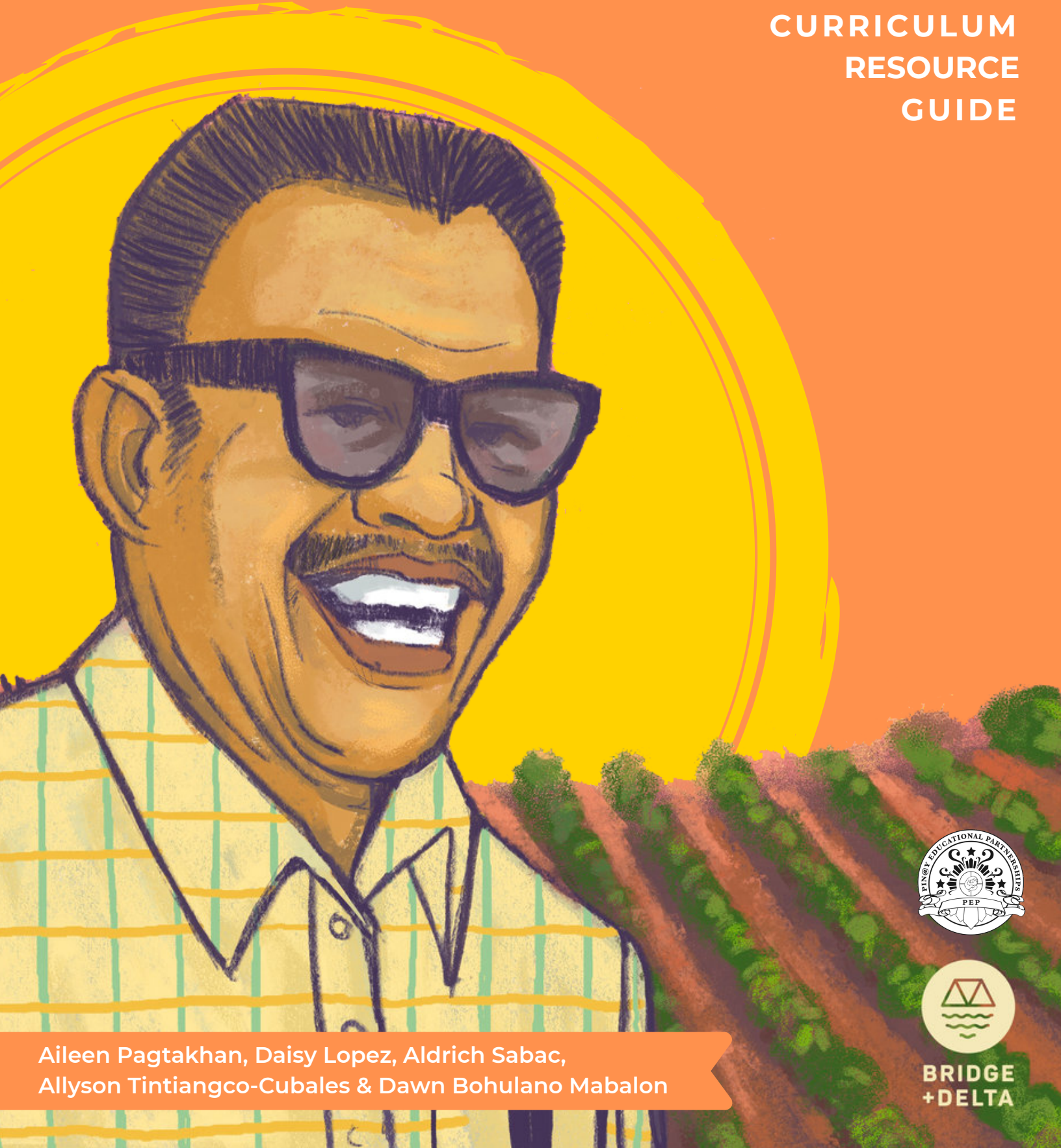


# JOURNEY FOR JUSTICE: THE LIFE OF LARRY ITLIONG

CURRICULUM  
RESOURCE  
GUIDE



Aileen Pagtakhan, Daisy Lopez, Aldrich Sabac,  
Allyson Tintiangco-Cubales & Dawn Bohulano Mabalon



BRIDGE  
+ DELTA



**THIS CURRICULUM IS DEDICATED TO  
DR. DAWN BOHULANO MABALON  
1972-2018**



# TABLE OF CONTENTS

JOURNEY FOR  
JUSTICE: THE  
LIFE OF LARRY  
ITLIONG

Introduction to the Curriculum

Unit Overview

Introductory Lesson A- Dignified & Determined:  
Labor & Activism of Filipino Farm Workers

Introductory Lesson B- Larry Itliong is in the Heart:  
Reading the Book

Introductory Lesson C- Introduction to the Ethnic  
Studies Praxis Story Plot and Sequencing

Lesson 1- Expose the Problem

Lesson 2- Oppressive Action

Lesson 3- Tension and Trauma

Lesson 4- Taking Action/Resistance/Healing

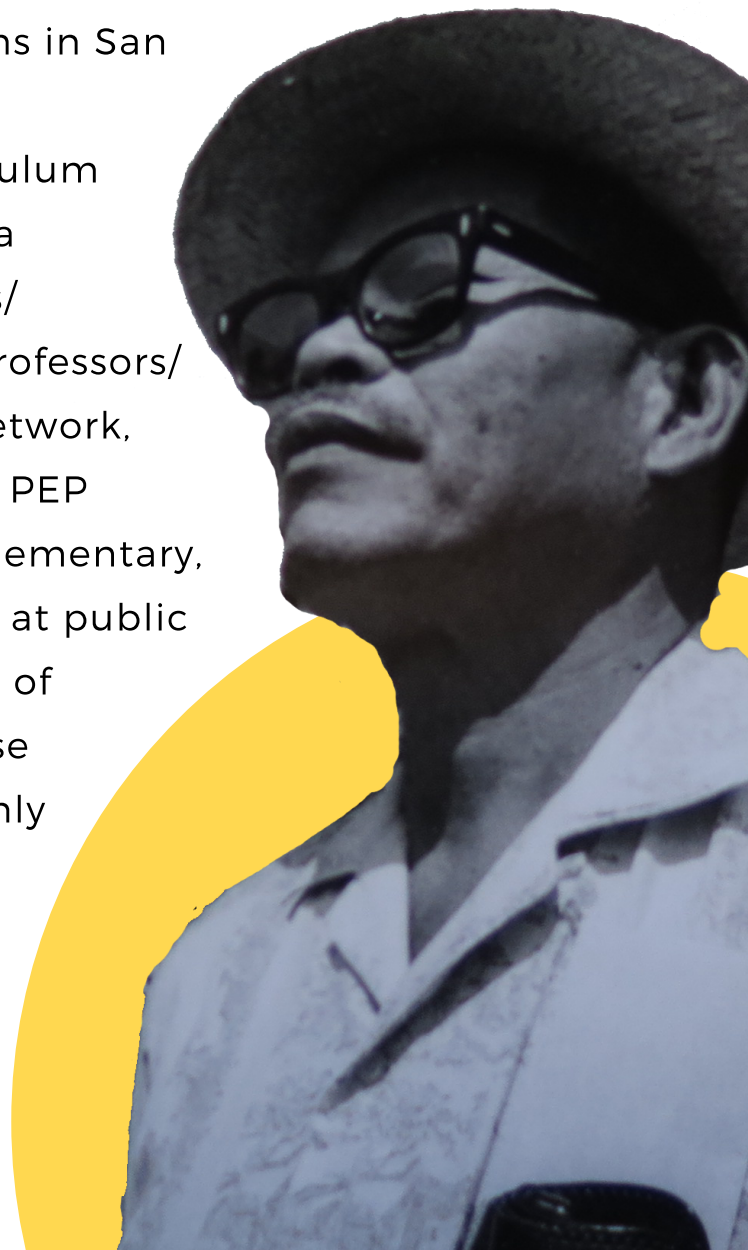
Lesson 5- Resistance and Revolution

Additional Learning Tools

# INTRODUCTION TO THE CURRICULUM

JOURNEY FOR  
JUSTICE: THE  
LIFE OF LARRY  
ITLIONG

While she was writing the book, **JOURNEY FOR JUSTICE: THE LIFE OF LARRY ITLIONG**, Dr. Dawn Mabalon asked her best friend and colleague, Dr. Allyson Tintiangco-Cubales, to create an accompanying curriculum. In 2001, Allyson founded Pin@y Educational Partnerships (PEP), an education pipeline that provides opportunities for undergraduate and graduate students to teach Ethnic Studies in classrooms in San Francisco. PEP has developed Filipina/o/x/American Studies curriculum from K-College and has grown into a national network of critical teachers/counselors/social workers/lawyers/professors/educators. Drawing from the PEP network, Allyson built a team of three former PEP teachers who now have their own elementary, middle, and high school classrooms at public schools with significant populations of Filipina/o/x/American students. These three phenomenal teachers are highly respected by their colleagues and students and are committed to teaching Ethnic Studies in their classrooms.





# CURRICULUM TEAM

JOURNEY FOR JUSTICE



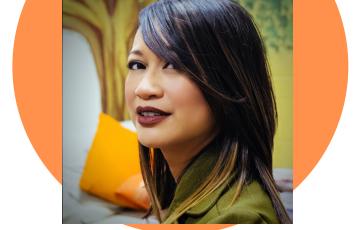
**Daisy Lopez** was born in San Francisco, California and grew up in Union City, in the San Francisco Bay Area. She attended San Francisco State University where she received her bachelor of arts in Child and Adolescent Development, Multiple Subject Teaching Credential, and her master's in education: Language and Literacy. While a student at SFSU, she joined Pin@y Educational Partnerships and taught at Longfellow Elementary School and James Denman Middle School. Today, she is the third grade Filipino Foreign Language for Elementary School teacher at Longfellow Elementary School.



**Aileen Pagtakhan** grew up in Union City, California and teaches Language Arts and US History at Itliong-Vera Cruz Middle School. Aileen is a proud community college transfer student and received her bachelor of arts in Asian American studies at San Francisco State University. After graduating, she joined Pin@y Educational Partnerships from 2009-2011 and had the opportunity to teach at PEP's middle school and elementary school sites. Aileen received her single subject credentials in English-Language Arts and Social Studies from California State University, East Bay. She is happy to be back in the community that raised her to continue the legacy of ethnic studies in her every day teaching.



**Aldrich Sabac** is a second generation Pinoy from Southside, Stockton, California. Aldrich taught as a Pin@y Educational Partnerships teacher at Longfellow Elementary and Balboa High School, while majoring in Sociology and Asian American Studies at San Francisco State University. He later completed his teaching credential and master's in education at the University of California, Los Angeles. Currently, he teaches English Language Development, English, and Ethnic Studies at Edison High School, his alma mater. Aldrich is a co-teacher for Little Manila Rising's after school Ethnic Studies programs, and also assists in the production of Stockton Unified School District's Ethnic Studies curriculum.



**Allyson Tintiangco-Cubales** is a professor of Asian American Studies in the College of Ethnic Studies at San Francisco State University. She is also a faculty member in the doctorate program in Educational Leadership in SFSU's School of Education. She attended Ohlone Community College and transferred to UC Berkeley where she received her bachelor's degree in Ethnic Studies and then pursued her Ph.D. in Education at UCLA. She is founder and current Director of Teacher Development with Pin@y Educational Partnerships. She is also the co-founder and co-director of Community Responsive Education (CRE). She is currently chairing California's Department of Education Ethnic Studies Model Curriculum Advisory Committee.

# ETHNIC STUDIES PEDAGOGY

WHAT IS ETHNIC STUDIES?

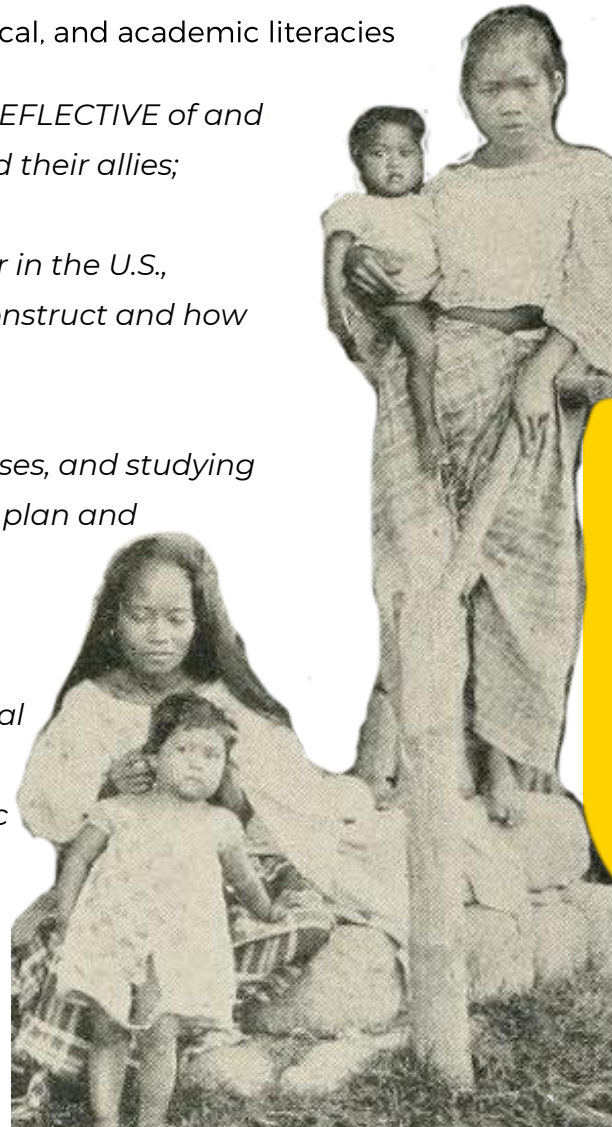
This unit is rooted in Ethnic Studies. According to San Francisco State University's College of Ethnic Studies, the birthplace of the field,

*Ethnic Studies provides 'safe' academic spaces for all to learn the histories, cultures, and intellectual traditions of Native peoples and communities of color in the U.S. in the first-person and also practice theories of resistance and liberation to eliminate racism and other forms of oppression. -SFSU College of Ethnic Studies*

What we love about about **JOURNEY FOR JUSTICE** is that it does all of this! This is a book about a Filipino by Filipinos and it is a story about resistance and the fight against racism. This book provides us a way to introduce Ethnic Studies to youth that is both accessible and relevant.

Our team believes that Ethnic Studies develops social, political, and academic literacies with:

1. *culturally RELEVANT curriculum that is REFLECTIVE of and RESPONSIVE to communities of color and their allies;*
2. *personal and systemic analyses of power in the U.S., particularly analyzing race as a social construct and how race manifests itself in society;*
3. *identifying problems, analyzing root causes, and studying historical and contemporary contexts to plan and implement actions that transform and strengthen their communities; and*
4. *community responsibility including critical self-reflection of personal development and accountability. (San Francisco Ethnic Studies Committee, 2013)*





We combine this with critical understandings of pedagogy:

*Pedagogy is the why you teach, what you teach, and how you teach it.*

*Pedagogy is a philosophy of education informed by positionalities, ideologies, and standpoints (of both teacher and learner). It takes into account the critical relationships between the PURPOSE of education, the CONTEXT of education, the CONTENT of what is being taught, and the METHODS of how it is taught. It also includes (the IDENTITY of) who is being taught, who is teaching, their relationship to each other, and their relationship to structure and power" (Tintiango-Cubales, 2005).*

In developing the curriculum, our team deliberately drew from our backgrounds in Ethnic Studies pedagogy and were intentional every step of the way. The following shares our thoughts on the elements of the pedagogy infused in this unit.

**POWER:** Our stories are often left out, buried, or sometimes worse, they are told by people who are not from our community and in many cases our stories are misrepresented. **JOURNEY FOR JUSTICE** is a result of two decades of research by Dr. Dawn Bohulano Mabalon. As a daughter of a farmworker herself, she is also personally connected to the story. Telling stories about ourselves and our community is a shift in power for our community. Teaching these stories by and about our own community teaches students more than the content of the text, it shows the next generation that they have the power to take education into their own hands.

**PURPOSE:** Many of us grew up in a time where historical figures that looked like us were not significantly present in print. However, in a select few of our libraries there were exceptions, such as Carlos Bulosan's **AMERICA IS IN THE HEART** and Fred Cordova's **FILIPINOS: FORGOTTEN ASIAN AMERICANS**. Bulosan's work showcased a published Filipina/o/x/American creative writer, while Cordova featured the labors and contributions of Filipina/o/x/American in US history. For us, this was and is powerful as it establishes our existence in a public narrative. Dr. Mabalon's historical research and storytelling of Larry Itliong is another important contribution and reaffirmation to how Filipina/o/x/Americans have always been integral to the US historical narrative and additionally, the labor movement. **JOURNEY FOR JUSTICE** models leadership, solidarity, and determination for its



readers and leaves us with the the question: How can I leave a lasting legacy that inspires others to work towards justice? From learning about the history and experiences of Larry Itliong, students will be able to identify problems, name oppressive actions, empathize with the tension and trauma, and find healing through the resistance and revolution of the Filipino farmworkers in the United States.

**CONTEXT:** We believe that context matters. We also believe that each context is different and every classroom has their own unique needs and their own cultural wealth. We created this curriculum as a guide, but it is not meant to be a stand alone script. Connecting the text and the lessons to the students who are present will be essential for the book to make a long lasting impression on the youth exposed to it. There are ways to connect the book and the lessons to ALL students. We also encourage teachers to spend a significant time doing research on Larry Itliong and Filipino farmworkers. There are important resources in the book, on page 47.

