

1
2
3
4

5
6
7

Ethnic Studies Model Curriculum
Appendix B: Lesson Resources

Third Field Review Draft

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

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

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

19 **Who I Am/Where I’m From Poems**

20 This writing activity is designed to help students share their backgrounds with their
21 peers.

22 Have each student pull out a sheet of paper. Ask them to write a three-stanza poem that
23 speaks to their identity, background, and where they are from. Let them know that each
24 line of their poem should start with “I am From...” and should be followed by something
25 specific to their life, upbringing, and identity. Providing examples is highly encouraged.
26 Allow students 10–15 minutes to write their poem. After everyone has finished writing,
27 have each student share their poem with the class.

28 **Human Barometer**

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

33 **Gallery Walk**

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

37 **Café Conversations**

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

42 **Fishbowl**

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

46 **Edutopia**

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

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

- 58 • “Appreciation, Apology, A-Ha” (<https://www.youtube.com/watch?v=qlel4r3uK9k>).
59 A quick, low-key way to build community in the classroom on a daily basis.
- 60 • “Rose, Thorn, or Bud” ([https://www.edutopia.org/article/simple-powerful-class-](https://www.edutopia.org/article/simple-powerful-class-opening-activity)
61 [opening-activity](https://www.edutopia.org/article/simple-powerful-class-opening-activity)). The rose and thorn check-in is a quick strategy for building
62 community and developing student voice.
- 63 • “7 Ways to Maintain Relationships During Your School Closure”
64 ([https://www.edutopia.org/article/7-ways-maintain-relationships-during-your-](https://www.edutopia.org/article/7-ways-maintain-relationships-during-your-school-closure)
65 [school-closure](https://www.edutopia.org/article/7-ways-maintain-relationships-during-your-school-closure)). Strategies for distance learning.

66 **Panorama Learning**

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

70 **Affirmations, Chants, and Energizers**

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

75 **The Ethnic Studies Community Chant**

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

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

91 **Unity Clap**

92 (Si Se Puede) **Si Se Puede** (x2)

93 **Harambe__Umoja**

94 **Kemaktzin Mochihua**

95 **Isaaaaaaaaaang Bagsak**

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

97 (Amaaandla), **Awethu**

98 (Panche Beh), **Panche Beh**

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

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

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

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

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

104 *Translation and Languages of Origin:*

105 Unity Clap (All Languages - Sound)

106 (Si Se Puede) Si Se Puede (Xicanx Spanish)

- 107 Harambee_Umoja (Swahili)
- 108 Kemakatzin Mochihua (American Indian Nahuatl)
- 109 Isaaaaaaaaang Bagsak (Pin@y Tagalog [Filipinx])
- 110 (Holla Back) We Got Ya Back x2 (African American English)
- 111 (Amaaaaaandla), Awethu (South African Bantu)
- 112 (Panche Beh), In Lak Ech (American Indian Mayan)
- 113 Tu eres mi otro yo, You are my other me (Castilian Spanish; Germanic English)
- 114 Si te hago daño a ti, If I do harm to you,
- 115 Me hago daño a mi mismo, I do harm to myself,
- 116 If I love and respect you, I love and respect myself
- 117 In Lak Ech!!!!
- 118 *The Meaning of the Ethnic Studies Unity Chant*
- 119 **The Unity Clap** itself has no words. It is all in the language of sound, which resonates
120 with people across the planet; it comes to us from the United Farm Workers (UFW)
121 movement, which built upon the labor of Pinoy organizers including Larry Itliong and
122 Philip Vera Cruz, and which the man our campus is named after, Cesar Chavez, was a
123 co-founder of. The unity clap represents the united heartbeat of the people.
- 124 **Si Se Puede** is Xicanx Spanish for “Yes It Can Be Done”; it also comes to us from the
125 UFW, which Dolores Huerta was also a co-founder of. It represents that no matter how
126 difficult or insurmountable our challenges and situations may be, we can come together
127 in unity, and do what must be done to confront our challenges together. Dolores taught
128 it to us when she visited our campus. We have a mural of her on the 1st floor, and she
129 was also awarded the Presidential Medal of Freedom by former President Obama.

