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Ethnic Studies Model Curriculum
Chapter 5: Lesson Resources

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15 This chapter provides information for educators and administrators on asset-based and
16 culturally relevant pedagogies that focus on the strengths that students bring to the
17 classroom. For more information, see the California Department of Education’s web
18 page at <https://www.cde.ca.gov/pd/ee/assetbasedpedagogies.asp>.

19 **Sample Safe Spaces and Community Building Activities**

20 The following activities allow students to share information about their identities,
21 families, interests, and backgrounds. By incorporating these types of activities into
22 lessons, students will gain a deeper understanding and appreciation of their peers and
23 educator, better connect and identify with ethnic studies content, and work to build a
24 safe classroom environment that is grounded in collaboration, compassion, empathy,
25 and vulnerability.

26 **Who I Am/Where I’m From Poems**

27 This writing activity is designed to help students share their backgrounds with their
28 peers.

29 Have each student pull out a sheet of paper. Ask them to write a three-stanza poem that
30 speaks to their identity, background, and where they are from. Let them know that each
31 line of their poem should start with “I am From…” and should be followed by something
32 specific to their life, upbringing, and identity. Providing examples is highly encouraged.
33 Allow students 10–15 minutes to write their poem. After everyone has finished writing,
34 have each student share their poem with the class. An example can be found at
35 [https://www.wsuu.org/wp-content/uploads/2020/07/I_Am_From_Poem\(2\).pdf](https://www.wsuu.org/wp-content/uploads/2020/07/I_Am_From_Poem(2).pdf).

36 **Human Barometer**

37 This teaching strategy helps students share their opinions by asking them to line up
38 along a continuum based on their position on an issue. For detailed instructions on how
39 to conduct this activity, see [https://www.facinghistory.org/resource-library/teaching-
40 strategies/barometer-taking-stand-controversial-issues](https://www.facinghistory.org/resource-library/teaching-strategies/barometer-taking-stand-controversial-issues).

41 **Gallery Walk**

42 This activity has students move around the room to respond to multiple texts or images.
43 For detailed instructions on how to conduct this activity, see
44 <https://www.facinghistory.org/resource-library/teaching-strategies/gallery-walk>.

45 **Café Conversations**

46 This activity has students practice perspective-taking by having them represent a
47 particular point of view in a small-group discussion. For detailed instructions on how to
48 conduct this activity, see [https://www.facinghistory.org/resource-library/teaching-](https://www.facinghistory.org/resource-library/teaching-strategies/cafe-conversations)
49 [strategies/cafe-conversations](https://www.facinghistory.org/resource-library/teaching-strategies/cafe-conversations).

50 **Fishbowl**

51 The fishbowl activity has students practice being both contributors and listeners in a
52 group discussion. For detailed instructions on how to conduct this activity, see
53 <https://www.facinghistory.org/resource-library/teaching-strategies/fishbowl>.

54 **Edutopia**

55 Edutopia.org provides a number of community- and skill-building activities designed to
56 improve the culture of a classroom. Their resources include the following:

- 57 • “Paper Tweets” (<https://www.edutopia.org/article/paper-tweets-build-sel-skills>).
58 An offline version of Twitter helps with both social and emotional learning and
59 formative assessment.
- 60 • “Group Salutes” ([https://www.edutopia.org/article/strengthening-bonds-between-](https://www.edutopia.org/article/strengthening-bonds-between-students)
61 [students](https://www.edutopia.org/article/strengthening-bonds-between-students)). Prompting students to use physical gestures like high fives in the
62 classroom helps build a sense of community.
- 63 • “Morning Meetings” ([https://www.edutopia.org/video/morning-meetings-building-](https://www.edutopia.org/video/morning-meetings-building-community-classroom)
64 [community-classroom](https://www.edutopia.org/video/morning-meetings-building-community-classroom)). Starting the day with this 15-minute activity helps
65 students regulate their emotions and focus on the day’s learning.