**CONTENT:** This book is the first of its kind. It presents our story in a accessible, yet critical manner. It is most definitely a teaching tool and reference book in itself. This book, written by historian Dawn Bohulano Mabalon with Gayle Romasanta is richly illustrated by Andre Sibayan. It is a story of Larry Itliong, his migration to the United States and his lifelong fight for a farmworkers' union. This is the story of one of the most significant social movements of all time, the farmworkers' struggle and resistance.

**METHOD:** The Ethnic Studies Praxis Story Plot (ESPSP) (Curammeng, Lopez, Tintiangco-Cubales, 2016) frames this curriculum for students to engage with the book, **JOURNEY FOR JUSTICE: THE LIFE OF LARRY ITLIONG**. Tied with community responsive literacies, students will be able to make connections, reflect on their own experiences, and apply their knowledge of social issues and injustices to create their own Journey for Justice. Similar to the traditional story plot, the ESPSP has five coordinates but the ESPSP tackles essential questions that are rooted in the problem-solving pedagogy of Ethnic Studies.





# ETHNIC STUDIES PRAXIS STORY PLOT

UNIT MAP

Building community responsive literacies, students will be able to make connections, reflect on their own experiences, and apply what they learned in this unit to create their own journey for justice.

We use ESPSP as the framework to approach and engage **JOURNEY FOR JUSTICE: THE LIFE OF LARRY ITLIONG** and the five coordinates guide the sequence of the lesson plans. We created the lesson plans in this unit to be connected to each other and we encourage teachers to consider teaching the whole series, but each lesson can also be taught individually. We wrote these lessons at the middle school level but they can be adapted for elementary, high school, and college students. We anticipate that the time to complete the entire unit is about two weeks (60-90 minutes a day). The following page will provide the outline of how we use the ESPSP process.



# INTRODUCTIONS & BUILDING CONTEXT

Introductory Lesson A  
Dignified & Determined:  
Labor & Activism of Filipino Farm Workers

Introductory Lesson B  
Larry Itliong is in the Heart

Introductory Lesson C  
Ethnic Studies Praxis Story Plot  
and Sequencing

# PROCESS

## ETHNIC STUDIES PRAXIS STORY PLOT

Lessons in this unit are  
sequential according to the  
ESPSP Plot

1

### 1 EXPOSE THE PROBLEM

What is the problem being  
uncovered? Who is involved?  
What are the power  
relationships between those  
involved?

2

### OPPRESSIVE ACTION 2

What is the context of the  
problem? Who are the key  
players (Who are the oppressed  
and who are the oppressors)?  
What actions, events, and/or  
treatment show conflict and  
oppression? Is the root of the  
problem foreshadowed?

3

### 3 TENSION & TRAUMA

What is the pinnacle or climax  
of the tension? What event  
shows the most conflict and  
struggle? What happens that  
makes the problem become  
unbearable and causes  
trauma?

4

### TAKING ACTION, RESISTANCE & HEALING 4

What happens after the trauma?  
Who is affected by the trauma?  
What actions are taken to resist  
the trauma or heal from the  
trauma? How does the action get  
at the root of the problem?

5

### 5 RESISTANCE & REVOLUTION

What changes as a result of the  
story? What can we learn from  
the story? How the problem  
addressed in the story? What  
problem/issue do you seek  
justice for and how will you work  
to achieve that justice?





## **ADDITIONAL RESOURCES, FRAMEWORKS, AND LEARNING TOOLS**

- Ethnic Studies Praxis Story Plot article by Ed Curammeng, Daisy Lopez, & Allyson Tintiangco-Cubales
- Dr. Dawn Mabalon's Essential Ethnic Studies Questions
- Filipina/o/x/American Farmworkers Timeline by Dawn Mabalon
- Additional Resources, Films, Websites, Places
- HEART Framework by Allyson Tintiangco-Cubales

Link to materials:

**tinyurl.com/  
j4jtcriculumfolder**

This link provides access the entire curriculum,  
including lesson plans, slides and additional resources.

# INTRODUCTORY LESSON A

## DIGNIFIED & DETERMINED:

### Labor & Activism of Filipina/o American Farmworkers

How are we taught to view labor? What is hard work? How, and why, do we devalue blue-collar work and work that people do with their hands and bodies? What does it mean to perform labor that is thought of as “unskilled,” but is, in fact, very highly skilled and difficult work? What were the experiences of Filipina/o American farm and cannery workers? How did they respond to harsh conditions and poor wages? How did they feel about their work? What role did labor unions and strikes play in the experiences of Filipina/o workers? What can we learn from the pioneers, especially about dignity, labor, and activism?

## DAY 1/3



This lesson plan is an introduction to the labor and activism of Filipina/o American farmworkers. This is excerpted from an original lesson plan by Dr. Allyson Tintiangco-Cubales and Dr. Dawn Bohulano Mabalon. (2005)

We live in a society that devalues and exploits the labor of agricultural, blue-collar, and minimum-wage workers who perform what some call “unskilled” labor. This society devalues work that people do with their hands and their bodies, though their labor is absolutely essential to the global economy, to our society, and to our survival. Many Filipina/o American immigrants and their descendants have worked in agriculture, in industry, and in the service sector. This lesson plan, which focuses on Filipina/o American farmworkers, problematizes how we view the labor and activism of the Pinay/Pinoy pioneers. Generally, these lesson plans will help us to be more critical of how we perceive and understand labor, work, class, and economic justice.



# INTRO-DAY 1/3: DIGNIFIED & DETERMINED

## GUIDING QUESTIONS

How are we taught to view labor? What is hard work? How, and why, do we devalue blue-collar work and work that people do with their hands and bodies? What does it mean to perform labor that is thought of as “unskilled,” but is, in fact, very highly skilled and difficult work? What were the experiences of Filipina/o American farm and cannery workers? How did they respond to harsh conditions and poor wages? How did they feel about their work? What role did labor unions and strikes play in the experiences of Filipina/o workers? What can we learn from the pioneers, especially about dignity, labor, and activism?

## MIND PURPOSE & OBJECTIVES



- We will learn about the Filipina/o American farm and cannery workers.
- Our notions of the value of work will be challenged.
- We will rethink the how we understand labor and work



## BODY SKILLS

- We will participate in a group activity that puts us in the physical situations similar to that of the farm workers.
- We will use critical performance pedagogy to explore the experiences of farm workers.

## SOUL RELEVANCE



- We will reflect on the need to cooperate to become agents for change.
- We will; connect the experiences of the farm workers to our own experiences.



## CRITICAL LEADERSHIP LEARNING GOALS

- We will connect critical thinking to community organizing
- Leadership will be redefined through the experiences of working class people



# 1906-1934

## **THE PINAY/PINOY PIONEERS: SAKADAS, STUDENTS, WORKERS, AND ADVENTURES**

Filipinas/os who arrived in the United States during this period number about 100,000 and constitute the first major wave of Filipina/o immigration to Hawaii and the United States mainland. Beginning in 1906, the Hawaiian Sugar Planters Association (HSPA) recruited thousands of workers, most of them Ilocanas/os and Visayans. By the 1920's, Filipinas/os immigrated directly to the mainland, and some sakadas began leaving Hawaii to settle on the mainland as well. Most of the early immigrants became laborers in plantations in Hawaii, on farms in the United States, or in salmon canneries in Alaska. Many were inspired by the pensionadas/os and desired the opportunity to go to school in the United States, but had to work as laborers to survive.

As "nationals" of the United States, Filipinas/os entered the United States without restriction, filling a labor vacuum on the West Coast brought about by the 1924 Immigration Act, when Asian immigrants were prohibited from entering the United States. The majority of these immigrants were young men under the age of 30; about 10 percent of these immigrants were women. Filipinas/os settled in such West Coast cities as Stockton, San Francisco, Los Angeles, Salinas, Watsonville, and Seattle, creating vibrant Little Manilas, Manilatowns, and many Filipina/o American unions in Stockton, Salinas, and in the Alaskan salmon canneries.



# CRITICAL VOCABULARY

## DIGNIFIED LABOR

The Filipina/o American farmworkers and cannery workers performed extremely difficult work with great skill and pride. However, they were often exploited, abused, devalued, and mistreated by the people who employed them. Despite this, they were dignified and proud of their work and their skill, and determined that they be treated and paid accordingly. They were skilled and highly professional workers. They did work that many either could not do or refused to do. They fought for economic justice by organizing labor unions that demanded fair wages and working conditions. They had great dignity, and believed that their hard work was worth good pay and safe working conditions. They sacrificed many of their dreams, including going to college, to help their families in the United States and the Philippines. They were Pinay/Pinoy pioneers.

## DEGRADATION AND EXPLOITATION

Because of racism and capitalism, Filipinas/os and other immigrants and workers of color in agriculture, canneries, industries, and domestic work were exploited and degraded. Filipinas/os, considered a dispensable, cheap labor source, worked the longest hours, were paid the lowest wages, and endured the worst working and living conditions. They were humiliated, treated unfairly, and forced to work in conditions few Americans would accept. Their hard work and professionalism were devalued because of racist and classist ideas about Filipinas/os and about the nature of physical labor. For example, some farmers believe that Filipinas/os were suited to farm work, because they were shorter and therefore, closer to the ground. Many farmers and crew bosses believed that Filipinas/os deserved low wages because they were thought to be racially inferior.

## DETERMINED ACTIVISM

Despite their maltreatment, Filipina/o American farmworkers were determined to fight against the exploitation of farm and cannery workers. Even though they were often beaten, arrested, jailed, shot at, dismissed, and ignored, they persisted in fighting for wages through militant and highly organized labor unions.





# CRITICAL VOCABULARY

## UNION

A continuous association of wage earners for the purpose of maintaining or improving the conditions of their employment (Webb, Sidney; Webb, Beatrice [1920], *History of Trade Unionism*. Longmans, Green and Co, London. ch. 1.). Unions operate based on strength in numbers. With their numbers, unions have the power to strike and halt work, stopping employers' progress and affecting profits. Unions are also able to bargain for higher wages, better benefits, and improved working conditions. Unions began to play an important role in the American economy in the 1880s, when railroad workers formed a union and went on strike to protest poor wages. Though the Wagner Labor Relations Act passed in 1935, the federal government guaranteed the rights of worker to organize labor unions, to engage in collective bargaining, and to take part in strikes. However, this law affected few Filipinas/os because domestics and agricultural workers were exempt from the new laws. Nonetheless, Filipinas/os formed their own labor unions. Some of these unions were independent of the large, industrial unions like the American Federation of Labor and the Congress of Industrial Organizations, the two main labor organizations in the United States.

## STRIKE

To stop working as a collective form of protest against an employer (Encarta World English Dictionary). When unions and employers, in their bargaining agreements, cannot agree on a contract and on the specific wages, benefits, and working conditions in a contract, workers may call a strike. Workers in mines and in factories turned increasingly to strikes and labor union activity during the 1880s and 1890s, as the Industrial Revolution began to transform the American economy.



# MAJOR UNIONS AND STRIKES



- The Cannery Workers and Farm Laborer's Union (CWFLU) Local 18257 formed under the American Federation of Labor (AFL)
- Filipino Labor Union, Salinas, 1934
- Called an unsuccessful general strike throughout the lettuce industry of Salinas in 1934.
- Filipino Agricultural Laborer's Union, Stockton, California, 1939
- Paralyzed the asparagus industry in April 1939 when they called a general strike; called several strikes in the asparagus and celery industry until 1941.
- Affiliated with the American Federation of Labor and became the Federated Agricultural Laborer's Association (FALA)
- Disbanded during World War II
- Seattle, Portland, and San Francisco locals left CWFLU-AFL and joined United Cannery, Agricultural, Packinghouse, and Allied Workers of America (UCAPAWA) under the Congress of Industrial Organizations (CIO), in November 1937. The Seattle local is UCAPAWA-CIO Local 7.
- 1948 Asparagus Cutter's Strike in Stockton, California, led by Local 7 UCAPAWA-CIO.
- Agricultural Workers Organizing Committee (AWOC) established by the American Federation of Labor in 1955 in Stockton, California
- Led by Stockton natives Dolores Huerta, Cipriano "Rudy" Delvo, and Local 7 labor veteran Larry Itliong.
- Achieved national prominence in 1965, when its workers organized in Delano voted to strike against grape growers
- Delano Grape Strike, led by AWOC in September 1965
- Farm workers demanded \$1.25 per hour. When they did not receive it, nine farms went on strike on September 8, organized by AWOC's Larry Itliong.
- By September 20, more than 30 farms were on strike.
- National Farm Workers Association (NFWA) and AWOC set up a system of roving pickets, with different fields picketed each day.
- United Farm Workers, AFL-CIO, 1968-present
- Soon after the Delano Grape Strike began, Larry Itliong convinced Cesar Chavez and his union, the National Farm Workers, to join with the AWOC. The United Farm Workers (UFW), a union with 1,000 workers, was born from this historic merger.
- Initiated successful boycotts of agricultural products.
- Adopted the principle of non-violence.

# **PART 1.**

## **[CULTURAL ENERGIZER]**

### **HOW WILL YOU ENGAGE THE STUDENTS?**

This energizer contributes to setting the “culture” of the classroom while also connecting the main concepts of lesson plan to the students prior experiences, knowledge, and interests.

#### **STEP 1**

#### **STEP 2**

## **[HARD WORK]**

The objective will be for each student to gain an understanding of what “hard work” was like for the Filipino immigrants who worked the fields in California. After all the students have participated, you should ask: How do you think we measure the value of work? What makes work dignified, skilled, and professional?

Go around the room and ask the students: What is one word that describes hard work? Create a brainstorm on the board.

Ask if any students are currently employed and if so, ask how many hours a week they work and how much they are making. Are they earning minimum wage? Do they receive any benefits? How do they feel about their work conditions? Do they know their rights as workers under federal, state, and local laws? Are they or their parents members of labor unions?



## **PART 2.**

### **[CRITICAL CONCEPTS]**

#### **HOW WILL YOU PRESENT THE CRITICAL CONCEPTS TO THE STUDENTS?**

---

#### **STEP 1**

Use images that represent the following concepts:

LABOR-try to show multiple ways that people work  
UNION  
STRIKE  
ACTIVISM

#### **STEP 2**

Have the students react to each image and write a sentence about what they see in the image. Have them share what some of responses are with the whole class.

#### **STEP 3**

Create a slidedeck of the critical concepts and either go over them prior to doing the community collaboration activity (the next section will explain the activity) or after.

#### **OTHER IMPORTANT POINTS TO COVER IN A LECTURE**

- Capitalism context: Under capitalism, agribusiness and industry have used cheap labor to make enormous profits by exploiting hardworking, skilled Filipinas/os and workers from other countries throughout the last century and into the 21st, by paying them poor wages and forcing them to work in horrible conditions.
- Farm work is hard work: Farm work is back-breaking and difficult, but it was work that Filipinas/os and other groups did with great skill, efficiency, pride, and dignity. It was their labor that created incredible wealth for the state of California in the 20th century and even to this day. There is nothing wrong with jobs that entail hard work, as long as the workers are laboring in the best conditions, are well paid and receive benefits, and can collectively bargain for their wages and working conditions through unions.
- Role of the unions: Unions and other forms of organized labor were integral in ensuring fair wages and working conditions.
- Fair wages and working conditions: Fair wages and working conditions are basic human rights that every worker deserves.
- Right to organize: The right of workers to collectively organize and demand fair wages and working conditions through labor unions was important to Filipina/o workers throughout the 20th century. Filipinas/os were key to the farmworker's movements of the last century

**PART 3.**  
**[COMMUNITY**  
**COLLABORATION AND**  
**CULTURAL PRODUCTION]**  
HOW WILL THE STUDENTS  
LEARN THE MAIN  
CONCEPTS WHILE ALSO  
LEARNING TO CREATE  
COMMUNITY IN THEIR  
CLASSROOM AND  
PARTICIPATE IN CULTURAL  
PRODUCTION?

---

## STEP 1

Students will be doing an exercise that has them pick up garbage (we have had the PEP students help pick up garbage on the football field) or pieces of paper that are strategically placed. They will be given roles and scenarios that are similar to those in Filipina/o farm labor history.

### Materials Needed

Big area (ideally outside)  
pieces of crumbled paper  
garbage bags

## STEP 2

After the cultural energizer, have everyone put away all the tables and chairs and ask everyone to stand up. Instruct them to stand in rows and tell them that they are not allowed to touch each other.

Begin the “Dignified, Degraded, and Determined” activity. Have the students count off 1 through 5:

Everyone who called the number “1” will be the Portuguese, Italian, German, and Japanese foremen  
Everyone who called the number “2” will be in the Mexican camp  
Everyone who called the number “3” will be in the Japanese camp  
Everyone who called the number “4” will be in the Ilocano camp  
Everyone who called the number “5” will be in the Visayan camp

## STEP 3

Let the students know that there are three phases to the activity:

Dignified Labor  
Degradation and Exploitation  
Determined Activism

Give each group different scenarios for each phase of the activity. They will each be given handouts with their scenarios as the activity progresses.

## STEP 4 DIGNIFIED LABOR PHASE

The object of this phase is to pick up as much garbage on the ground and place them in a small basket. Bring the students outside. In PEP, we have the students help the school through this exercise by picking up garbage in the football field. If this is not possible, you can put a bunch of paper on the floor in the classroom or in a courtyard and have the students pick up the paper.

Prior to having the students pick up the paper, give them the following pre-assigned roles. Only give them their role. Use group descriptions on the next page.

# [LABOR GROUPS]

## **GROUP 1**

This group must determine how much garbage should be picked up and how much to pay the workers (by the piece or by the hour). They must also tell the workers what time to start, what time to stop, when to take breaks, when to go to the bathroom, when to break for lunch, and even what to eat for lunch. They must also decide how each group will be treated in general.