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

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

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

145 **Holla Back, We Got Ya Back!** This part of the African American social justice tradition
146 was also learned on our SJHA college tour to UCSD. An interview with UC San Diego
147 and SJHA Alumnus German Octaviano shares, “as we know it through oral story...it
148 originally comes from Black women at the University of Wisconsin. They wanted to call
149 attention to the low numbers of African American men at the university while at the
150 same time calling attention to the disproportionate incarceration rates of Black men.”
151 We emphasize an expression of support for each other through this part of the chant.

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

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

166 **In Lak Ech Affirmation**

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

175 Tú eres mi otro yo.

176 You are my other me.

177 Si te hago daño a ti,

178 If I do harm to you,

179 Me hago daño a mi mismo.

180 I do harm to myself.

181 Si te amo y respeto,

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

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

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

233 **Tatlong Bagsak**

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

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

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

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

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

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

257 KUJICHAGULIA is SELF-DETERMINATION YOU SEE To define ourselves, name
258 ourselves, create for ourselves and speaks for ourselves KUJICHAGULIA is SELF-
259 DETERMINATION YOU SEE (I need freedom to define my own goals, so no one has to
260 speak for me)

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

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

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

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

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

279 **Ashe Affirmation**

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

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

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

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

284 Who will smile today? Say, “still”

285 Who will laugh to today? Say, “I”

286 Who will love today? Say, “rise”

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

288 **Critical Conversations Resources**

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

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

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

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

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

302 This Teaching Idea is a guide for teachers to begin conversations with their students
303 about George Floyd's death and the events that surround it. For detailed information
304 and ideas on how to facilitate this conversation, see
305 [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)
306 [floyds-death-police-violence-towards-black-americans](https://www.facinghistory.org/educator-resources/current-events/reflecting-george-floyds-death-police-violence-towards-black-americans).

307 **Preparing Students for Difficult Conversations**

308 This is Lesson 1 of 11 from a unit entitled, "Facing Ferguson: News Literacy in a Digital
309 Age." This lesson provides information on how to establish a safe space for holding
310 difficult conversations, acknowledge complicated feelings about race, and begin to
311 develop a shared understanding of facts. This lesson can be modified to discuss other
312 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)
313 [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).

314 **Understanding Universe of Obligation**

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

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

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

325 **KQED Learn**

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

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

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

334 **PBS Learning Media**

335 PBS Learning Media has a variety of lessons to assist educators explore topics such as
336 implicit bias and understand current events. The site includes a number of lessons that
337 address ethnic studies themes. The full set of interactive lessons is at
338 <https://ca.pbslearningmedia.org/collection/ilcoll/>. An example is Implicit Bias: In this
339 lesson, students explore the extent to which society may discriminate based on factors
340 they are not even aware of. The lesson addresses what implicit bias is, how it influences
341 thinking, and how its impact can be minimized. For more information, see
342 [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/)
343 [understanding-implicit-bias/](https://ca.pbslearningmedia.org/resource/ilpov18-soc-il-ilbias/who-me-biased-understanding-implicit-bias/).

344 **Anti-Defamation League**

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

348 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)
349 [resources/resources-for-educators-parents-families/lessons](https://www.adl.org/education-and-resources/resources-for-educators-parents-families/lessons).

350 **Facing History and Ourselves**

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

356 **Teaching Tolerance**

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

365 **California Museums and Historic Sites**

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

369 **La Plaza Museum**

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

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

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

379 **Manzanar National Historic Site**

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

385 **Japanese American National Museum**

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

390 **Colonel Allensworth State Historic Park**

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

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

397 **California Indian Museum and Cultural Center**

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

401 **Museum of Tolerance**

402 The museum's education page includes lesson resources and links to free virtual
403 professional development. In addition to standards-aligned lesson plans on topics
404 including the Holocaust, bullying prevention, and human rights, the Museum of
405 Tolerance offers digital access to its archives and oral histories.

406 <http://www.museumoftolerance.com/education/>

407 **Museum of the Holocaust**

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

412 **Other Model Curricula**

413 **César E. Chávez Model Curriculum**

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

418 **Human Rights and Genocide Model Curriculum**

419 This model curriculum was originally created in 1987 and updated in 2000. It includes
420 an overview of the topic of human rights and genocide, a list of curriculum resources,
421 and appendices that discuss a number of specific historical cases of human rights

422 violations and genocide. The document is posted at
423 <https://www.cde.ca.gov/ci/hs/im/documents/modelcurrichrgenoc.pdf>.

California Department of Education, December 2020