- 66 • “Appreciation, Apology, A-Ha” (<https://www.youtube.com/watch?v=qlel4r3uK9k>).
67 A quick, low-key way to build community in the classroom on a daily basis.
- 68 • “Rose, Thorn, or Bud” ([https://www.edutopia.org/article/simple-powerful-class-
69 opening-activity](https://www.edutopia.org/article/simple-powerful-class-opening-activity)). The rose and thorn check-in is a quick strategy for building
70 community and developing student voice.
- 71 • “7 Ways to Maintain Relationships During Your School Closure”
72 ([https://www.edutopia.org/article/7-ways-maintain-relationships-during-your-
school-closure](https://www.edutopia.org/article/7-ways-maintain-relationships-during-your-
73 school-closure)). Strategies for distance learning.

74 **Panorama Learning**

75 This site includes five activities that build belonging and connectedness with students
76 and families engaging in a virtual learning environment. See
77 <https://go.panoramaed.com/thanks/5-virtual-learning-resources> for more information.

78 **Affirmations, Chants, and Energizers**

79 This section includes several ethnic studies-oriented chants, proverbs, and affirmations.
80 These can be used as energizers to bring the class together, build unity around ethnic
81 studies principles and values, and to reinvigorate the class following a lesson that may
82 be emotionally taxing or even when student engagement may appear to be low.

83 **The Ethnic Studies Community Chant**

84 At Social Justice Humanitas Academy (SJHA), a part of Cesar Chavez Learning
85 Academies (CCLA), in the Los Angeles Unified School District, various Ethnic Studies
86 unity chants were combined into one and are recited in a call and response format. The
87 chant grew to this form over the course of seven years from the school’s opening, as
88 different parts were learned and integrated from various intercultural sources. Here the
89 chant itself is presented, with the words in parentheses indicating the chant leader’s part
90 and the other words indicating the community’s response. The bold text are proclaimed
91 by all. An audiovisual link of the chant is provided here (<https://tinyurl.com/y42zhcuu>),
92 as are the translations and languages of origin, and brief hxrstories of each part, as

93 taught at SJHA/CCLA. Though the chant was first taught and led by the Ethnic Studies
94 teacher at the school, soon enough students started leading the unity chant themselves
95 in contexts inside and outside of school. Student leadership of the call and response is
96 encouraged. Lastly, as powerful as reciting the chant is, living it daily with each other
97 and all our relations is exponentially more challenging, and thus, this is a core goal of
98 Ethnic Studies that the unity chant reminds us of.

99 **Unity Clap**

100 (Si Se Puede) **Si Se Puede** (x2)

101 **Harambe__Umoja**

102 **Kemaktzin Mochihua**

103 **Isaaaaaaaaaang Bagsak**

104 (Holla Back) **We Got Your Back** (x2)

105 (Amaaandla), **Awethu**

106 (Panche Beh), **Panche Beh**

107 (In Lak Ech), **In Lak Ech!**

108 **Tu eres mi otro yo, You are my other me**

109 **Si te hago daño a mi mismo, I do harm to myself,**

110 **Si te amo y respeto, If I love and respect you,**

111 **Me amo y respeto yo, I love and respect myself. In Lak Ech!**

112 *Translation and Languages of Origin:*

113 Unity Clap (All Languages - Sound)

114 (Si Se Puede) Si Se Puede (Xicanx Spanish)

- 115 Harambee_Umoja (Swahili)
- 116 Kemakatzin Mochihua (American Indian Nahuatl)
- 117 Isaaaaaaaaang Bagsak (Pin@y Tagalog [Filipinx])
- 118 (Holla Back) We Got Ya Back x2 (African American English)
- 119 (Amaaaaaandla), Awethu (South African Bantu)
- 120 (Panche Beh), In Lak Ech (American Indian Mayan)
- 121 Tu eres mi otro yo, You are my other me (Castilian Spanish; Germanic English)
- 122 Si te hago daño a ti, If I do harm to you,
- 123 Me hago daño a mi mismo, I do harm to myself,
- 124 If I love and respect you, I love and respect myself
- 125 In Lak Ech!!!!
- 126 *The Meaning of the Ethnic Studies Unity Chant*
- 127 **The Unity Clap** itself has no words. It is all in the language of sound, which resonates
- 128 with people across the planet; it is from the United Farm Workers (UFW) movement,
- 129 which built upon the labor of Pinoy organizers including Larry Itliong, Philip Vera Cruz,
- 130 and Cesar Chavez. The unity clap represents the united heartbeat of the people.
- 131 **Si Se Puede** is Xicanx Spanish for “Yes It Can Be Done”; it is from the UFW, which
- 132 Dolores Huerta co-founded. It represents that no matter how difficult or insurmountable
- 133 our challenges and situations may be, we can come together in unity, and do what must
- 134 be done to confront our challenges together. Dolores taught it to SJHA/CCLA when she
- 135 visited the campus. Dolores Huerta was awarded the Presidential Medal of Freedom by
- 136 former President Obama.