## **GROUP 2**

This group does their assigned work very quickly and efficiently. This group learns from other groups how to do the work very quickly and efficiently but when they find out how they will get paid, they adjust their pace. For example, if they are paid by the hour, they slow down a bit. If they are paid by the piece, they are extremely quick. They are very good at their work and feel a sense of pride when it is finished.

## **GROUP 3**

This group does their assigned work a little slower, because they are much older than other workers (in their 40s, 50s, and 60s). They are very good at their work and feel a sense of pride when it is finished.

## **GROUP 4**

This group learns from other groups how to do the work very quickly and efficiently but when they find out how they will get paid, they adjust their pace. For example, if they are paid by the hour, they slow down a bit. If they are paid by the piece, they are extremely quick. They are very good at their work and feel a sense of pride when it is finished.

## **GROUP 5**

This group learns from other groups how to do the work very quickly and efficiently but when they find out how they will get paid, they adjust their pace. For example, if they are paid by the hour, they slow down a bit. If they are paid by the piece, they are extremely quick. They are very good at their work and feel a sense of pride when it is finished.



## **STEP 5**

### **DEGRADATION AND EXPLOITATION PHASE**

After the students have done their roles for the first phase, pass out the second set of roles for the Degradation and Exploitation Phase. In this phase, Group 1 exploits the labor of the other groups and puts them down. Do not tell them what roles have been assigned to the other groups; just have them play the roles.

Give the following instructions to the five groups. Make sure they receive only their assigned roles for this phase:

Group 1: The foremen decide that each group gets their own segregated housing, and each will get different pay. The Japanese get the old house. The Mexicans get the shack with beds. The Visayans get the broken down shack and no beds, and the Ilocanos get the barn with the roof falling off.

Group 2: The Mexicans get paid 15 cents an hour, and live in a shack with beds.

Group 3: The Japanese get paid 20 cents an hour, and have the nicest house.

Group 4: The Visayan group gets paid 12 cents an hour, and they have the better shack than the Ilocanos.

Group 5: The Ilocano group has no beds. The roof on their barn is leaking and it is so old it could burn down any time. They are paid 10 cents an hour.

Have the students act out their assigned roles for two minutes.

## **STEP 6**

# **DETERMINED ACTIVISM PHASE**

After the previous phase where the workers are being degraded, exploited, and pitted against each other, this final phase is when the workers are instructed to organize a strike. They must come together as a union and build a movement against the foremen in group one.

Give the following instructions to the five groups. Make sure they receive only their assigned roles for this phase:

Group 1: The foremen find out that the crew bosses of the Visayans, Ilocano, and Mexican groups have been receiving pamphlets from labor union organizers. They tell the farm owners. The farm owners and the foremen threaten to fire the workers if they try to form a union. They also refuse to recognize the union, make a contract with the union, grant a wage increase, or improve working and living conditions.

Group 2: The Mexican group does not speak much English, but they want to form a union. They must try to communicate with the other groups to create a list of shared demands. The Mexican group wants to be able to have their wives and families live in the camp. They believe that they can only achieve their goals if they unite with the other workers.

Group 3: The Japanese group refuses to join the union because they already make the best wages. But there are two workers in the camp who think that the Japanese camp should unite with the others. Now, they must convince their fellow workers that it is in their best interest to unite with the Mexicans and Filipinas/os.

Group 4: The Visayan group wants to form a union, but only an all-Visayan union. They do not associate socially with the Ilocanos and they have a hard time communicating with them. Most Visayans and Ilocanos do not speak each other's dialects and they do not have a common language, since some have difficulty speaking English or Tagalog. The Visayans decide that an all-Filipina/o union would best serve the needs of workers, since the majority of workers are Filipina/o and the Filipina/o population is growing, while the Japanese population is dwindling, and the Mexican population is not as large. They must decide on tactics and strategy. Violent? Nonviolent? Also, should they involve Filipinas/os in other camps?

Group 5: The Ilocano group must convince the Visayans to join them. They are demanding a wage increase, shorter hours, and better housing. They are not sure if they want to unite with Japanese and Mexican workers, so they debate on whether an all-Filipino or multiracial union is best. They decide that a union with every group would be best. However, it is difficult to get everyone to agree on shared goals. They must decide on tactics and strategy. Violent? Nonviolent? Also, should they involve Filipinas/os in other camps?

Have the students act out their assigned roles for two minutes.

## STEP 7

When the three phases are complete, have the students discuss what happened and what they were thinking and feeling when they were playing their roles.

## STEP 8

After the activity, have the students return to the classroom and take their seats. Conduct a mini-interactive lecture. Show photos of Filipina/o farm workers during the lecture from *Forgotten Asian Americans* by Fred Cordova or photos from the Filipino American National Historical Society archival photo collection.

Building on the students' experiences in the scenarios, ask them to help you define the following ideas (refer to the Main Concepts section of this lesson plan for detailed definitions in the context of the Filipino farm work):

Dignified Labor  
Degradation and Exploitation  
Determined Activism  
Union  
Strike

## **PART 4**

### **[CONCLUSIVE DIALOGUE/ CRITICAL CIRCULAR EXCHANGE]**

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## **[RETHINKING LABOR]**

How are we taught to view labor? What is hard work? How, and why, do we devalue blue-collar work? What does it mean to perform labor that is thought of as “unskilled,” but is, in fact, very highly skilled and difficult? What were the experiences of Filipina/o American farm and cannery workers? How did they respond to harsh conditions and poor wages? How did they feel about their work? What role did labor unions and strikes play in the experiences of Filipina/o workers? What can we learn from the pioneers, especially about dignity, labor, and activism?

### **STEP 1**

**ASSESSMENT:** What did you like most about this lesson? What could have been improved in this lesson plan?

### **STEP 2**

**CONNECTION:** How does learning about unions apply today? What can we learn from the activism of the farm workers?

### **STEP 3**

**RETHINKING LABOR:** How were farm workers dignified and determined?



Link to materials:

**tinyurl.com/  
j4jtcriculumfolder**

This link provides access the entire curriculum,  
including lesson plans, slides and additional resources.

# INTRODUCTORY LESSON B

## LARRY ITLIONG IS IN THE HEART

Larry Itliong grew up in a small village in the Philippines with dreams of traveling to the United States. When he was 15, he boarded a steamship for the journey to Seattle, Washington. But Larry found that Filipinos in the U.S. struggled to survive. They experienced violent racism and brutal working conditions. As Larry worked up and down the West Coast harvesting fruits and vegetables, he dedicated himself to working for justice for farmworkers. For this, he will always be in our hearts.



### DAY 2/3

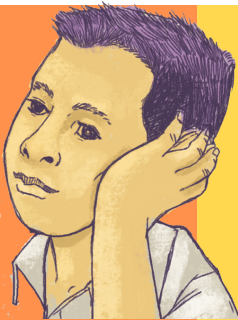
1. Students will be introduced to Larry Itliong.
2. They will learn about his childhood and his community.
3. Students will learn about how Larry Itliong brought about social justice for farmworkers and the Filipino community.

# INTRO-DAY 2/3: LARRY ITLIONG IS IN THE

## GUIDING QUESTIONS

- Who is Larry Itliong?
- Who is his family and community?
- What did he do to make a positive change and bring social justice to his community and the world?

## MIND PURPOSE & OBJECTIVES



- Students will be introduced to Larry Itliong.
- They will learn about his childhood and his community.
- Students will learn about how Larry Itliong brought about social justice for farmworkers and the Filipino community.



## BODY SKILLS

- Critical Thinking
- Critical Reading

## SOUL RELEVANCE



- Students will be asked to connect the book to what is happening in their communities.



## CRITICAL LEADERSHIP LEARNING GOALS

- We will connect critical thinking to community organizing.
- They will be asked to describe what the book urges them to do.



# CRITICAL VOCABULARY

## JUSTICE

Justice is the fair and equitable treatment of all people.

## JOURNEY

To travel somewhere, especially somewhere far or to a place that will take a long time to get to.

## LARRY ITLIONG

Larry Itliong was a labor organizer, a leader who wanted his fellow workers to join together in a union that would fight for their rights.

"Born in a small village to poor farmers, Larry, a boy without money or power, but with big dreams, helped to change the world by fighting for justice. He spent his life helping poor people and workers, led the Great Delano Grape Strike, and became a leader in the farmworkers movement, one of the greatest social movements in American history." (p. 40)

## IMMIGRATION

Immigration is the movement of people from one country coming to another country to reside there.

## PHILIPPINES

A archipelagic nation (archipelago) in the Pacific Ocean made up of more than 7,641 islands where over 186 languages and dialects are spoken. (p. 1)



# CRITICAL VOCABULARY

## COLONIZATION/COLONIALISM

Colonization is when a more “powerful” country takes over another country that already belongs to a group of people. This can involve the use of force to make the people change their beliefs and way of life.

Colonialism is a system in which one nation exercises military, economic, and political power to control another country’s:

LAND, LABOR, LIBERTY, LOVE, LIFE, LANGUAGE, LEGACY

## MIGRANT WORKERS

Workers who move from place to place to do seasonal work. Thousands of “immigrants and migrant workers who were doing the work of planting and harvesting fruits and vegetables made the growers and cannery owners very wealthy. These fruits and vegetables were sold all over the globe.” (p. 15)

## STRIKE

A strike is when workers agree to stop working because they are demanding worker rights such as higher wage and better working conditions. If the employer agrees to workers’ demands, the strike ends and the workers return to work. In some cases, employers will find strikebreakers, or replacement workers or otherwise known as “scabs.” (p. 12) Welga is the Tagalog word for strike.

## UNION

“In a union, the workers form an organization whose members stand together and agree on demands about their pay and working conditions (this is called collective bargaining).” (p. 16)





# CRITICAL VOCABULARY

## PINOYS/PINAYS

Pinoys and Pinays were “nicknames” for Filipinos in the United States. (p. 9)

## RACISM

Hatred of people of color because of their skin color and phenotype. In the United States, racism is the belief that white people are superior to people of color. This belief is acted out in society.

## SOLIDARITY

Unity and mutual support between people or between groups who agree on a common purpose.

## ORGANIZATIONS

FALA

Filipino Agricultural Laborers Association

AWOC

Agricultural Workers Organizing Committee

NFWA

National Farm Workers Association

UFW

The United Farm Workers was the union between AWOC and NFWA. Cesar Chavez was the director and Larry Itliong was the assistant directly of the UFW’s mostly Filipino and Mexican members.

# **PART 1.**

## **[CULTURAL ENERGIZER]**

### **HOW WILL YOU ENGAGE THE STUDENTS?**

This energizer contributes to setting the “culture” of the classroom while also connecting the main concepts of lesson plan to the students prior experiences, knowledge, and interests.

#### **STEP 1**

Write out the word “JUSTICE” on the board and have students walk up to the board and place their post-it around the word “justice” on the board.

#### **STEP 2**

After the students have placed their post-it’s on the board, go over what they wrote and ask them questions to clarify what they meant.

#### **STEP 3**

Ask the students, “Why is there a need for justice?” or “What causes the need for justice?” Then ask, “What would you seek justice for?”

## **BRAINSTORMING JUSTICE**

Ask the students to reflect on what “justice” means to them.

On post-it’s or scrap paper, have each student write a word that represents what justice means to them.

**PART 2.**  
**[CRITICAL CONCEPTS]**  
**HOW WILL YOU PRESENT THE CRITICAL CONCEPTS TO THE STUDENTS?**

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**[READ ALOUD]**

Read aloud JOURNEY FOR JUSTICE: THE LIFE OF LARRY ITLIONG.

Suggested formats:

We suggest that every child has their own copy of the book so that they can read along.

We also suggest that a teacher uses the slide show of images provided with this lesson or use a document camera to show the book on a large format screen while students follow along in their personal copy of the book.

**STEP 1**

After the reading the book, ask the students to reflect who Larry Itliong is. On post-it's or scrap paper, have each student write a word that represents who Larry Itliong is.

**STEP 2**

Write out the "LARRY ITLIONG" on the board next to the "JUSTICE" brainstorm. Have students walk up to the board and place their post-it around "LARRY ITLIONG" on the board. After the students have placed their post-it's on the board, go over what they wrote and ask them questions to clarify on what they meant. Connect some of their post-its on the justice brainstorm to the Larry Itliong brainstorm.

**PART 3.**  
**[COMMUNITY**  
**COLLABORATION AND**  
**CULTURAL PRODUCTION]**  
HOW WILL THE STUDENTS  
LEARN THE MAIN  
CONCEPTS WHILE ALSO  
LEARNING TO CREATE  
COMMUNITY IN THEIR  
CLASSROOM AND  
PARTICIPATE IN CULTURAL  
PRODUCTION?

---

**STEP 1**

**STEP 2**

**STEP 3**

**STEP 4**

## [SEEING, FEELING, DOING]

After reading the book, have the students analyze what they felt Larry Itliong was:

- SEEING
- FEELING
- DOING

### Materials Needed

"Seeing, Feeling, Doing" worksheet.

Pass out the "Seeing, Feeling, Doing" worksheet.

Have the students take what they see in both brainstorms and write what they believe Larry Itliong was Seeing, Feeling, and Doing in the book.

Have the students pair with one other student to share what they wrote and drew on the worksheet.

Draw a blank body outline on the board and have students share what they wrote and drew on their worksheets aloud to the whole class and describe what they shared asking for clarification and detail.

## **PART 4**

### **[CONCLUSIVE DIALOGUE/ CRITICAL CIRCULAR EXCHANGE]**

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#### **STEP 1**

**CONNECTION:** Ask the students what they saw and felt about the book and what the book urges them to do.

#### **STEP 2**

**ASSESSMENT:** Students will be assessed through the brainstorming activities and also the Seeing, Doing, and Feeling Worksheet.

#### **STEP 3**

**EVALUATION:** Ask the students at the end of the lesson how they felt about the book and lesson.

## **[LARRY'S JUSTICE]**

What did we learn about Larry Itliong's life from our first reading of the book? What does justice mean to Larry? To Filipinos/as during that time? To the students?

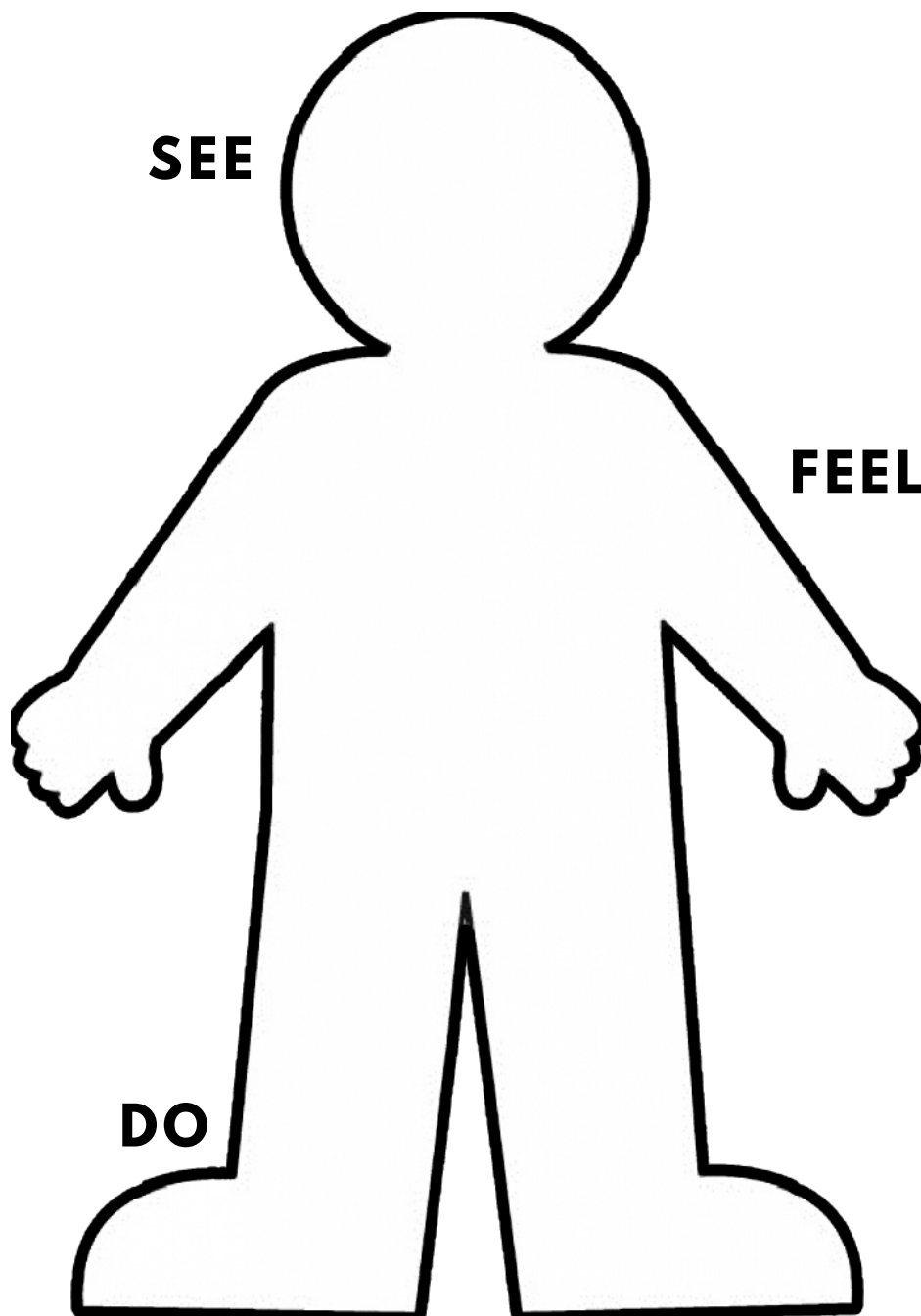


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including lesson plans, slides and additional resources.

