. The great height of Rockefeller Center provides a great amount of office space. At the same time there is a great deal of land for pedestrians which has been carefully protected from automobiles -- have you seen the underground shopping center and the ice skating rink at Rockefeller Center?

UTOPIAN ARCHITECTURE AND PLANNING
PART FOUR: Slides showing cities that are designed to adapt to the automobile: The result -- a linear city.

SLIDE TWENTY-FOUR: Roadtown -- designed by Chambless in 1910

The American inventor Chambless accepted the need for people to commute long distances to work so he designed a building which would make this trip easy and at the same time would put people close to the country. He designed a continuous concrete house of indefinite length with subway lines running beneath it. The roof is a place for people to walk and play. Every apartment opens directly to the open country.

SLIDE TWENTY-FIVE: Flats in Pantin, France, 1955

These flats in Pantin were built in linear form but did not use cars. The architect used part of Chambless' idea but not all of it; there is no subway in these buildings.

SLIDE TWENTY-SIX: General view of Motopia, 1962

Motopia isacomplete city which revolves around the automobile. The form is a linear city. The highway is on the roof. This plan of English architect Jellicoe's has never been built.

Jellicoe argues that we are stuck with the automobile, that we can't get away from it. But we don't have to have congestion and accidents. Are there other ways of solving the traffic problem?

SLIDE TWENTY-SEVEN: Section of Motopia

In the middle of the tall buildings there are enclosed spaces for walking and shopping. Cars and trucks drive on the roof and park on the top floor out of sight. Would you like to live in a building which had a highway on the roof?

Where will you put all the cars?

SLIDE TWENTY-EIGHT: Plan for skyscraper in Algiers -- Corbusier, 1931

The long winding structure is again both a highway and an apartment house. The roof of the structure is the highway and beneath the highway are many apartments. The plan was for 70,000 people to live in apartments running beneath the highway. Le Corbusiers' plan has never been built.

SLIDE TWENTY-NINE: Bridge Apartments, circa 1960 (City Middle Income Housing)

Le corbusier and Jellicoe used the roof of buildings for roads. On these bridge apartments the space above the highway is used for apartment buildings. In both cases the principle used is a multiple use of space. These apartments have not been entirely successful. Residents complain of the polluted air caused by the fumes from the twelve lane highway beneath them. These were built over the approach to the George Washington bridge.

SLIDE THRITY: Harlem Renewed by Buckminster Fuller, 1965
The famous American engineer, Buckminster Fuller, invented this Utopian scheme for Harlem in 1965. It was published in Esquire Magazine. Fuller said to himself that it was not possible to tear all of Harlem down before starting to rebuild. Too many people need houses in Harlem. They cannot be demolished immediately as Corbusier proposed for Paris.
To renew Harlem without forcing lots of people to leave, Fuller designed these huge towers which are linked together by bridges above the roofs of the existing buildings They are dotted along the major Harlem cross streets, 116th , 125th, etc. The idea is that the towers (which don't cover much land) go up first. People are then moved into them. Then the bad buildings are torn down.

SLIDE THRITY-ONE: Fuller tower section
Her is a cut-away view of one of Fuller's Harlem towers. Note the interior ramp for cars. He has put the parking inside -- who else whose plan we saw did that? How many floors does this gigantic building have? How many people could live in each one of these towers?
Fuller's idea about building good housing before tearing down the old makes a lot of sense. Can you think of other ways to do it? Would you like to use towers like this to renew your neighborhood?
Which of the ideas and buildings you have seen should be used in re-building your neighborhood? Make a list

of those you will use (review). What new ideas for transportation or housing do you know of?