137 **Harambee Umoja** is from the Pan African language of Swahili and means “All Come
138 Together; Unity.” Umoja has been taught as a principle of the Nguzo Saba, the African
139 American celebration of Kwanzaa which began in the 1960s, and Harambee relates to
140 African American chants that are shared in various parts of the U.S. today, including at
141 the Duke University/Children’s Defense Fund Freedom School.

142 **Kemakatzin Mochihua** is from the American Indian Nahuatl language, a language
143 original to Mexico, El Salvador, and the Southwest United States, and it means “Si Se
144 Puede” or “Yes It Can Be Made to Happen” in the Nahuatl language. It was taught at
145 Plaza de La Raza in Los Angeles California, an arts and culture center which was
146 founded in 1970.

147 **Isang Bagsak** is from the Pinay/Pinoy Power Movement and the Tagalog language of
148 the Philippines, and in context translates as “One Struggle Down, Many More to Go.”
149 One representation of this is that sometimes it’s a struggle to even bring people
150 together and have a good meeting, and once that happens, there is still much more
151 work to do. SJHA students learned the chant on a college tour to UC San Diego.

152 **Holla Back, We Got Ya Back!** This part of the African American social justice tradition
153 was also learned by SHJA students on a college tour to UCSD. An interview with UC
154 San Diego and SJHA Alumnus German Octaviano shares, “as we know it through oral
155 story...it originally comes from Black women at the University of Wisconsin. They
156 wanted to call attention to the low numbers of African American men at the university
157 while at the same time calling attention to the disproportionate incarceration rates of
158 Black men.” We emphasize an expression of support for each other through this part of
159 the chant.

160 **Amandla, Awethu.** This part of the chant is related to the late great Social Justice
161 leader, Nelson Mandela; it is in African Nguni languages (including Bantu, Zulu, and
162 Xhosa) and comes from Black South Africans and their resistance of Apartheid
163 segregation. As a part of this resistance, they would share a rallying call, Amandla,
164 Awethu, which translates as “The Power is Ours!”/“Power to the People!”

165 **Panche Bé & In Lak Ech.** These concepts come from the Mayan tradition and were
166 taught to us by the Tucson Mexican American Studies/Ethnic Studies program, which
167 Arizona lawmakers outlawed under HB 2281 (since declared unconstitutional), even
168 though students were achieving higher graduation rates, higher college going rates,
169 higher standardized test scores, and better attendance. In Lak Ech translates as you
170 are my other me and relates to our habit of mind, empathy, and also compassion,
171 interdependence, ecology, love, and mutual respect. Panche Bé translates as seeking
172 the roots of the truth, and the truth of the roots, and relates to profound critical
173 thinking/critical consciousness and activism. SJHA Onward! In Lak Ech.

174 **In Lak Ech Affirmation**

175 The following is also based on In Lak Ech (love, unity, mutual respect) and Panche Be
176 (seeking the roots of the truth) as is elaborated by Roberto Cintli Rodriguez in *Our*
177 *Sacred Maiz is Our Mother: Indigeneity and Belonging in the Americas*. However, this
178 chant goes a level deeper into the Nahui Ollin (Four Movements), as taught by Tupac
179 Enrique Acosta of Tonatierra, and integrated by ELA teacher Curtis Acosta formerly of
180 the Mexican American Studies Department of Tucson Unified School District (before
181 Arizona HB 2281). This is an adaption of the Nahui Ollin, into poetic, rhythmic, hip hop
182 song form.