# WHAT DID LARRY ITLIONG SEE, FEEL, AND DO IN THE BOOK JOURNEY FOR JUSTICE: THE LIFE OF LARRY ITLIONG?



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WRITE WORDS, STATEMENTS, OR QUOTES FROM THE BOOK.  
YOU CAN ALSO DRAW WHAT LARRY, SAW, FELT, AND DID.

# INTRODUCTORY LESSON C

## ETHNIC STUDIES PRAXIS STORY PLOT & SEQUENCING

Who is Larry Itliong? Who is his family and community? What did he do to make a positive change and bring social justice to his community and the world? The events in one's life have a sequence of events that lead their decisions throughout their life. Through Journey for Justice The Life of Larry Itliong, we are able to learn about the series of events that made Larry Itliong the hero that he is today

### DAY 3/3

This introductory lesson is focused on the use of story plots, both a traditional story plot and a counter story plot. The students will practice using the traditional story plot to sequence events and outline moments in Larry Itliong's life but will take a deeper look at the events in his life through the ETHNIC STUDIES PRAXIS STORY PLOT.

In this lesson, students will study the traditional story plot, practice sequencing skills, and be introduced to the Ethnic Studies Praxis Story Plot. This will be the framework for all the lesson in this unit.



# INTRO-DAY 3/3: ETHNIC STUDIES PRAXIS STORY PLOT

## GUIDING QUESTIONS

- Who is Larry Itliong?
- Who is his family and community?
- What did he do to make a positive change and bring social justice to his community and the world?

## MIND PURPOSE & OBJECTIVES



- Students will be introduced the organizations and unions in the farmworker movement.
- Students will be introduced to praxis
- Students will be introduced to the Ethnic Studies Praxis Story Plot



## BODY SKILLS

- Students will develop skills on sequencing
- Students will learn to utilize the Ethnic Studies Praxis Story Plot

## SOUL RELEVANCE



- Students will learn to apply sequencing to their own lives
- Students will learn to apply praxis and problem solving in their own lives



## CRITICAL LEADERSHIP LEARNING GOALS

- Students will learn to apply praxis and problem solving in their lives and in the communities



# CRITICAL VOCABULARY

## UFW

The United Farm Workers was the union between AWOC and NFWA. Cesar Chavez was the director and Larry Itliong was the assistant directly of the UFW's mostly Filipino and Mexican members.

## AFL-CIO

American Federation of Labor-Congress of Industrial Organizations

## FALA

Filipino Agricultural Laborers Association

## NFWA

National Farm Workers Association

## AWOC

Agricultural Workers Organizing Committee

## PRAXIS

Praxis is a cyclical process to solve systemic problems.

The five steps of PRAXIS are:

IDENTIFY a Problem

ANALYZE the Problem

Create a PLAN OF ACTION to Solve the Problem

IMPLEMENT the Plan

EVALUATE the Plan and start the cycle over if necessary





# CRITICAL VOCABULARY

## UNION

A continuous association of wage earners for the purpose of maintaining or improving the conditions of their employment (Webb, Sidney; Webb, Beatrice [1920], *History of Trade Unionism*. Longmans, Green and Co, London. ch. 1.). Unions operate based on strength in numbers. With their numbers, unions have the power to strike and halt work, stopping employers' progress and affecting profits. Unions are also able to bargain for higher wages, better benefits, and improved working conditions. Unions began to play an important role in the American economy in the 1880s, when railroad workers formed a union and went on strike to protest poor wages. Though the Wagner Labor Relations Act passed in 1935, the federal government guaranteed the rights of worker to organize labor unions, to engage in collective bargaining, and to take part in strikes. However, this law affected few Filipinas/os because domestics and agricultural workers were exempt from the new laws. Nonetheless, Filipinas/os formed their own labor unions. Some of these unions were independent of the large, industrial unions like the American Federation of Labor and the Congress of Industrial Organizations, the two main labor organizations in the United States.

## STRIKE

To stop working as a collective form of protest against an employer (Encarta World English Dictionary). When unions and employers, in their bargaining agreements, cannot agree on a contract and on the specific wages, benefits, and working conditions in a contract, workers may call a strike. Workers in mines and in factories turned increasingly to strikes and labor union activity during the 1880s and 1890s, as the Industrial Revolution began to transform the American economy.

# **PART 1.**

## **[CULTURAL ENERGIZER]**

### **HOW WILL YOU ENGAGE THE STUDENTS?**

This energizer contributes to setting the “culture” of the classroom while also connecting the main concepts of lesson plan to the students prior experiences, knowledge, and interests.

#### **STEP 1**

#### **STEP 2**

#### **STEP 3**

#### **STEP 4**

#### **STEP 5**

## **[SEQUENCING ORGANIZATIONS]**

To begin the lesson plan, students will go back into the book and sequence the labor organizations presented in the book.

#### **Materials Needed:**

Journey for Justice The Life of Larry Itliong book, cards with the labor organizations

Start without having the student look back at their copies of the Journey for Justice book.

Break students out into 5 groups.

Give each group cards with the following organizations:

- UFW
- AFL-CIO
- FALA
- NFWA
- AWOC

Ask the groups to put the organizations in the sequence of how they show up in the book. They can use the book to help them. Instruct them to start on page 21 and read till the end.

Ask the students to share what the order of the organizations are and why they chose that order. How does the order related to Larry Itliong’s story?

**PART 2.**  
**[CRITICAL**  
**CONCEPTS]**  
HOW WILL YOU  
PRESENT THE  
CRITICAL  
CONCEPTS TO THE  
STUDENTS?

---

## [DRAWING SEQUENCES]

Students will learn the Traditional Plot and its relationship to sequencing a story in this lesson.

### **Materials Needed:**

Drawing Sequences worksheet

### **STEP 1**

What is a Plot? Pass out the Traditional Story Plot worksheet to students.

### **STEP 2**

Show the Traditional Story Plot that the students are used to. Briefly go over each coordinate.

Exposition: Information that is being given by the author at the beginning of the story

Rising Action: The part of the story that builds up to the problem.

Climax: The high point of the story where there is the most conflict and struggle; the problem.

Falling Action: Events that happen after the problem and before the story ends.

Resolution: How the story ends and the lessons or points that are made.

### **STEP 3**

Acknowledge that most stories are based on the traditional story plot.

### **STEP 4**

Pass out "Drawing Sequence" worksheet to the students.

### **STEP 5**

Explain to the students that today we will be talking about sequencing. Sequencing is arranging events in a particular order.

### **STEP 6**

Give the students a prompt to sketch across the five boxes.

Sample prompts:

The sun setting and the moon rising.

How a flower grows.

A chicken hatching from an egg.

A person getting ready in the morning.

A person making a sandwich.

## **STEP 7**

Have the students turn and talk to a partner next to them and show their sequencing picture. While they are turning and talking, have them answer the following questions: How did you decide which order to draw your pictures? What details or evidence did you include in your picture to let the person looking at your picture know that the events in your picture were moving forward?

## **STEP 8**

Bring the students back together to have a whole class discussion. Pick 2-4 students to share their different pictures and also have them share what them and their partner discuss about the order and details of the picture.

## **STEP 9**

Define Sequencing and tie it to today's lesson of looking at the oppressive action of Journey for Justice The Life of Larry Itliong.

"Sequencing is putting events in a particular order. In today's lesson, we will look at a sequence of events in Journey for Justice The Life of Larry Itliong.

## **STEP 10**

"Yesterday, we read about Larry Itliong's story. As we read, we also noticed the number of images and illustrations to help us understand the story. Using the images and evidence from the story, we are going back to the Story Plotline we talked about awhile back to make sense of Larry's journey."

**PART 3.**  
**[COMMUNITY**  
**COLLABORATION AND**  
**CULTURAL PRODUCTION]**  
HOW WILL THE STUDENTS  
LEARN THE MAIN  
CONCEPTS WHILE ALSO  
LEARNING TO CREATE  
COMMUNITY IN THEIR  
CLASSROOM AND  
PARTICIPATE IN CULTURAL  
PRODUCTION?

---

# [SEQUENCING THE ETHNIC STUDIES PRAXIS STORY PLOT]

Students will be introduced to the Praxis Story Plot and take a look at the Journey for Justice The Life of Larry Itliong book through its framework.

## Materials Needed

Journey for Justice The Life of Larry Itliong, Ethnic Studies Praxis Story Plot Worksheet,

### STEP 1

Describe that in Ethnic Studies, the purpose of storytelling is about problem solving.

### STEP 2

Introduce the PRAXIS cycle as a process to solve systemic problems such as racism.

Briefly go over the Praxis Cycle

Identify: Identify a Problem

Analyze: Analyze the Problem

Plan of Action: Create a Plan of Action to Solve the Problem

Implement Plan: Implement the Plan

Evaluate: Evaluate the Plan and start the cycle over if necessary

### STEP 3

After introducing the PRAXIS cycle, explain how it has influenced a new story plot, The Ethnic Studies Praxis Story Plot, that focuses more on solving system problems. It is a different way of looking at the sotry that does not just look at the series of events but also goes deeper

### STEP 4

Go over the coordinates of the Ethnic Studies Praxis Story Plot



## STEP 5

Introduce the ETHNIC STUDIES PRAXIS STORY PLOT (ESPSP). Let the students know that the rest of the lessons in the unit will be following the coordinates on the ESPSP.

Go over the coordinator and compare them to the traditional story plot.

Exposing the Problem: What is the problem being uncovered? Who is involved? What are the power relationships between those involved?

Oppressive Action: What is the Context of the Problem? Who are the key players to the problem (Who are the oppressed and who are the oppressors)? What actions, events, and/or treatment show conflict and oppression? Is the root of the problem foreshadowed?

Tension and Trauma: What is the pinnacle or climax of the tension? What event shows the most conflict and struggle? What happens that makes the problem become unbearable and causes trauma?

Taking Action/Resistance/Healing: What happens after the trauma? Who is affected by the trauma? What actions are taken to resist the trauma or heal from the trauma? How does the action get at the root of the problem?

Resistance and Revolution: What changes as a result of the story?

What can we learn from the story? How the problem addressed in the story? What problem/issue do you seek justice for and how will you work to achieve that justice?

## STEP 6

Have the students take the ESPSP Plot Worksheet and Plot the book in the same 5 groups from the cultural energizer.

## STEP 7

After the students finish the worksheet, assign each group 1 coordinate on the ESPSP and instruct them to create a 1 minute skit based on their coordinate.

## STEP 8

Have the students act their coordinate/section of the book and have dialogue how each skit answers the questions the questions on each coordinate.

## STEP 9

At the end, dialogue about how the storytelling in the book solves the problem?

**PART 4**  
**[CONCLUSIVE  
DIALOGUE/CRITIC  
AL CIRCULAR  
EXCHANGE]**

---

**STEP 1**

Connection: Ask the students about how ESPSP helps them understand the book and the justice that Larry Itliong was pursuing.

**STEP 2**

Assessment: Students will be assessed through the Sequencing Worksheet and ESPSP Worksheet. They will also be assessed in the dialogue at the end.

**STEP 3**

Evaluation: Students will be asked what they learned about the book and ESPSP and how they will use it in the rest of the unit.

**[ETHNIC STUDIES PRAXIS  
STORY PLOT THROUGHOUT]**

Students will think about the difference between the regular story plot and the Ethnic Studies Praxis Story Plot

Link to materials:

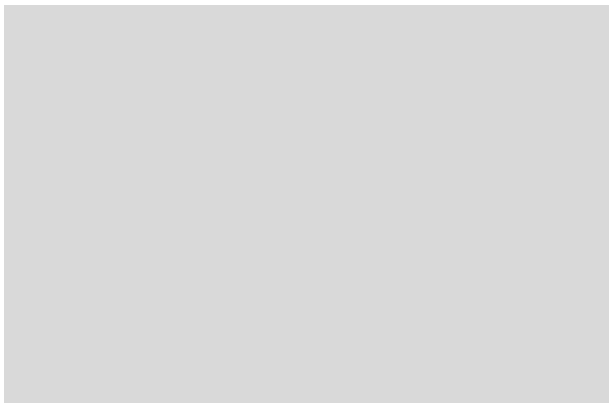
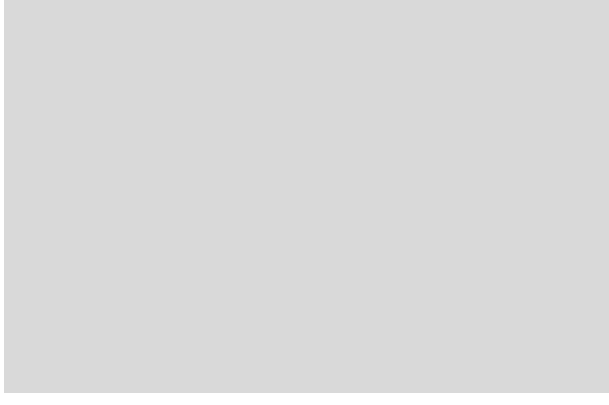
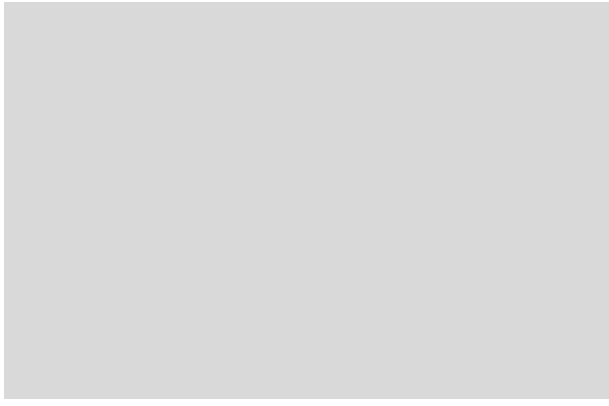
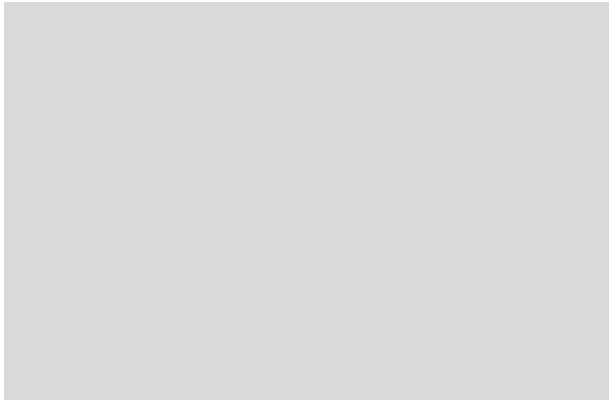
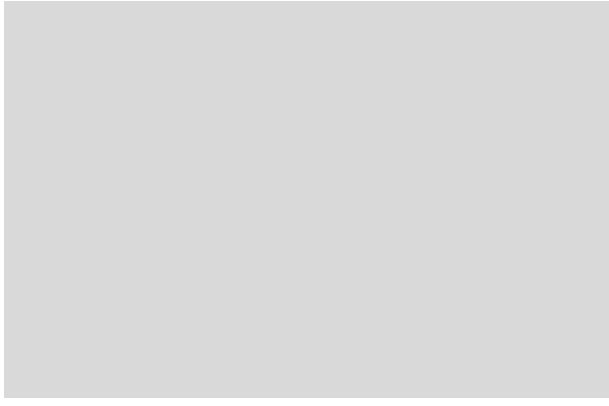
**tinyurl.com/  
j4jtcriculumfolder**

This link provides access the entire curriculum,  
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# DRAWING SEQUENCE

Sketch a quick picture of an order of one event over these five.

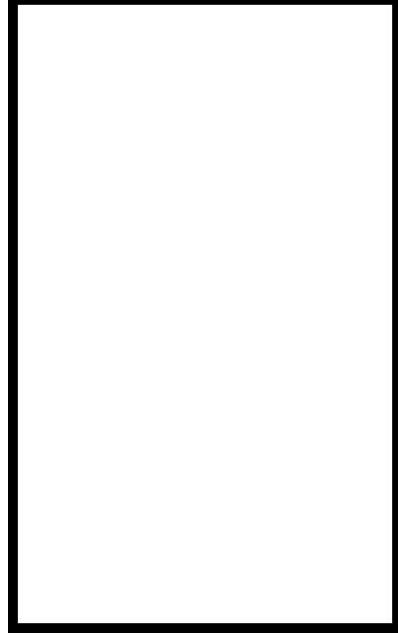
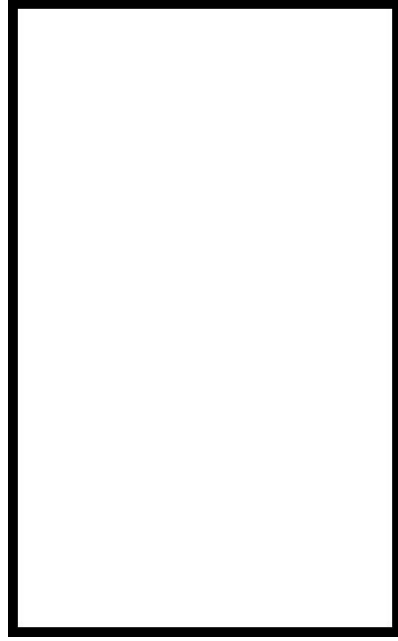
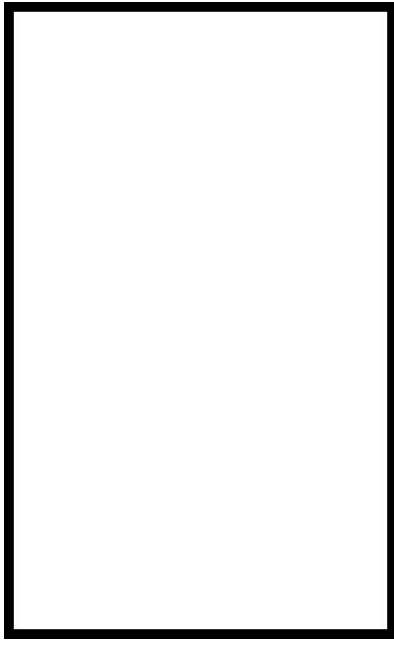
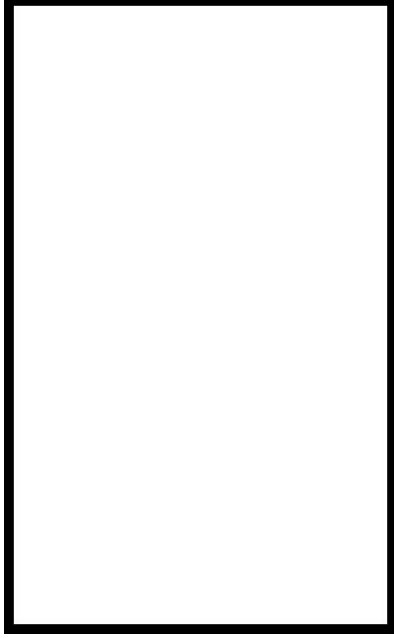
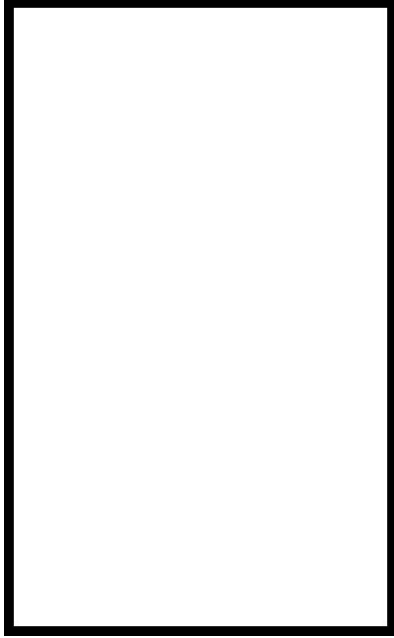
Examples of what you can sketch are The sun setting and the moon rising, how a flower grows, a chicken hatching from an egg, a person getting ready in the morning, a person making a sandwich. Make sure to add details and evidence in your picture that shows the viewer that time is moving forward.



# SEQUENCING EVENTS ON TIMELINE

Use this worksheet to put the events from Journey for Justice The Life of Larry Itliong. In each box write:

- What is going on this picture?
- What are actions, events, and or treatment that show conflict or oppression?

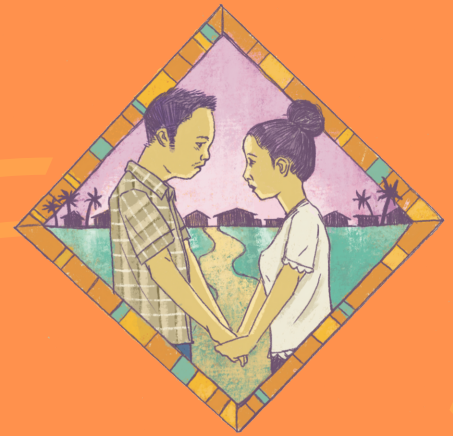


# EXPOSE THE PROBLEM

## 1 EXPOSE THE PROBLEM

What is the problem being uncovered?  
Who is involved?  
What are the power relationships between those involved?

1



## LESSON DESCRIPTION

Larry is faced with the difficult decision to stay in the Philippines or seek new opportunities in the United States. In this lesson, students will spend time analyzing the images and text of the story to understand the problems that led Larry to leave the Philippines and journey to the United States.

Students will practice the skill of inferencing deeper meanings in the story and making connections of Larry's experiences to the world and their own experiences.

An extended version of this lesson encourages a class discussion and debate.





# LESSON 1: EXPOSE THE PROBLEM

## GUIDING QUESTIONS

- What is the problem being uncovered?
- Who is involved?
- What are the power relationships between those involved?

## MIND PURPOSE & OBJECTIVES



- Analyze meaning of images and text
- Inference visuals and texts
- Make predictions based on clues from the text and images
- Make arguments using evidence and reasoning
- Find out what is explicitly shown or said



## BODY SKILLS

- Pay attention to visuals and actions
- Express feelings and experiences through action

## SOUL RELEVANCE



- Utilize background knowledge and experience (schema)
- Make connections with Larry's young experience to your own
- Articulate your ideas and opinions about Larry



## CRITICAL LEADERSHIP LEARNING GOALS

- Collaborate with partners and small group members
- Listen and respond to peers
- Affirm and validate other people's narratives and connections
- Find common ground with others



# CRITICAL VOCABULARY

## COLONIALISM

Colonization is when a more “powerful” country takes over another country that already belongs to a group of people. This can involve the use of force to make the people change their beliefs and way of life.

Colonialism is a system in which one nation exercises military, economic, and political power to control another country's:

LAND, LABOR, LIBERTY, LOVE, LIFE, LANGUAGE, LEGACY

## CONFLICT

A struggle between opposing characters or forces.

## IMMIGRATION

Immigration is the movement of people from one country coming to another country to reside there.

## JOURNEY

To travel somewhere, especially somewhere far or to a place that will take a long time to get to.

# **PART 1.**

## **[CULTURAL ENERGIZER]**

### **HOW WILL YOU ENGAGE THE STUDENTS?**

This energizer contributes to setting the “culture” of the classroom while also connecting the main concepts of lesson plan to the students prior experiences, knowledge, and interests.

#### **STEP 1**

#### **STEP 2**

#### **STEP 3**

#### **STEP 4**

#### **STEP 5**

#### **STEP 6**

## **[GUESSING ACTIONS]**

Students will be given an action to imitate for their partner and the partner must guess what is happening. This activity is to help students understand what an INFERENCE is through participation and discussion. The skill of inferencing will be carried onto the next part of the lesson.

### **Materials Needed**

Projector, slideshow, individual worksheets of the Praxis Story Plot line

Project the slides.

Assign partners or have the students choose a partner.

Have students assign who will be partner A and partner B. (30 seconds)

INSTRUCT:

1. “Partner A will be asked to not speak and to express an assigned emotion or action.

2. The expression can be as big and small as the partner wants, as long as the action can be easy to make sense for the other partner. They have to act it out for 30 seconds but the other partner cannot guess until the 30 seconds are up!

3. The emotion or action will be projected to the board but partner B must not look at. So, they must close their eyes or face away from the projector.”

Allow Partner B to close their eyes before projecting or have their back towards the projector.

Give Partner A time to read the instruction:  
Project: Something hit you on the head and it hurts.

Close the projector screen, have Partner B open their eyes and face partner A.

## **STEP 7**

Partner A will perform the task for 30 seconds.

Partner B, it is important to not say anything and let Partner A finish.

## **STEP 8**

Time's up! Have Partner B guess the action! Teacher can confirm the action.

## **STEP 9**

Switch roles and ask Partner A to close their eyes before projecting or have their back towards the projector.

Give Partner B time to read the instruction: "The food smells and looks delicious."

## **STEP 10**

Repeat steps 5-8 with the partner roles reversed.

## **STEP 11**

Have all students face the board and debrief.

Teacher: "How did you know what your partner was doing?"  
"What did you notice?"

Students may answer: "I looked at the clues!" or "It has happened to me before!"

Teacher: "When we notice something but we do not have enough information, we try to use our own experience to piece together what is going on. This is called inferencing."

Show slide 6. (Inferencing [is] a conclusion made based on evidence (clues) and reasoning)

"You started inferencing when your partner could not talk. When your partner could not speak, you had to inference and guess what was going on."

## **STEP 12**

"Yesterday, we read about Larry Itliong's story. As we read, we also noticed the number of images and illustrations to help us understand the story. Using the images and evidence from the story, we are going back to the Praxis Story Plot line we talked awhile back to make sense of Larry's journey."

## **PART 2.** **[CRITICAL** **CONCEPTS]** **HOW WILL YOU** **PRESENT THE** **CRITICAL** **CONCEPTS TO THE** **STUDENTS?**

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### **STEP 1**

### **STEP 2**

### **STEP 3**

### **STEP 4**

## **[INFERCING PROBLEMS]**

This portion will use strategies from Visual Thinking Strategies (or VTS). One of the key strategies when asking students questions is to remain neutral as to encourage student inquiry and analysis. Students will also look at images from the book to help deepen their understanding of the problems Larry experienced at a young age.

### **Materials Needed**

Projector, slideshow, the "Visual Thinking Strategies" worksheet (1 per student)

Project the slide number 7

"I am about to show you some images from the book, Journey for Justice.

There are three questions we are going to ask ourselves as we look at the images:

What is going on in the picture?

What do you see that makes you say that?

What more can we find?

Once I show the image, it is important to write down what you see before saying anything."

Also, invite students to get as close to the project screen as possible. This will help them look at the details closely.

(check VTS Basics Guide for more information)

Slide 8: Image with an upset Larry

Have students write down notes on what they see on their Worksheet

DISCUSS: Ask the questions one at a time.

VTS rule: Take all student answers. Do not confirm, affirm, or disagree with students. Have them share their answers. You must remain neutral and ask the questions given.

## **STEP 5**

Slide 9 shows an image of Larry and the girl.  
Have students write down notes on what they see on their Worksheet

## **STEP 6**

DISCUSS: Ask the questions one at a time.

VTs rule: Take all student answers. Do not confirm, affirm, or disagree with students. Have them share their answers.

## **STEP 7**

Teacher can recap with the students to clarify and make a class consensus on the problems they identified from the images.

## **STEP 8**

Teacher: "So, we have inferenced visuals but inferencing is also helpful when it comes to reading. What I noticed in the beginning of Larry's story is that there were already problems happening but the author wasn't explicit in saying there was a problem.

We are going to go back to the text and I will give you a couple of minutes to find quotes that show that there were problems early on in the story on pages 2-8."

## **STEP 9**

Worksheet pg 2: Allow time for students to find and copy 2 quotes between pages 1-8 that identify problems as well as analyze who is involved.

## **STEP 10**

Allow time for students to complete their worksheets. This will be needed for the next portion of the lesson.



**PART 3.**  
**[COMMUNITY**  
**COLLABORATION AND**  
**CULTURAL PRODUCTION]**  
HOW WILL THE STUDENTS  
LEARN THE MAIN  
CONCEPTS WHILE ALSO  
LEARNING TO CREATE  
COMMUNITY IN THEIR  
CLASSROOM AND  
PARTICIPATE IN CULTURAL  
PRODUCTION?

---

## STEP 1

## STEP 2

# [MAKING CONNECTIONS]

Students will look over the quotes they collected from Part 2 of this lesson. They will choose a quote from Larry's experience to analyze and a quote that may mirror their own narrative. They will share their connection with small groups to find common ground.

### Materials Needed

Projector, slideshow, the "Visual Thinking Strategies" worksheet (1 per student), notebook paper, poster paper and markers

Teacher: "We have uncovered problems that are very influential to Larry as a child and a teenager.

To better understand Larry's experiences, I want us to go back to our quotes on our worksheets.

Slide 13. Out of all the quotes, which of the quotes do you have a shared connection with?

For example, remember that quote about how Larry was in trouble if he spoke Ilocano? Have you ever gotten in trouble for speaking a language even though that may have been a language you grew up speaking? You might want to write about that experience."

Have students write the quote and page number at the top of the paper and write their connection below the quote. Students should explain what their experience was and how their story connects to Larry.

If a student cannot think or come up with their own personal experience, they can make connections to someone else's experiences like family or friends, or use media sources such as movies or shows to find connections with Larry's experience.

This is a silent, free-writing activity (the pen/pencil never leaves the page). Allow 5-8 minutes.

### **STEP 3**

Have students find a partner or a small group of three.

Each person will share their quote and their connected story in their small groups.

When they finish, affirm and acknowledge (“thank you for sharing”) the storyteller.

### **STEP 4**

When all groups are finished, project the question: “Find the common idea that connects your story with your small group. Discuss and be prepared to share your main discussion points with the class.”

Allow time for small groups to find what concepts and ideas they have in common between the stories.

### **STEP 5**

After the small discussion, the teacher will get ready for the large class discussion. Students will share their common ideas (or themes) with the class.

The teacher will record the student answers onto a large poster.

### **STEP 6**

Review poster when teacher is done collecting answers.

### **STEP 7**

Explain how these common ideas reflect Larry’s story.

“Like Larry, everyone struggles, and in those struggles, relationships get impacted and sometimes difficult decisions are made.

What was the decision that Larry makes on page 9?  
(answer: He leaves for the US)

## **PART 4**

### **[CONCLUSIVE DIALOGUE/ CRITICAL CIRCULAR EXCHANGE]**

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#### **STEP 1**

### **[AGREE OR DISAGREE?]**

To end this lesson, students will reflect on Larry's big decision to leave the Philippines for the US through the following questions: 1) Do you agree or disagree with Larry's decision? 2) What would you do if you were in a similar situation?

#### **Materials Needed**

Projector, slideshow, poster

Last slide: Before students leave, have them write their answer on the post-it using the sentence starters.

#### **STEP 2**

Our last question is: Do you agree or disagree with Larry's decision to leave to the US? Find two pieces of evidence to support your opinion."

a) "I agree with Larry's decision to leave for the US because..."

b) "I disagree with Larry's decision to leave for the US because...?"

"One piece of evidence is on page... And it says..."

What would you do if you were in Larry's situation? Why?

#### **STEP 3**

As students leave, collect student answers and review for the next day or have students share the next day.

EXTENDED: Have a large class discussion/debate. Students can present their cases.

This will encourage students to practice listening skills, as well as learning how to respond to one's differing or concurring viewpoints and ideas.

Link to materials:

**tinyurl.com/  
j4jtcriculumfolder**

This link provides access the entire curriculum, including lesson plans, slides and additional resources.

# VISUAL THINKING STRATEGY (PG 1)

NAME:

IMAGE 1

IMAGE 2

WHAT IS GOING  
ON IN THE  
IMAGE?

WHAT MAKES  
YOU SAY THAT?

WHAT MORE CAN  
WE FIND?

CONFIRM: WHAT IS  
THE PROBLEM YOU  
UNCOVERED BASED  
ON YOUR EVIDENCE?

# VISUAL THINKING STRATEGY (PG 2)

NAME:

IMAGE 1

IMAGE 2

IMAGE 3

WHAT IS THE  
PAGE NUMBER?

WHO IS  
INVOLVED?

SPECIFY THE  
PROBLEM YOU  
IDENTIFIED FROM  
THE QUOTE.  
EXPLAIN HOW  
AND WHY IT IS A  
PROBLEM FOR  
LARRY OR FOR  
THOSE  
INVOLVED.



# OPPRESSIVE ACTION

## 2 OPPRESSIVE ACTION

What is the context of the problem? Who are the key players (Who are the oppressed and who are the oppressors)? What actions, events, and/or treatment show conflict and oppression? Is the root of the problem foreshadowed?

2

## LESSON DESCRIPTION

After finally making it to the United States, Larry finds out that his dream of going to America is not all that it seemed to be. He soon learns of the unfair treatment that Filipinos in America experience.

In this lesson, students will identify oppressive actions that Larry experiences and make connections to their own oppressive actions in their lives.



# LESSON 2: OPPRESSIVE ACTION

## GUIDING QUESTIONS

- What is the context of the problem?
- Who are the key players of the problem (Who are the oppressed and who are the oppressors)?
- What actions, events, and/or treatment show conflict and oppression?
- Is the root of the problem foreshadowed?

## MIND PURPOSE & OBJECTIVES



- Define the 4 I's of Oppression (ideological, institutional, interpersonal, internalized)
- Identify the oppressive actions in the story, **JOURNEY FOR JUSTICE: THE LIFE OF LARRY ITLIONG**
- Recognize the different types of oppressions in their lives



## BODY SKILLS

- Define oppression and identify the types of oppression within the story
- Find evidence within the text to support their ideas of oppression

## SOUL RELEVANCE



- Find connections to the oppressive actions that were displayed in the story to oppressive action prevalent in their own lives



## CRITICAL LEADERSHIP LEARNING GOALS

- Gain a critical lens of unjust treatment that themselves and others experience



# CRITICAL VOCABULARY

## **OPPRESSION**

Oppression is prolonged cruel or unjust treatment or control between the oppressor (a dominant group) and the oppressed (the subservient, less important group).

## **IDEOLOGICAL OPPRESSION**

Any system of oppression begins as an idea; the idea that one group of people is better than the other. As a result, that group has control over the group that is thought of as “lesser”. Ideological Oppression is holding the idea that the dominant group is greater, stronger, smarter, and better than others.

## **INSTITUTIONAL OPPRESSION**

Institutional Oppression is how systems and institutions demonstrate ideological oppression. Institutions such as education, religion, government, media, workplaces, and more use their power to reinforce oppression to the people they serve.

## **INTERPERSONAL OPPRESSION**

Interpersonal Oppression is how oppression is translated in relationships with the oppressed and the oppressors. This can be displayed through stereotypes, microaggressions, discrimination, racism, etc. and can manifest itself to harassment and violence.

## **INTERNALIZED OPPRESSION**

Internalized Oppression is how the oppressed group takes in the oppression that is being imposed on them. When the oppressed group internalizes the oppression, they do not have the power to address the oppression with their feelings, leaving them to struggle internally.

# **PART 1.**

## **[CULTURAL ENERGIZER]**

### **HOW WILL YOU ENGAGE THE STUDENTS?**

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#### **STEP 1**

Project the slides. Introduce the concept of oppression. Tell the students that with oppression, there is the oppressors and the oppressed. The oppressors are the group or people that the group that inflicts oppression. The oppressed are the group that experiences oppression.

#### **STEP 2**

In the "Lesson 2" Slides, scenarios will pop up on the screen that are related to oppressive actions that students may have experienced in their own lives.