183 Tú eres mi otro yo.

184 You are my other me.

185 Si te hago daño a ti,

186 If I do harm to you,

187 Me hago daño a mi mismo.

188 I do harm to myself.

189 Si te amo y respeto,

190 If I love and respect you,
191 Me amo y respeto yo.
192 I love and respect myself.
193 in lak ech, (feel empathy) panche beh, panche beh panche beh (think critically)
194 Seeking the roots of the truth, seeking the truth of the roots, elders and us youth,
195 (youth), critical thinking through:
196 Tezkatlipoka, Tezkatlipoka, x2
197 smoking mirror, self-reflection
198 We must vigorously search within ourselves be reflective, introspective by silencing
199 distractions and extensive comprehensive obstacles in our lives, (in our lives),
200 in order to be warriors of love, of love,
201 for our gente representin' justice, (justice)
202 local to global global to local eco-logical, & social, (social), justice (justice).
203 Quetzalkoatl, Quetzalcoatl, x2
204 the morning & evening star of venus double helix of human beings
205 fearless here it's, precious blessed
206 beautiful knowledge, gaining perspective,
207 on events & experiences our ancestors endured,
208 allows us to become more realized human beings learn
209 ing to be listening to each other's hearts and our elders with humility, dignity, indigenous

210 brilliance & wisdom in our hearts and our energies, remembering... ancestral memories,
211 planning, future trajectories,
212 la cultura cura, with remedies of knowledge,
213 healing epistemologies, ecologies
214 in life, home, streets, school, work, & life, fueled by...
215 Huitzilopochtli, huitzilopochtli, x2
216 hummingbird to the left, yollotl,
217 corazon, heart, ganas, the will to action as we grow in,
218 consciousness must be willing to be proactive,
219 not just thinkin' and talkin' but makin' things happen,
220 with agency, resiliency, & a revolutionary spirit
221 that's positive, progressive, creative, native,
222 Passion everlasting work hard in action,
223 tap in, to the spark of our universal heart,
224 pulsating creation huitzilopochtli cause like sunlight, the light inside of us, in will to
225 action's
226 what brings...
227 Xipe Totek, Xipe Totek, x2
228 transformation, liberation, education, emancipation. imagination revitalization, liberation,
229 transformation, decolonization, liberation, education, emancipation,
230 changin' our situation in this human transformation,

231 the source of strength that allows us to transform and renew.
232 We must have the strength to shed naive or self-sabotaging views,
233 which may hinder us hold us back more than we ever knew,
234 amazing when embracing emanating r new & improved, critical compassionate creative
235 consciousness
236 we're here to transform the world we're spiraling, rotating & revolving in,
237 giving thanks daily, tlazokamati, giving thanks daily, tlazokamati,
238 healing & transforming as we're evolving in this universe, universe, of
239 Hunab Ku, Hunab Ku, x2
240 Nahui Ollin Lak Ech - Panche Beh, Ethnic Studies For All, Represent!!

241 **Tatlong Bagsak**

242 Isang Bagsak (one down) is adopted from a ritual used by Anti-Martial Law activists in
243 the Philippines. To show unity, Isang Bagsak was powerfully proclaimed by a member
244 of the movement and in unison the community would make a loud sound either by
245 clapping or stomping. As time has gone on, various activist organizations have
246 borrowed the use of Isang Bagsak to show unity at their marches, protests, meetings,
247 and events.

248 Started by Artnelson Concordia, a teacher-activist-scholar, Isang Bagsak was combined
249 with the Unity Clap, which some have attributed to the Farm Workers Movement. The
250 combination of the Unity Clap and Isang Bagsak starts off with a slow clap and
251 crescendos in a faster pace clap that culminates into someone yelling Isang Bagsak
252 and the community responds with a single clap or stomp that shows their togetherness.

253 Pin@y Educational Partnerships (PEP), rearticulated both the Unity Clap and Isang
254 Bagsak by creating the Tatlong Bagsak ritual. The Tatlong Bagsak ritual also begins

255 with the Unity Clap and then is followed with someone yelling Isang Bagsak to represent
256 our past together, then the community responds with one clap or stomp, then it is the
257 quickly followed by an Dalawang Bagsak (two down) and the community claps or
258 stomps two times and this represents our present work together. To end the ritual,
259 someone yells Tatlong Bagsak (three down) and the community claps or stomps three
260 times and this represents our future journey together.