1. Read each scenario aloud and ask the students to raise their hands if it applies to them.
2. After students have responded, ask the students to notice who else has had similar experiences to them. If they do not feel comfortable sharing their experiences, they can put their hand down to keep their experiences private.
3. Ask students if they want to share and elaborate more on their experience.

#### **STEP 3**

This may be a very sensitive activity so make expectations very clear to the students.

Examples of expectations can be:

1. Stay silent. Please refrain from talking or reacting.
2. Only share what you are comfortable sharing.
3. Four corners, meaning, what is shared in the room, stays in the room.

Make sure the students agree to the expectations before beginning the activity.

#### **STEP 4**

Scenario 1/ Slide 1

"I feel like I need to change the way that I look because of what I see on TV or in magazines."

## **[SCENARIOS]**

In this activity, the students will share personal experiences. The slides will also aid in providing instructions.

### **Materials Needed**

Projector, slideshow

## **STEP 5**

Scenario 2/ Slide 2

"I've been told that I can only work certain types of jobs because of the way I look or the color of my skin."

## **STEP 6**

Scenario 3/Slide 3

"I feel like the lighter your skin color is, the better look you because of what I see and what I have been told."

## **STEP 7**

Scenario 4/Slide 4

"I feel like I'm more likely to get in trouble with the police because of the way that I look."

## **STEP 8**

Acknowledge and appreciate the students for sharing their experiences. It is not always easy to share these experiences but it shows courage and resilience to be able to do so.

**PART 2.**  
**[CRITICAL**  
**CONCEPTS]**  
**HOW WILL YOU**  
**PRESENT THE**  
**CRITICAL**  
**CONCEPTS TO THE**  
**STUDENTS?**

---

**STEP 1**

Introduce the types of oppression and have the students write it down on the worksheet. Draw the symbol that matches the type of oppression. Write the definition.

**STEP 2**

Oppression: prolonged cruel or unjust treatment or control  
Oppressor: the group that inflicts oppression  
Oppressed: the group that experiences that oppression  
Students will complete the sentence starters at the top of the worksheet with the definitions provided on the slides.

Oppression is...  
The oppressors are...  
The oppressed are...

**STEP 3**

Type of Oppression: Ideological Oppression  
Symbol: Thought bubble  
Definition: The idea that one group of people is better than the other.

**STEP 4**

Type of Oppression: Institutional Oppression  
Symbol: Building  
Definition: Institutions such as education, religion, government, media, workplaces, and more, use their power to reinforce oppression to the people they serve.

## [FOUR I'S OF OPPRESSION]

The students will learn what oppression is and break down the types of oppression with four I's of oppression. Use the slides to display the definitions of the four I's of oppression and copy down the definitions on the "Four I's of Oppression" worksheets.

### Materials Needed

Projector, slideshow, the "Four I's of Oppression" worksheet (one per student)



## **STEP 5**

Type of Oppression: Interpersonal Oppression

Symbol: Two People

Definition: How oppression is translated in relationships with the oppressed and the oppressors. This can be displayed through stereotypes, microaggressions, discrimination, racism, etc, and can manifest itself to harassment and violence.

## **STEP 6**

Type of Oppression: Internalized oppression

Symbol: Heart

Definition: How the oppressed group takes in the oppression that is being imposed on them.

**PART 3.**  
**[COMMUNITY**  
**COLLABORATION AND**  
**CULTURAL PRODUCTION]**  
HOW WILL THE STUDENTS  
LEARN THE MAIN  
CONCEPTS WHILE ALSO  
LEARNING TO CREATE  
COMMUNITY IN THEIR  
CLASSROOM AND  
PARTICIPATE IN CULTURAL  
PRODUCTION?

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## STEP 1

## STEP 2

# [MAKING CONNECTIONS]

Students will look over the quotes they collected from Part 2.

## Materials Needed

Projector, slideshow, copy of **JOURNEY FOR JUSTICE: THE LIFE OF LARRY ITLIONG**, "Evidence of Oppression"

Worksheet

Students will look in the **JOURNEY FOR JUSTICE: THE LIFE OF LARRY ITLIONG** book.

Teacher: Today we will looking through the book and finding evidence of oppression and supporting details. When we find evidence, we want to identify the quote and page number--ex. (p. \_\_).

We will break down the context of the problem by identify what is happening, who are the oppressed and who are the oppressors. These are the supporting details. Last, we will identify which of the 4 I's of oppression is being experienced.

Re-read pages 2-12. Find places in the book that display the different forms of oppression. Use the Evidence of Oppression worksheet to record what you found.

### STEP 3

To help you here is an example:

What is the evidence of oppression?

Copy the quote and (page number).

“At the time, the Philippines was a colony of the United States, and the U.S. controlled the island nation’s schools, government, military, and economy.” (p. 2)

Supporting Details. What is the context of the problem?

Who are the oppressed & the oppressors?

The Philippines was a Commonwealth of the United States.

The oppressors was the United States who oppressed the Philippines by taking control of their country.

What Type of Oppression is evident?

Institutional Oppression

### STEP 4

Split the class into groups of 3-4. Have the students share their findings in the text to the rest of the group.

## **PART 4**

### **[CONCLUSIVE DIALOGUE/ CRITICAL CIRCULAR EXCHANGE]**

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#### **STEP 1**

### **[IDENTIFY YOUR OPPRESSION]**

As a closing to the lesson, students will share their personal experiences of oppression. Upon exiting the classroom, students will categorize their experience under the type of oppression that they believe it falls under.

#### **Materials Needed**

Post-Its, large poster paper with four quadrants labeled with the four I's of oppression

Before students leave, have the students write a type of oppression that they have experienced on a post it. If they do not feel comfortable sharing an experience, ask the students to share an example of oppression that they have seen in their worlds.

#### **STEP 2**

On a larger poster with four quadrants labeled with one of the four I's of oppression, have the students sort and identify where their oppression Post-Its goes.

#### **STEP 3**

As students leave, collect student answers and review for the next day or have students share the next day.

Link to materials:

**tinyurl.com/  
j4jtcriculumfolder**

This link provides access the entire curriculum, including lesson plans, slides and additional resources.

Name: \_\_\_\_\_

# 4 I's OF OPPRESSION

Oppression is \_\_\_\_\_

The oppressors are \_\_\_\_\_

The oppressed are \_\_\_\_\_

Type of Oppression	Symbol of Oppression	Definition

Name: \_\_\_\_\_

# Evidence of Oppression

**What is the evidence  
of oppression?  
Copy the quote and  
(page number).**

**Supporting Details  
What is the context of  
the problem?  
Who are the oppressed  
& the oppressors?**

**What Type of  
Oppression is  
evident?**



# TENSION & TRAUMA

## 3 TENSION & TRAUMA

What is the pinnacle or climax of the tension? What event shows the most conflict and struggle? What happens that makes the problem become unbearable and causes trauma?

3

## LESSON DESCRIPTION

Tensions were high for Filipinos in the United States but that did not stop Larry from organizing and fighting for Filipino workers. Larry is faced with a difficult decision; should he take a one way ticket back to the Philippines or continue to fight for the rights of Filipino farmworkers? In a letter to his friend, Larry shares that he is going to follow a new dream of being a labor organizer.

In this lesson plan, students will be able to analyze the tension and trauma of Filipinos in the book. Using the text as evidence, students will empathize and take the perspective of Larry and write the letter to his friend stating why he is deciding to stay in the United States.



# LESSON 3: TENSION/TRAUMA

## GUIDING QUESTIONS

- What is the pinnacle or climax of the tension?
- What event shows the most conflict and struggle?
- What happens that makes the problem become unbearable and causes trauma?

## MIND PURPOSE & OBJECTIVES



- Learn about the discrimination and racism that Filipinos experienced through the 1930s
- Take the perspective of Larry Itliong and empathize with the experiences on discrimination and racism through him by writing a letter to Larry's friend through his voice



## BODY SKILLS

- Engage with the book **JOURNEY FOR JUSTICE: THE LIFE OF LARRY ITLIONG** an practice perspective taking
- Write a letter and pretending to be Larry Itliong

## SOUL RELEVANCE



- Empathize with the discrimination and racism that Filipinos and Larry Itliong experienced



## CRITICAL LEADERSHIP LEARNING GOALS

- Voice problems that they learned about and seek solutions
- Empathy and resilience



# **CRITICAL VOCABULARY**

## **MICROAGGRESSION**

Subtle statements, actions, or incidents, sometimes indirect and unintentional, that project discrimination and racism to people of color

## **DISCRIMINATION**

The unjust treatment of different categories of people such as race, age, and sex

## **SYSTEMIC RACISM**

Racism and bigotry in existence, policy, and practices from the government

## **WHITE SUPREMACY**

The belief that white people are superior to those of other races

## **TENSION**

Mental and emotional strain

## **TRAUMA**

A deep distress that is caused by a disturbing experience

# **PART 1.**

## **[CULTURAL ENERGIZER]**

### **HOW WILL YOU ENGAGE THE STUDENTS?**

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## **[STRONG WORDS]**

It has been said that “hate” is a strong word. Students will find different forms of hate in a word search.

### **Materials Needed**

"Strong Words" word search. One per student.

### **STEP 1**

Pass out the word search to the students. Advise them that they will be looking for “Strong Words.” There will be no word bank to the word search but they will be looking for 8 words in the word search.

### **STEP 2**

As they are looking for words, have the students think about the following questions:

Why does this word stand out to me?

What does this word mean?

### **STEP 3**

After giving the students some time to find the words, have them share what words that they have found. When the students share the words that they found, ask the students to try their best to define the words. The 8 words will be:

1. Hate
2. Tension
3. Trauma
4. Discrimination
5. Oppression
6. Racism
7. White Supremacy
8. Microaggression

## **PART 2.** **[CRITICAL CONCEPTS]** **HOW WILL YOU PRESENT THE CRITICAL CONCEPTS TO THE STUDENTS?**

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### **STEP 1**

### **STEP 2**

### **STEP 3**

## **[TENSION, TYPES OF HATE, TRAUMA]**

The student will reread pp. 18-20 in **THE JOURNEY FOR JUSTICE: THE LIFE OF LARRY ITLIONG**. They will see in the book evidence of the critical vocabulary and annotate the text to support their understanding of the critical vocabulary.

### **Materials Needed**

Projector, slideshow, Lesson 3 Slides, printed copies of pages 18 and 20, writing utensil to annotate the text.

Review pages 16-20 with the students. Use the slides to help the students understand the critical concepts. Slides include the critical concepts, definitions, and examples from the text.

Print out page 18 and page 20 from the text so that students can follow along. As you are teaching the students the definitions of the words, provide them with examples from the text to help understand the definition. Encourage them to annotate the text as you are reviewing it.

Go into the definitions of the critical concepts of these lessons by defining the terms from this lesson. Provide examples from the text to help them define these terms.

Tension

Microaggression

Discrimination

Systemic Racism

White Supremacy

Trauma

Tension: Mental and emotional strain

“The nation was in the grip of the Great Depression. Millions of people lost their jobs, homes, and farms, and were struggling to survive. Some blamed immigrants, particularly Mexicans and Filipinos, for taking all the jobs, even though that was not true.” (p.18)

## STEP 4

Microaggression: Subtle statements, actions, or incidents, sometimes indirect and unintentional, that project discrimination and racism to people of color

“By this time, the nation was in the grip of the Great Depression. Millions of people lost their jobs, homes, and farms, and were struggling to survive. Some blamed immigrants, particularly Mexicans and Filipinos, for taking all the jobs, even though that was not true.” (p.18)

## STEP 5

Discrimination: The unjust treatment of different categories of people such as race, age, and sex

“Larry saw signs that read “Positively No Filipinos Allowed” and “No Dogs and No Filipinos Allowed” in front of hotels, restaurants, and stores in Stockton and all over California. He heard stories of Filipino labor camps that had been bombed, and Filipinos who had been beaten. Some had been shot and killed.” (p.18)

## STEP 6

System Racism: Racism and bigotry in existence policy and practices from the government

“As he worked up and down the West Coast, Larry experienced brutal racism (hatred of people because of their skin color). Most cities and towns practiced segregation, or separation of people based on skin color. Many Filipinas and Filipinos could only live in areas called Little Manilas, or in Chinatowns.”(p.18)

## STEP 7

White Supremacy: The belief that white people are superior to those of other races

“One day, while he was walking in downtown Stockton’s Little Manila, a vibrant area full of Filipino stores, restaurants, and other businesses, he saw a group of white teenagers jump out of a car with baseball bats and call Filipinos terrible, ugly names like ‘brown monkey.’” (p.18)

## STEP 8

Trauma: A deep distress that is caused by a disturbing experience

“Larry’s heart ached with sadness and anger at so much injustice all around him. When it seemed that life could not get any worse for Larry and his friends, the U.S. Congress passed two laws, one right after the other, aimed at Filipinos. One law barred almost all Filipino immigrants from entering the United States. The other law, called the Repatriation Act, offered Filipinos a one-way ticket home to the Philippines, but they could never return. Only about 2,000 Filipinos took the tickets. Feeling disappointed and defeated, they packed their bags, wore their best clothes, and boarded ships at the ports of San Francisco, Los Angeles, and Seattle.” (p. 20)

“Larry’s friend, Carlos Bulosan, was writing a book about the Filipino experience in the United States. In the book, he wrote, ‘In many ways, it was a crime to be a Filipino in California.’” (p. 20)



**PART 3.**  
**[COMMUNITY**  
**COLLABORATION AND**  
**CULTURAL PRODUCTION]**  
HOW WILL THE STUDENTS  
LEARN THE MAIN  
CONCEPTS WHILE ALSO  
LEARNING TO CREATE  
COMMUNITY IN THEIR  
CLASSROOM AND  
PARTICIPATE IN CULTURAL  
PRODUCTION?

---

## STEP 1

### [LETTER FROM LARRY]

On page 20 of the book, it said that “Larry began to write a letter to his childhood friend. 'I’m sorry, but I’m not coming home.’” Students will take the perspective of Larry Itliong and write that letter to his friend.

#### Materials Needed

paper, writing utensil

Tell the students that they will be writing a letter to a friend, pretending to be Larry. Advise the students that there will be 3 paragraphs in the letter:

Paragraph 1:

Name and describe tension that Larry experiences.

Microaggression

Discrimination

Systemic Racism

White Supremacy

Paragraph 2:

Describe the traumatic effects that the tension has.

Trauma: Describe the effects that the tension would have caused.

Paragraph 3:

Larry told his friend “I’m sorry, but I’m not coming home,” Give reasons to his friend of why he’s not coming home.

## STEP 2

Remind the students of the parts of the letter. They must include:

Date (Tell students that Larry landed in Seattle, WA on April 6, 1929, so they should pick a date close to that event)

Greeting

3 Body Paragraphs

Salutation

Signature

### STEP 3

To help you, here is an example:

What is the evidence of oppression?

Copy the quote and (page number).

“At the time, the Philippines was a colony of the United States, and the U.S. controlled the island nation’s schools, government, military, and economy.” (p. 2)

Supporting Details. What is the context of the problem?

Who are the oppressed & the oppressors?

The Philippines was a Commonwealth of the United States.

The oppressors was the United States who oppressed the Philippines by taking control of their country.

What type of oppression is evident?

Institutional Oppression

### STEP 4

Split the class into groups of 3-4. Have the students share their findings in the text to the rest of the group.

## **PART 4**

### **[CONCLUSIVE DIALOGUE/ CRITICAL CIRCULAR EXCHANGE]**

---

#### **STEP 1**

Have the students partner up and exchange letters with each other. They will read each other's letters before the end of class.

#### **STEP 2**

After reading some of the letters, find similarities and differences across the letters. Have a whole class discussion about what they found in common amongst the letters and what differed.

#### **STEP 3**

Students will share their letters with a partner. As an extension or for homework, students can write back to Larry as his friend. They will respond to Larry's letter with a letter of love where the students will show support for Larry's decision.

## **[LETTERS OF LOVE]**

As a closing to the lesson, students will share their personal experiences of oppression. Upon exiting the classroom, students will categorize their experience under the type of oppression that they believe it falls under.

### **Materials Needed**

Student letters

Link to materials:

**tinyurl.com/  
j4jtcriculumfolder**

This link provides access the entire curriculum, including lesson plans, slides and additional resources.

Name: \_\_\_\_\_

# STRONG WORDS

**HATE IS A STRONG WORD. IN THE CROSSWORD PUZZLE BELOW, THERE ARE 8 STRONG WORDS HIDDEN RELATED TO HATE. THE WORDS ARE ONLY VERTICAL AND HORIZONTAL. FIND THE WORDS AND LIST THEM AT THE BOTTOM OF THE PAPER.**

W	H	I	T	E	S	U	P	R	E	M	A	C	Y	U
D	E	J	B	F	Y	X	H	U	V	I	P	B	N	D
I	H	X	X	L	H	O	A	C	E	C	O	J	W	C
S	W	P	R	D	F	Y	T	G	O	R	Z	X	A	T
C	Y	U	K	N	C	H	E	I	L	O	P	R	Y	L
R	K	C	P	D	M	M	C	W	I	A	C	H	H	T
I	E	C	H	I	R	T	H	J	G	G	F	X	G	H
M	K	Z	Z	K	F	E	N	T	E	G	E	M	B	C
I	K	Y	K	P	Q	N	W	E	T	R	G	C	B	T
N	T	Y	M	T	H	S	U	O	D	E	S	S	K	R
A	Q	H	R	A	C	I	S	M	L	S	W	A	F	A
T	E	M	L	L	F	O	O	Q	I	S	A	D	Y	U
I	A	D	A	H	S	N	V	N	I	I	D	T	S	M
O	N	X	Q	X	K	I	C	C	O	O	B	Q	Z	A
N	O	P	P	R	E	S	S	I	O	N	T	J	S	H

1) \_\_\_\_\_

5) \_\_\_\_\_

2) \_\_\_\_\_

6) \_\_\_\_\_

3) \_\_\_\_\_

7) \_\_\_\_\_

4) \_\_\_\_\_

8) \_\_\_\_\_

# TAKING ACTION, RESISTANCE, & HEALING

## 4 TAKING ACTION RESISTANCE HEALING

What happens after the trauma?  
Who is affected by the trauma?  
What actions are taken to resist the  
trauma or heal from the trauma?  
How does the action get at the  
root of the problem?