261 **Nguzo Saba: The Seven Principles of Kwanzaa**

262 UMOJA is UNITY And that's the way it should always be! To build and maintain unity in
263 the family, nation, and community, (As a people, we need to get together and share our
264 blessings, that's the way it should always be!) UMOJA is UNITY

265 KUJICHAGULIA is SELF-DETERMINATION YOU SEE To define ourselves, name
266 ourselves, create for ourselves and speaks for ourselves KUJICHAGULIA is SELF-
267 DETERMINATION YOU SEE (I need freedom to define my own goals, so no one has to
268 speak for me)

269 UJIMA – COLLECTIVE WORK AND RESPONSIBILITY To build and maintain our
270 community, together Your worries mine. My worries yours, whatever! (Let's take
271 responsibility for our past and what our future's gone be) UJIMA – COLLECTIVE WORK
272 AND RESPONSIBILITY

273 UJAMAA - COOPERATIVE ECONOMICS, "THAT MONEY MAN!" To build and
274 maintain our own stores, our own shops, our own businesses, getting props. Sharing
275 profits, feeling fine, I'll buy your goods, you buy mine (Believing people come before
276 profits do. Power to the people, to the me... To the you) Power to the people, to the me,
277 to the you) UJAMMAA – WE MUST UNDERSTAND "THAT MONEY MAN!"

278 To make our collective work the lifting and building of our community So our people can
279 rise to their traditional greatness. (We are social beings and we must work together,
280 "Our Hood") but NIA – is PURPOSE SO IT'S ALL GOOD

281 KUUMBA – is CREATIVITY To do always as much as we can, in the way that we can
282 So the community we inherit is more lovely then it began (Enhance the world, a flavor
283 form you, a taste from you. A taste from me) KUUMBA is CREATIVITY

284 IMANI – is FAITH to believe with our heart in our people, in our parents & our teachers
285 too and the righteousness of our struggle Believe in the power of you (Selectively honor
286 our leaders. Forever encourage the young) with IMANI – with FAITH

287 **Ashe Affirmation**

288 Who is going to have a positive day? Say, “Ashe!”

289 Who is going to have a positive learning day? Say, “Ashe!”

290 Who will respect themselves today? Say, “Ashe!”

291 Who will respect their teachers today? Say, Ashe!”

292 Who will smile today? Say, “still”

293 Who will laugh to today? Say, “I”

294 Who will love today? Say, “rise”

295 Who will represent their people, this day? Say, “Ashe!”

296 **Critical Conversations Resources**

297 This section includes sample resources to assist educators in facilitating conversations
298 about race, racism, and bigotry. The resources can be used to foster critical
299 conversations and community within an ethnic studies classroom.

300 The Facing History and Ourselves web page has a variety of educator resources to
301 support student learning through history and current events, critical thinking, and
302 modeling the skills and dispositions that foster engaged democratic citizenship. To view
303 available resources, see <https://www.facinghistory.org/>.

304 **Fostering Civil Discourse: A Guide for Classroom Conversations**

305 This guide provides strategies to create a safe and reflective classroom where students
306 learn to exchange ideas and listen respectfully to one another. For detailed information,
307 see [https://www.facinghistory.org/books-borrowing/fostering-civil-discourse-guide-](https://www.facinghistory.org/books-borrowing/fostering-civil-discourse-guide-classroom-conversations)
308 [classroom-conversations](https://www.facinghistory.org/books-borrowing/fostering-civil-discourse-guide-classroom-conversations).

309 **Teaching with Current Events in Your Classroom**

310 This Teaching Idea is a guide for teachers to begin conversations with their students
311 about George Floyd's death and the events that surround it. For detailed information
312 and ideas on how to facilitate this conversation, see
313 [https://www.facinghistory.org/educator-resources/current-events/reflecting-george-](https://www.facinghistory.org/educator-resources/current-events/reflecting-george-floyds-death-police-violence-towards-black-americans)
314 [floyds-death-police-violence-towards-black-americans](https://www.facinghistory.org/educator-resources/current-events/reflecting-george-floyds-death-police-violence-towards-black-americans).

315 **Preparing Students for Difficult Conversations**

316 This is Lesson 1 of 11 from a unit entitled, "Facing Ferguson: News Literacy in a Digital
317 Age." This lesson provides information on how to establish a safe space for holding
318 difficult conversations, acknowledge complicated feelings about race, and begin to
319 develop a shared understanding of facts. This lesson can be modified to discuss other
320 current events. For detailed information, see [https://www.facinghistory.org/resource-](https://www.facinghistory.org/resource-library/facing-ferguson-news-literacy-digital-age/preparing-students-difficult)
321 [library/facing-ferguson-news-literacy-digital-age/preparing-students-difficult](https://www.facinghistory.org/resource-library/facing-ferguson-news-literacy-digital-age/preparing-students-difficult).

322 **Understanding Universe of Obligation**

323 This lesson uses resources from Holocaust and Human Behavior to prompt students to
324 explore the ways that individuals, groups, communities, and nations define who belongs
325 and who does not. For detailed information, see
326 [https://www.facinghistory.org/holocaust-and-human-behavior/understanding-universe-](https://www.facinghistory.org/holocaust-and-human-behavior/understanding-universe-obligation)
327 [obligation](https://www.facinghistory.org/holocaust-and-human-behavior/understanding-universe-obligation).

328 **New Vision for Public Schools: Socratic Seminars**

329 This resource, at <https://curriculum.newvisions.org/middle->
330 [school/course/discourse/socratic-seminar/](https://curriculum.newvisions.org/middle-school/course/discourse/socratic-seminar/), involves a student-facilitated formal
331 discussion that uses listening to peer coach, open-ended questioning, and collaborative
332 responses.

333 **KQED Learn**

334 KQED Learn is a free platform for middle and high school students to tackle big issues
335 and build their media literacy and critical thinking skills in a supportive environment. See
336 <https://learn.kqed.org/> for more information. A Teacher Resource page is at
337 <https://learn.kqed.org/pages/discussions-teacher-resources>.

338 **Resources for Connecting Ethnic Studies to Local Demographics**

339 This section contains resources that can help local educational agencies tailor their
340 ethnic studies courses to meet the needs of their local student and community
341 populations.

342 **PBS Learning Media**

343 PBS Learning Media has a variety of lessons to assist educators explore topics such as
344 implicit bias and understand current events. The site includes a number of lessons that
345 address ethnic studies themes. The full set of interactive lessons is at
346 <https://ca.pbslearningmedia.org/collection/ilcoll/>. An example is Implicit Bias: In this
347 lesson, students explore the extent to which society may discriminate based on factors
348 they are not even aware of. The lesson addresses what implicit bias is, how it influences
349 thinking, and how its impact can be minimized. For more information, see
350 [https://ca.pbslearningmedia.org/resource/ilpov18-soc-il-ilbias/who-me-biased-](https://ca.pbslearningmedia.org/resource/ilpov18-soc-il-ilbias/who-me-biased-understanding-implicit-bias/)
351 [understanding-implicit-bias/](https://ca.pbslearningmedia.org/resource/ilpov18-soc-il-ilbias/who-me-biased-understanding-implicit-bias/).

352 **Anti-Defamation League**

353 The Anti-Defamation League provides a collection of K–12 classroom blended and
354 online learning solutions for educators and students that promotes critical thinking and
355 learning around historical and current events topics through the lens of diversity, bias

356 and social justice. For information, see [https://www.adl.org/education-and-](https://www.adl.org/education-and-resources/resources-for-educators-parents-families/lessons)
357 [resources/resources-for-educators-parents-families/lessons](https://www.adl.org/education-and-resources/resources-for-educators-parents-families/lessons).

358 **Facing History and Ourselves**

359 The Facing History and Ourselves web page also has resources to support educators
360 and districts as they customize their curriculum to meet the needs of their local
361 population. Their Topics page includes resources in areas such as “Race in US
362 History,” “Global Immigration,” and “Antisemitism and Religious Intolerance.” To view
363 available resources, see <https://www.facinghistory.org/>.

364 **Teaching Tolerance**

365 Teaching Tolerance provides free resources to educators—teachers, administrators,
366 counselors and other practitioners—who work with children from kindergarten through
367 high school. Educators can use these materials to supplement the curriculum, to inform
368 their practices, and to create civil and inclusive school communities where children are
369 respected, valued and welcome participants. Their Topics page includes resources in
370 areas such as “Race & Ethnicity” and “Immigration,” and their “Classroom Resources”
371 tab provides access to a variety of lessons, teaching strategies, and student texts. See
372 <http://www.tolerance.org/> for more information.