4



## LESSON DESCRIPTION

Students will continue to look at images from the text to analyze how Larry and the UFW's action to resist against growers. There is also a simulation activity for students to experience labor injustice and corrupt power.

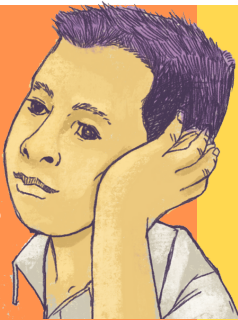
To help process the activities from this lesson, students will complete socratic analysis to make sense of and make connections with Larry's story and their experiences from today.

# LESSON 4: TAKING ACTION, RESISTANCE, & HEALING

## GUIDING QUESTIONS

- What happens after the trauma?
- Who is affected by the trauma?
- What actions are taken to resist the trauma or heal from the trauma?
- How does the action get to the root of the problem?

## MIND PURPOSE & OBJECTIVES



- Students will learn to understand the strength in people power
- Students will understand how organizing leads to liberation



## BODY SKILLS

- Students will critically inquire the conditions in which they exist
- Students will pull from prior knowledge to help themselves create new knowledge

## SOUL RELEVANCE



- Students will have a stronger understanding of roles in society and be better able to defend themselves against those in power
- Students will become aware of the power and agency they have



## CRITICAL LEADERSHIP LEARNING GOALS

- Students will practice organizing their peers against labor exploitation
- Students will motivate their peers to be more aware of oppressive structures and practices





# CRITICAL VOCABULARY

## UNIFIED/UNITY

To be united, The UFW's power was primarily in their unity. They understood that as a solid unit, they were more powerful than the land owners.

## COMMUNITY ORGANIZER

A leader who brings people together and shows them their potential, As an organizer Itliong was able to affect the lives of people all across the country, and this effect is felt until this day

## UNION

"In a union, the workers form an organization whose members stand together and agree on demands about their pay and working conditions (this is called collective bargaining)." (p. 16)

## SOCIAL MOVEMENT

A moment when groups of people come together and fight for change. After organizing the farm workers Larry Itliong and members of the AWOC went on strike on September 8th, 1965.

# PART 1.

## [CULTURAL ENERGIZER]

### HOW WILL YOU ENGAGE THE STUDENTS?

This energizer contributes to setting the “culture” of the classroom while also connecting the main concepts of lesson plan to the students prior experiences, knowledge, and interests.

#### STEP 1

#### STEP 2

#### STEP 3

#### STEP 4

#### STEP 5

## [ZOOM OUT]

The teacher will choose a relevant image from pages 12-30. The image will be first zoomed in significantly. Students will be asked to slowly guess what is being shown. Slowly the teacher will zoom out, and with each zoom out the students will continue to guess what is taking place. This will happen up until the entire image is shown. Once the entire image is shown the teacher will point out the specific history behind the photo, and make connections between the actual historical context and the student interpretations. Throughout this activity students will be using critical inquiry skills.

### Materials Needed

Paper, writing utensil, presentation ([tinyurl.com/yc2er8yy](https://tinyurl.com/yc2er8yy))

Pull up the necessary Google Slide/PowerPoint. Introduce the activity: Zoom Out. Remind students that they will be looking at an image and working together to figure what the image is or means. The image is from page 21, the start of the Asparagus Strike.

Show Slide 2. Ask Students to think about what they see. Then have students share with a partner or group member. Once students have shared their thoughts, call on 3 students to share what they think they’re seeing.

Show Slide 3. Ask Students to think about what they see. Then have students share with a partner or group member. Once students have shared their thoughts, call on 3 students to share what they think they’re seeing.

Show Slide 4. Ask Students to think about what they see. Then have students share with a partner or group member. Once students have shared their thoughts, call on 3 students to share what they think they’re seeing.

Show Slide 5 (final slide). Ask Students to think about what they see. Then have students share with a partner or group member. Once students have shared their thoughts, call on 3 students to share what they think they’re seeing.

Clarify for students the final image they are seeing. Reading for them the follow excerpt:

On Friday, April 7, 1939, Larry and more than 6,000 workers walked off the asparagus fields. Not one Filipino went to work, and everyone was peaceful.

Remind students that today’s lesson will be on taking action and resisting.

## **PART 2.** **[CRITICAL CONCEPTS]** HOW WILL YOU PRESENT THE CRITICAL CONCEPTS TO THE STUDENTS?

---

### **STEP 1**

Title Page: Explain activity

### **STEP 2**

Materials: Direct students to collect necessary materials from the middle of the table (white blank paper, markers/coloring pencils)

### **STEP 3**

Introduce first word(s): unity/unified. Have students draw how they envision this word.

### **STEP 4**

THINK PAIR SHARE: Have students discuss with partners or table mates. Students will go around and share what they drew. After students share, ask for examples.

### **STEP 5**

Definition/Example/Graphic: Close read with students the definition, and explain the example from Journey for Justice.

### **STEP 6**

Introduce second word(s): community organizer. Have students draw how they envision this word.

### **STEP 7**

THINK PAIR SHARE: Have students discuss with partners or table mates. Students will go around and share what they drew. After students share, ask for examples.

### **STEP 8**

Definition/Example/Graphic: Cloze read with students the definition, and explain the example from Journey for Justice.

### **STEP 9**

Introduce third word(s): social movement. Have students draw how they envision this word.

### **STEP 10**

THINK PAIR SHARE: Have students discuss with partners or table mates. Students will go around and share what they drew. After students share, ask for examples.

### **STEP 11**

Definition/Example/Graphic: Cloze read with students the definition, and explain the example from Journey for Justice.

## **[DRAWING FROM PRIOR KNOWLEDGE]**

The purpose of this activity is for students to critically pull their existing knowledge on a subject or topic, in order for them to better understand new and more complex topics.

### **Materials Needed**

Presentation ([tinyurl.com/j4jL4dpk](https://tinyurl.com/j4jL4dpk))

**PART 3.**  
**[COMMUNITY**  
**COLLABORATION AND**  
**CULTURAL PRODUCTION]**  
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PRODUCTION?

---

## STEP 1

# [PRODUCTION LINE]

The purpose of this activity is for students to understand the power workers have over those in charge. During this activity worker will produce fruits and vegetables by drawing them on square cards/paper. Throughout the activity the work day will end and workers will get paid by bosses or land owners. The land owners will command the bosses, and the bosses will make only slightly more than workers. Land owners will make significantly more. During each work day bosses/land owners will worsen working conditions, by either allowing worker to have less chairs, less tools, or losing more pay. Land owners are also able to take more profit, or choose to pay bosses more while at the same time lessening the pay of workers. Throughout this process workers will have two choices, to either continue working despite the unfair changes being made, or to stop work and demand better working conditions. Despite the outcomes, students should be able to reflect on the process and compare it to the situation of the farmworkers and their establishing of unions.

## Materials Needed

Markers, index cards cut in fours, seats/desks, fake money/currency

The teacher will assign characters.

Characters:

1. Teacher = Land owner
2. 1-2 Students = Bosses
3. All of their students = Farmworkers

The teacher will explain the process.

"I'm going to be the land owner. I own the land and all of you work for me. Some of you will be bosses (teacher chooses, and could also hire more bosses later on). The rest of you will be farmworkers. As workers you will produce crops by drawing them on these papers and with these markers. The work day will start at 2 minutes, which will signify 8 hours (can be revised by the teacher). At the end of the work day you will all give me the crops you picked (drew) and I will give you money back."

Teacher assigns roles.

## STEP 2

Workday #1:

The landowner starts the clock, and workers start working. The landowner reminds the bosses that they need to make sure workers are working as hard as they can. Bosses are allowed to push workers using "any" means.

The clock ends. Workers are asked to turn in what they have. The landowner will explicitly show how much the crops gathered are worth. The landowner will first give themselves a large chunk of the profit, will then give the second largest chunk to the bosses, and will then give the smallest chunk to the workers.

## STEP 3

### Workday #2:

Before the landowner starts the clock, they must make the working conditions worse. The landowner can take away some markers or have students share chairs. The landowner or bosses must explain how these changes are necessary to save the company cost. The workday will then begin. Bosses will push workers to work harder, and at the end the crops will be gathered to estimate profit. The boss will then give themselves a larger profits this time. The bosses will get their chunk, and the workers will get a smaller profit than before. The landowners and/or bosses must explain the need to do this, if the company is going to survive.

\*By this point students may or may not show frustration. Students may or may not engage in discussion with the landowner/boss. The students may or may not make demands for fairer working conditions.

## STEP 4

### Workday #3:

Before starting, the clock the landowner will tell the boss to take away either tools or desks/chairs. The landowner does not need to make contact with the worker, the landowner will have the boss be in direct contact with the workers.

\*After this the students will either complain or continue working with more terrible conditions.

The work day begins and ends. Once again, the boss will inequitably spread the profit. This will repeat until students demand fairness.

## STEP 5

\*Teachers may continue as necessary. As soon as the activity has ended, discussion must take place. Teacher can use the guiding/discussions questions below:

### Critical Questions:

1. What was frustrating as a worker?
2. How did you feel when tools were taken away?
3. How did having less chairs affect you?
4. Why was it unfair for the landowner to take so much money?
5. Who did most of the work in the production of crops?
6. What could workers do to be treated more fairly?
7. Who has more power in this situation?
8. Why would the landowner be forced to listen to the workers?

## STEP 6

Journey for Justice Pages 12-30

\*Teachers and students will read these sections. After reading the class will revisit the discussion questions and identify how Larry Itliong and the farm workers would answer the same question.

“Let’s revisit the questions from before. Question\_\_\_\_\_, how do you think Larry Itliong would answer these questions? Talk to a partner (Think Pair Share).”

After giving students time to discuss, a pair must share their thoughts with another pair. The teacher will then pull examples from a few groups. This process will repeat.

## **PART 4**

### **[CONCLUSIVE DIALOGUE/ CRITICAL CIRCULAR EXCHANGE]**

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#### **STEP 1**

The purpose of the Socratic Analysis is for students to use their critical inquiry skills by asking high level questions and answering them. Students must ask three questions. Each will be answered with the student's own opinion and evidence from the section being covered.

#### **Materials Needed**

Paper, pencil/pen, presentation ([tinyurl.com/y725qdrh](https://tinyurl.com/y725qdrh))

Teacher must assist students in brainstorming a list of starter questions.

Example - How did Larry Itliong react when his peers were being taken advantage of? Why did Larry Itliong decide to stay instead of returning to the Philippines? What would've happened if Larry Itliong decided to not be involved with the organizing?

#### **STEP 2**

Students produce a question or utilize one of the brainstormed question

#### **STEP 3**

Students must answer their question. Students can answer with their own thoughts or opinions, and can also pull data/evidence from the text

#### **STEP 4**

Students must ask a second question. They can further inquire based on the previous questions and response, they can pull from the initial brainstorm of questions, or they can produce an entirely separate question related to the text

#### **STEP 5**

Students will answer this question

#### **STEP 6**

Students repeat the process once more to end up with three critical questions and three answers

Link to materials:

**tinyurl.com/  
j4jtcriculumfolder**

This link provides access the entire curriculum, including lesson plans, slides and additional resources.

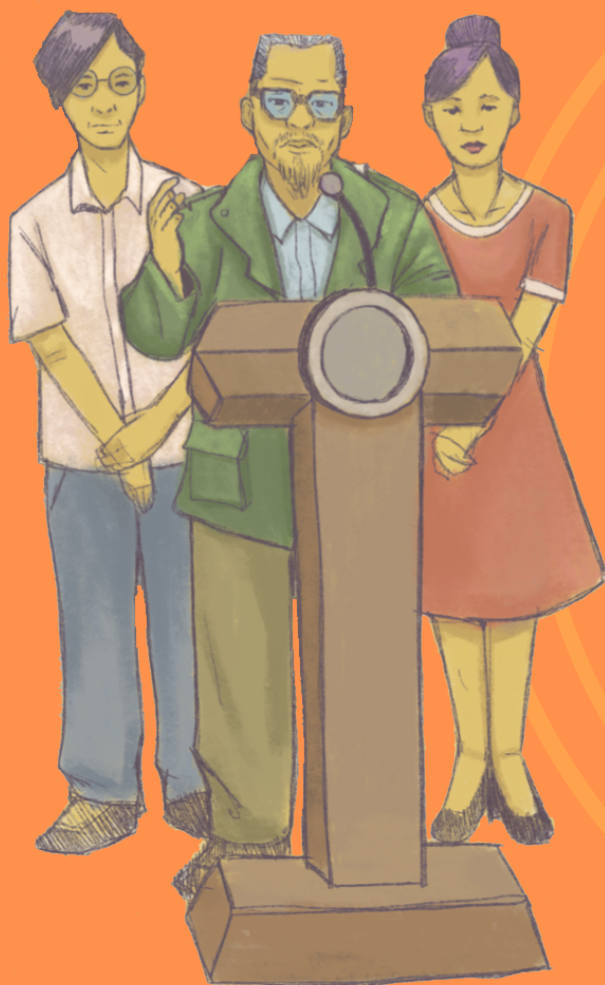


# REVOLUTION & REFLECTION

## 5 REVOLUTION & REFLECTION

How is the problem addressed in the story?  
What changes as a result of the story? What can we learn from the story?

5



## LESSON DESCRIPTION

In this concluding lesson, students will learn about the process of PRAXIS. The first half is going back to the book one more time and looking at how Larry recognized problems, brainstormed ideas with others, and took action. Much of his organizing and revolutionary work reflects the process of praxis.

In the last half of the lesson, students will write their own short fiction stories where their characters are journeying to justice. An alternative to this assignment can encourage students to choose an unsung shero or hero or movements and create a children's book around them to pass on more journeys for justice.

# LESSON 1: EXPOSE THE PROBLEM

## GUIDING QUESTIONS

- What problem or issue do you seek justice for? How will you work to achieve justice for that problem or issue?
- What changes for the character(s) and communities as a result of the story?
- What are some universal truths and lessons a reader can take away from this story?
- What can be the results when people commit to the work of justice?
- What is necessary for revolutions to be impactful?

## MIND PURPOSE & OBJECTIVES



- Analyze sequence of events from the story
- Create a sequence of events for a new story
- Devise and reflect on impactful solutions to problems or injustices that exist



## BODY SKILLS

- Pay attention to visuals and actions
- Express and present feelings and experiences through action

## SOUL RELEVANCE



- Choosing injustice that resonate personally
- Creating a plan of action to address the injustice
- Creating stories for an audience of peers and community members
- In turn, these stories can turn into legacies



## CRITICAL LEADERSHIP LEARNING GOALS

- Analyze problems and issues that exist in the real world
- Discuss, find, and think of ways to address and resolve issues of injustice in the world
- Collaborate ideas with others
- Validate and affirm other ideas
- Be reflective of practices that address and fight injustice



# **CRITICAL VOCABULARY**

## **JUSTICE**

The fair and equal treatment of others

## **PRAXIS**

The PROCESS in which ideas and plans are enacted; using an idea (or theory) and putting that idea to action and reflecting on its implementation; THEORY + ACTION + REFLECTION = PRAXIS

## **SOCIAL JUSTICE**

The act of educating, advocating, and fighting for the fair and equal treatment of others

## **UNIVERSAL TRUTH**

A lesson or statement that corresponds mostly anywhere in the world (example: "Change will always happen.")

# **PART 1.**

## **[CULTURAL ENERGIZER]**

### **HOW WILL YOU ENGAGE THE STUDENTS?**

This energizer contributes to setting the “culture” of the classroom while also connecting the main concepts of lesson plan to the students prior experiences, knowledge, and interests.

#### **STEP 1**

#### **STEP 2**

#### **STEP 3**

#### **STEP 4**

#### **STEP 5**

#### **STEP 6**

#### **STEP 7**

## **[FREEZE AND HASHTAG]**

Students will be given an action to imitate for their partner and the partner must guess what is happening. This activity is to help students understand what an INFERENCE is through participation and discussion. The skill of inferencing will be carried onto the next part of the lesson.

### **Materials Needed**

Paper, writing utensil, Introductory Lesson B's writing entry (What would you seek justice for?)

Return to Introductory Lesson B's brainstorm of "What is justice?" and their response to the question, "What would you seek justice for?"

If students forgot or misplaced it, have a quick free-write answering the question: "What do you seek justice for?"

\*modified question: What is an unfair problem you see in the world? What are some ways to fight that problem?

In small groups, share written responses.

In their small groups, they are to choose the written response they liked best. They must create an EFFECTIVE HASHTAG for the thing they are seeking justice for.

Along with the EFFECTIVE HASHTAG, the small group must create a FREEZE FRAME that would accompany the hashtag. Think of it as a live social media posting.

Give the students 5-10 minutes to create their live social media posting.

Present the hashtag and freeze frame to the class.

## **PART 2.** **[CRITICAL CONCEPTS]** HOW WILL YOU PRESENT THE CRITICAL CONCEPTS TO THE STUDENTS?

---

### **STEP 1**

Students will analyze how praxis was used in Larry's journey for justice. This is to help students recognize what praxis is to provide them a structure in how it is used in storytelling. This will prepare them to plan and write their own stories of justice.

#### **Materials Needed**

The storybook (Journey for Justice), Praxis Analysis Worksheet, writing utensil

"Before we go into more details about our movements and hashtags...

Let's reread page 42."