373 **California Museums and Historic Sites**

374 California has many museums and historic sites that include educational resources on
375 their web pages. The examples below are just a sampling of the resources that are
376 available.

377 **442nd Exhibit aboard the USS Hornet Sea, Air & Space Museum**

378 The USS Hornet Sea, Air & Space Museum offers advanced lesson plans for teaching
379 various aspects of 20th century U.S. and World History. The USS Hornet “Step into
380 History” Education Program offers a digital guide. [https://uss-hornet.org/wp-](https://uss-hornet.org/wp-content/uploads/2016/10/Step-into-History_Teachers-Guide.pdf)
381 [content/uploads/2016/10/Step-into-History_Teachers-Guide.pdf](https://uss-hornet.org/wp-content/uploads/2016/10/Step-into-History_Teachers-Guide.pdf)

382 **Angel Island Immigration Station**

383 Angel Island Immigration Station's curriculum guides, called "Immigrant Journeys,"
384 provide strategies and background material designed for teachers of grades 3–12.
385 These guides contain lessons, student worksheets, primary source documents from the
386 National Archives, historical photographs, and list of resources to introduce students to
387 the experience of immigrants on Angel Island. <https://www.aiisf.org/curriculum>

388 **California Indian Museum and Cultural Center**

389 The California Indian Museum and Cultural Center offers lesson plans and curricula for
390 teachers as well as resources for studying the Pomo language, mission history, and
391 food sovereignty among other topics. <https://cimcc.org>

392 **California State Railroad Museum**

393 California State Railroad Museum Digital Interpretive Programs and materials meet
394 California Curriculum and Common Core educational standards.
395 <https://www.californiarailroad.museum/education/school-resources>

396 **Chinese American Historical Museum**

397 Golden Legacy is a set of curriculum materials on Chinese and Chinese American
398 culture that won the 1994 Santa Clara County Reading Council Award. The Golden
399 Legacy was produced as a joint project of the Chinese Historical and Cultural Project
400 and the San Jose Historical Museum (now History San José). [http://chcp.org/golden-
401 legacy-curriculum/](http://chcp.org/golden-legacy-curriculum/)

402 **Chinese American Museum (CAM)**

403 The Chinese American Museum (CAM) in Los Angeles provides guided tours and digital
404 educational resources to students, teachers, and communities to shed light and
405 stimulate deeper intellectual inquiry into the history, culture, and contributions of
406 Chinese Americans. <http://camla.org/resources/>

407 **Chinese Historical Society of America Museum**

408 The Chinese Historical Society of America offers educators classroom resources that
409 they can use before, during, or after their visit to the museum. The curriculum guides
410 listed below contain resources related to Chinese American Exclusion/Inclusion or
411 Towards Equality: California's Chinese American Women.
412 <https://chsa.org/education/resources/>

413 **Colonel Allensworth State Historic Park**

414 The Colonel Allensworth State Historic Park provides a teacher's guide with lessons
415 and resources for students. This PDF document can be found at
416 https://www.parks.ca.gov/pages/583/files/allensworthteachersguide_2008.pdf.

417 The Smithsonian Learning Lab has also curated digital artifacts in their Allensworth
418 Collection, which documents the history of the Allensworth, CA. This collection can be
419 found at <https://learninglab.si.edu/collections/allensworth-collection/qjqqiVc5pmvhq84o>.

420 **Filipino American National Historical Society (FANHS) Museum**

421 The Filipino American National Historical Society (FANHS) Museum presents
422 educational programs and experiences that preserve, explore, and celebrate the history
423 of Filipinos in the United States. Its purpose is to connect Filipino Americans more
424 closely to their history and to inspire in people of all backgrounds a greater
425 understanding of the diversity of the Filipino American experience.
426 <http://www.fanhsmuseum.com/about-us.html>

427 **Japanese American Museum of San Jose**

428 Japanese American Museum of San Jose (JAMsj) provides a teacher curriculum guide
429 to educate the public about the WWII incarceration of Japanese Americans and its
430 implications on contemporary issues. This teacher's resource guide was created by a
431 group of teachers, both active and retired, who have a deep and continuing interest in
432 exploring Japanese American internment and civil liberties issues. The JAMsj Library

433 includes print and electronic instructional materials that teachers can incorporate into
434 their curriculum to educate students about the Japanese American experience. The
435 history of the World War II forced removal and “internment” followed by the Redress
436 legislation of 1988 can be used to demonstrate that citizens must be ever vigilant in
437 order to protect the principles of the United States Constitution and Bill of Rights.
438 <https://www.jamsj.org/resources-1>

439 **Japanese American National Museum**

440 The Japanese American National Museum offers a digital collection of educational
441 resources including activities, printable curricula and lessons, and virtual guest
442 speakers. The museum website also provides access to an online collection of artifacts,
443 photographs, and documents. <http://www.janm.org/>

444 **Korean American National Museum**

445 The Korean American National Museum's mission is to preserve and interpret the
446 history, experiences, culture and achievements of Americans of Korean ancestry. In
447 accomplishing its mission, the Museum works to become a center for cultural exchange
448 and education, a catalyst for sharing ideas and resources, and a center for promoting
449 and celebrating the diversity of culture in this country. It is important to the Museum's
450 mission to help make the Korean American experience vivid and intelligible to other
451 communities and to encourage these groups to find out more about Korean Americans
452 in Los Angeles and elsewhere. <https://www.kanmuseum.org/mission>

453 **LA Plaza Museum**

454 LA Plaza de Cultura y Artes offers in-person educational programs and exhibits,
455 including a garden and culinary arts program, guided tours and workshops, and
456 professional development opportunities. <https://lapca.org/>

457 **Manzanar National Historic Site**

458 Manzanar National Historic Site provides standards-aligned lessons and educator
459 resources for students in grades four, nine, and ten. The museum website also provides
460 access to a collection of oral histories and digital collections related to Japanese-
461 American history with a focus on Japanese internment during World War II.
462 <https://www.nps.gov/manz/index.htm>

463 **Museum of the African Diaspora (MoAD)**

464 The Museum of the African Diaspora (MoAD) in San Francisco offers MoAD in the
465 Classroom, “an arts-based, visual literacy and cultural studies program for third grade
466 classrooms located in the San Francisco Bay Area.” The museum also has Common
467 Core-aligned Educator Resources that provide background information, lesson plans,
468 and activities for each of their exhibitions. <https://www.moadsf.org/>

469 **Museum of the Holocaust**

470 The Museum of the Holocaust offers multiple resources for educators including a virtual
471 tour, teacher guides for two short films, a searchable digital archive, and virtual
472 professional development. Teachers can also submit a request for a virtual guest
473 speaker. <http://www.lamoth.org/>

474 **Museum of Tolerance**

475 The museum’s education page includes lesson resources and links to free virtual
476 professional development. In addition to standards-aligned lesson plans on topics
477 including the Holocaust, bullying prevention, and human rights, the Museum of
478 Tolerance offers digital access to its archives and oral histories.
479 <http://www.museumoftolerance.com/education/>

480 **Vietnamese Heritage Museum**

481 The VHM was established to house and display the historical heritage of the
482 Vietnamese refugees. Our collections of testimonies and artifacts are made accessible
483 throughout the world via the internet, traveling exhibits and museum displays. The

484 histories of the Vietnamese refugees are available not only to current and future
485 generations of Vietnamese refugees, but also to those who empathize with our
486 struggles for freedom and treasure our heritage.

487 <https://vietnameseheritagemuseum.org/our-mission-vision/>

488 **Other Model Curricula**

489 **César E. Chávez Model Curriculum**

490 This model curriculum includes lesson and biographies sorted by grade span and an
491 extensive depository of primary source resources related to the life of César Chávez
492 and the farm labor movement. See <http://chavez.cde.ca.gov/ModelCurriculum/Intro.aspx>
493 for more information.

494 **Human Rights and Genocide Model Curriculum**

495 This model curriculum was originally created in 1987 and updated in 2000. It includes
496 an overview of the topic of human rights and genocide, a list of curriculum resources,
497 and appendices that discuss a number of specific historical cases of human rights
498 violations and genocide. The document is posted at
499 <https://www.cde.ca.gov/ci/hs/im/documents/modelcurrichrgenoc.pdf>.

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