### **STEP 2**

"Communities and students can honor Larry's legacy in many ways. Students can write and present reports about his commitment to fighting for equality and justice. They can encourage people to exercise their right to vote and to encourage others to run for office, volunteer, or fundraise for a cause they believe in. They can also call or write their local elected officials and support the right to earn a living wage, the right to form and join unions, the right to work without being poisoned by pesticides, and the right to safe, healthy working conditions that allow all to work with pride and dignity."

### **STEP 3**

Reflection and Discussion Questions:

- What is the oppression highlighted in this passage?
- What are some calls to action people can take to address these oppressions as highlighted in the passage?
- How do you know there has been success in Larry's commitment for justice (check page 43)?

### **STEP 4**

Model. Project Worksheet (or create a poster of worksheet) and go through each section together.

### **STEP 5**

Answer the question: What is the oppression highlighted in this passage?

Fill out column one of the worksheet.

## **STEP 6**

What are some calls to action people can take to address these oppressions as highlighted in the passage?

Fill out column two of the worksheet.

## **STEP 7**

How do you know there has been success in Larry's commitment for justice (check page 42)?

Fill out column three of the worksheet.

## **STEP 8**

Review the completed worksheet. Ask students if there are any changes, additions, or subtractions to be made for the poster.

## **STEP 9**

"Now that we have completed this worksheet together, we are going to move on to your praxis plan and write a story that addresses the justice you seek."

## **STEP 10**

Have students work on the second page and reflect on a problem they seek justice for (can refer to the Cultural Energizer from the beginning of this lesson).

Walk around and monitor student ideas and worksheets. Provide feedback when necessary.

## **STEP 11**

Extended option: Have students work with a partner to provide and receive feedback on page 2 of the worksheet.

**PART 3.**  
**[COMMUNITY**  
**COLLABORATION AND**  
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HOW WILL THE STUDENTS  
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CLASSROOM AND  
PARTICIPATE IN CULTURAL  
PRODUCTION?

---

## [NARRATIVES OF JUSTICE]

Students will work on writing short fictional stories of characters working for something they are seeking justice for. The Praxis Planning worksheet will help students with writing their stories that follow the Ethnic Studies Praxis Story Plotline.

This portion of the lesson can take a day or two, especially if the teacher extends the student story planning to students writing short, fictional story essays.

### Materials Needed

Praxis Planning worksheets, computers with internet, binder paper, writing utensil

### STEP 1

This portion starts after students complete the last task.

### STEP 2

"Larry's Journey for Justice has a sequence of events that follow the Ethnic Studies Praxis Plotline"

Project the Journey for Justice's plotline.

Review the sequence with the class.

### STEP 3

"Every journey to justice has its ups and downs to reach their goal but every journey has a story to tell.

"For this worksheet, we are planning a short, fictional story about a journey to justice that follows the guidelines of the Ethnic Studies Praxis Plot Line."

### STEP 4

Before beginning the worksheet, ask the students what are some of the elements for a fictional story. (Example: Characters, setting, conflict, ending, etc.) Create teaching chart listing the elements of fiction.

### STEP 5

Review chart with students and make sure nothing is missing.

"Every story needs all these elements. To help us tell the story, we are going to use this worksheet to help us be critical about how we tell our story.



## STEP 6

"Much of the storytelling in Larry Itliong's book is helped by its images. To help inspire our writing after we have chosen the justice we are seeking, find an image online or in print to inspire your story writing."

Example: "I want to address unfair working farm conditions. What images could I use to address it?"

- A Delano Grape worker being exposed to pesticides
- OR the UFW striking alongside the fields

## STEP 7

Allow for 5-10 minutes for students to find a picture.

If students finish the task early, students can begin their worksheet OR they can do a free-write of what is happening in the image they chose.

## STEP 8

The time spent on this step is up to the teacher. The students are essentially tasked with writing a fictional story and should be given an ample amount of time to fill out the story plot line worksheet.

EXTENDED: Students can type and publish their stories through essay form.

## STEP 9

When the task is completed, take time for students to share and celebrate their work with others.

## STEP 10

EXTENDED: When students draft their short stories, have students share their work with a partner for peer review and editing.

Things for partners to identify during the peer review:

- What is the problem or injustice in the story?
- What are some ideas in the story the author decided to use to fight that problem or justice?
- What actions does the main character(s) take to fight the problem or injustice?
- What feedback or celebrations do you have for your partner's work?



## **PART 4** **[CONCLUSIVE** **DIALOGUE/** **CRITICAL** **CIRCULAR** **EXCHANGE]**

---

# **[CELEBRATE COMMITMENTS TO JUSTICE]**

After sharing and celebrating the short stories of justice, students will reflect on how their work and Larry's work is a step in the right direction to make a promise to the work of social justice. In this conclusion, students will complete sentence stems and make commitments to justice.

### **Materials Needed**

Posters, index cards, painters tape, writing utensil

### **STEP 1**

Have a poster hanging and have the following written on it:

- 1) What or who do you fight justice for? "I fight justice for..."
- 2) How will you commit to fight for that justice? "I will commit to this fight by..."

### **STEP 2**

Students will answer the questions/complete the sentence starters by writing on an index card.

### **STEP 3**

When all students are done writing, have them walk around the room and share with a partner.

### **STEP 4**

Structured questions pairs can discuss:

- What are some of the strategies Larry and the UFW used that you can use in your journey?
- What are some ways you can involve friends, family, and community?
- How can I support you in this commitment?

### **STEP 5**

When students have shared with at least 2 different people, have students tape their index cards to the poster. This poster will serve as a reminder for the class of their commitments to justice.

Review some of the index cards with the class.

To conclude, review that COMMITMENT is a promise that is not empty handed. Larry and the UFW committed their time, efforts, and love to fight for better working conditions and better pay. Share your support to the student commitments to justice, celebrate the time and work they put into their stories, and the time and work they will put into making new ones.

Link to materials:

**tinyurl.com/  
j4jtcriculumfolder**

This link provides access the entire curriculum, including lesson plans, slides and additional resources.

## **TENSION & TRAUMA**

What is the pinnacle or climax of the tension?  
What event shows the most conflict and struggle? What happens that makes the problem become unbearable and causes trauma?

## **OPPRESSIVE ACTION**

What is the context of the problem? Who are the key players (Who are the oppressed and who are the oppressors)?  
What actions, events, and/or treatment show conflict and oppression? Is the root of the problem foreshadowed?

## **EXPPOSE THE PROBLEM**

What is the problem being uncovered? Who is involved?  
What are the power relationships between those involved?

## **TAKING ACTION, RESISTANCE & HEALING**

What happens after the trauma? Who is affected by the trauma? What actions are taken to resist the trauma or heal from the trauma? How does the action get at the root of the problem?

## **RESISTANCE & REVOLUTION**

What changes as a result of the story? What can we learn from the story? How the problem addressed in the story? What problem/issue do you seek justice for and how will you work to achieve that justice?

TENSION &  
TRAUMA

TAKING ACTION,  
RESISTANCE  
& HEALING  
LIST 2-3 MAJOR  
EVENTS

OPPRESSIVE  
ACTION  
LIST 3 MAJOR  
EVENTS

RESISTANCE &  
REVOLUTION

EXPOSE THE  
PROBLEM

WHAT DOES THIS STORY TELL US  
ABOUT OURSELVES?

WHAT IS THE JUSTICE YOU ARE  
SEEKING? \_\_\_\_\_

# PRAxis WORKSHEET

WHAT DO YOU SEEK JUSTICE FOR? (PAGE 42)

## THEORY

Why does the problem exist?  
What evidence do you have  
that shows why this problem  
exist?

## ACTION

What are ideas and actions  
you have that can be a  
solution to the problem(s)?

## REFLECTION

How do you know your plan of  
action can work or did work?  
What evidence do you have?

# PRAXIS WORKSHEET

## I SEEK JUSTICE FOR \_\_\_\_\_.

This justice matters to me because....

### THEORY

Why does the problem exist?  
What evidence do you have  
that shows why this problem  
exist?

### ACTION

What are ideas and actions  
you have that can be a  
solution to the problem(s)?

### REFLECTION

How do you know your plan of  
action can work or did work?  
What evidence do you have?

# ADDITIONAL LEARNING TOOLS

## DR. DAWN BOHULANO MABALON'S Ethnic Studies Essential Questions



1. Who Am I?
2. What is the story of my family and community?
3. What can I do to make positive change and bring social justice to my community and the world?



## **FILIPINA/O AMERICAN FARMWORKERS TIMELINE**

1896: The Philippines declares independence from Spain on June 12. The Philippine Revolution begins.

1898-1899: The US and Spain engage in the Spanish-American War. After brief fighting in Cuba and in Manila Bay, the US buys Guam, Puerto Rico, and the Philippines from Spain for \$20 million.

1899-1902: Official years of the Philippine-American War, when the First Philippine Republic resisted U.S. conquest. Fighting continued in some areas until 1913. One million Filipinos were killed in the war. The Philippines became a U.S. colony from 1899-1946. As colonial subjects, or "nationals," thousands of Filipinos enter the United States without restriction.

1913: Modesto "Larry" Dulay Itliong is born in San Nicolas, Pangasinan, on October 25.

1929: Larry lands in Seattle, Washington on the ship Empress of Asia on April 6.

1920s-1941: Filipino farm and cannery workers, along with farmworkers of all backgrounds, demand a living wage and humane working conditions. They form unions and go on strikes across the nation. Some strikes are won, but most strikes are crushed.

1933: Filipino salmon cannery workers in Alaska, including Larry Itliong, organize the Cannery Workers and Farm Laborers' Union in Seattle. Larry serves as a delegate, dispatcher, steward and vice president. He also organizes a union for sardine cannery workers in San Pedro/Wilmington, California.

1934: Congress passes the Tydings-McDuffie Act, which reclassifies Filipinos from "nationals" to "aliens" and limits immigration to 50 per year.

1935: Congress passes the Repatriation Act, which offers Filipino immigrants a one-way ticket back to the Philippines on the condition that they never return. Approximately 2,000 Filipinos take the ticket.

1941-1945: World War II. Larry worked as a messman on a boat, the USAT Aconcagua, in the Pacific. He settles in Stockton, California after the war.

1946: Passed on July 2, the Luce-Celler Act allows Filipino immigrants to become citizens. The Philippines becomes an independent nation on July 4. Carlos Bulosan publishes the novel *America Is in the Heart*.





## **FILIPINA/O AMERICAN FARMWORKERS TIMELINE**

1947-1949: The Cold War begins, and Congress passes several anti-Communist laws. The Taft-Hartley Act required union leaders to swear they had never been Communists. The McCarran Internal Security Act targeted US residents who were “subversive” or “radical”; noncitizens could be arrested and deported. Many Filipino organizers were current or former Communists or politically radical, so these laws particularly affected them.

April 1960: Larry hired by the Agricultural Workers Organizing Committee (AFL-CIO) in Stockton.

1964-65: Congress passes the Civil Rights Act, Voting Rights Act and Immigration Act.

May 3-14, 1965: AWOC grape strike in Coachella, California. Farmworkers win \$1.40/hr.

September 7, 1965: AWOC grape workers vote to go on strike at Filipino Hall in Delano, California. The Delano Grape Strike begins Sept. 8. The National Farm Workers Association joins the AWOC strike on September 16.

August 22, 1966: The AWOC and the NFWA merge to become the United Farm Workers Organizing Committee, AFL-CIO. Cesar Chavez is director, and Larry becomes assistant director. Larry helps to found the California Rural Legal Assistance (CRLA), which provides legal help for low-income people.

July 1967: Grape Boycott begins. Larry is named international coordinator of the boycott in 1970.

May 21, 1970: Contracts signed with several Delano growers.

October 15, 1971: Larry resigns from the UFW.



## **FILIPINA/O AMERICAN FARMWORKERS TIMELINE**

1974: Agbayani Village, housing for retired Filipino farmworkers, is opened at Forty Acres in Delano, Calif. This had been a goal of Larry's and other Filipino leaders.

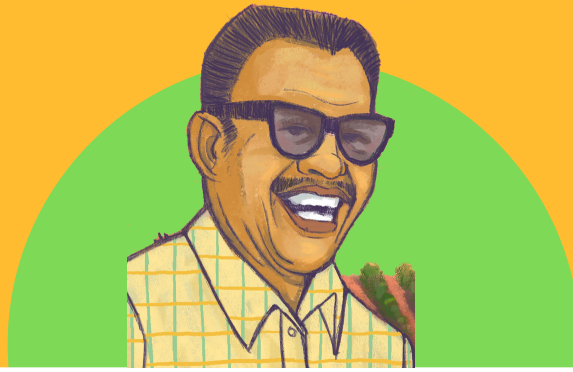
1975: California's Agricultural Labor Relations Act establishes a board to supervise farm labor union practices. The state bans the use of the short-handled hoe, which caused pain and injuries.

February 8, 1977: At 63, Larry Dulay Itliong passes away in Delano, California.

2013: The California Legislature passes AB 123, which requires the teaching of Filipino contributions to the farmworkers movement in public schools. In 2015, the state declares October 25 as Larry Itliong Day.

2015: Alvarado Middle School in Union City, California is renamed Itliong-Vera Cruz Middle School.

2016: The California Legislature passes a law that requires employers to pay farmworkers for overtime.



## RESOURCES

Brimner, Larry Dane. *Strike! The Farm Workers' Fight for Their Rights*. Honesdale, PA: Calkins Creek, 2014.

Bulosan, Carlos. *America Is in the Heart*. Seattle, WA: University of Washington Press, 1973.  
Cordova, Fred. *Filipinos: Forgotten Asian Americans*. Seattle, WA: Filipino American National Historical Society, 1983.

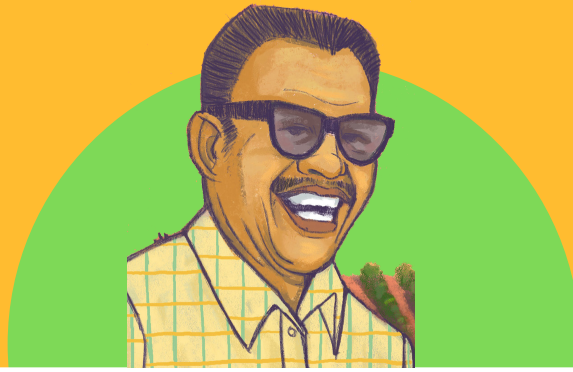
Ferriss, Susan, and Ricardo Sandoval. *The Fight in the Fields: Cesar Chavez and the Farmworkers Movement*. San Diego, CA: Harcourt, Brace & Company, 1997.

Garcia, Matt. *From the Jaws of Victory: The Triumph and Tragedy of Cesar Chavez and the Farm Worker Movement*. Berkeley: University of California Press, 2012.

Mabalon, Dawn Bohulano. *Little Manila Is in the Heart: The Making of the Filipina/o American Community in Stockton, California, 1898-1972*. Chapel Hill, NC: Duke University Press, 2013.

Pawel, Miriam. *The Crusades of Cesar Chavez*. New York: Bloomsbury Press, 2014.  
Scharlin, Craig, and Lilia V. Villanueva. *Philip Vera Cruz: A Personal History of Filipino Immigrants and the Farmworkers Movement*. Seattle: University of Washington Press, 2000.

Valledor, Sid Amores. *The Original Writings of Philip Vera Cruz*. Indianapolis, IN: Dog Ear Publishing, 2006.



## RESOURCES

### FILMS

Aroy, Marissa. Delano Manongs. 2014: Media Factory, DVD.

Tejada-Flores, Rick and Telles. The Fight in the Fields. 1996: Cinema Guild, DVD.

### WEBSITES

Farmworker Movement Documentation Project

<https://libraries.ucsd.edu/farmworkermovement/>

Filipino American National Historical Society & National Pinoy Archives

[www.fanhs-national.org](http://www.fanhs-national.org)

United Farm Workers

[ufw.org](http://ufw.org)

Welga Project Digital Archive and Repository

<https://welgadigitalarchive.omeka.net/>

### IMPORTANT PLACES

Filipino Hall

1457 Glenwood St.

Delano, California 93215

Little Manila Historic Site

Lafayette and El Dorado Streets, Stockton, California

[Littlemanila.org](http://Littlemanila.org)

Filipino American National Museum, Stockton, Calif.

Filipino American National Historical Society Archives, Seattle, Washington

[www.fanhs-national.org](http://www.fanhs-national.org)

Cesar E. Chavez National Monument

29700 Woodford-Tehachapi Road

Keene, California 93531

[nps.gov/cech/index.htm](http://nps.gov/cech/index.htm)

The Forty Acres National Historic Landmark

30168 Garces Highway, Delano, Calif. 93125

[nps.gov/history/nr/travel/american\\_latino\\_heritage/The\\_Forty\\_Acres.html](http://nps.gov/history/nr/travel/american_latino_heritage/The_Forty_Acres.html)

# HEART FRAMEWORK

by Dr. Allyson Tintiangco-Cubales

## HISTORY

Set-up your analysis. Describe the historical context. Define 3-5 major concepts that stand out in the text. Discuss the problem/premise/purpose/point that the author is aiming to address.

## EVIDENCE

Summarize the evidence and examples used by the writer to test or prove their main point. Pull out direct quotes and cite the page numbers.

## ANALYSIS

Show the significance of the reading and how it connects to the experiences and culture (past, production, power) of Filipina/o/x/Americans.

## REFLECTION

Share how the reading relates to your own personal experiences and culture (past, production, power).

## THEORIES

Synthesize how the text proves their point and develop your own grounded theory that answers: How does this reading help us understand what it means to be Filipina/o/x/American? How does this reading inspire us to pursue social change and justice in our communities?

This HEART Framework can be used to help develop students' reading, analyzing, and writing skills when engaging text.

Link to materials:

**tinyurl.com/  
j4jtcriculumfolder**

This link provides access the entire curriculum,  
including lesson plans, slides and additional resources.