

LIBERATED ETHNIC STUDIES MODEL CURRICULUM



I AM FROM

Grade Level: 7th-12th

[Link to the Slides for this lesson Plan](#)

Purpose (What will students learn from this lesson?): This lesson is to allow students to reflect on and share stories of “self.” The teacher can facilitate students reflecting on “self” with some (or a lot) literary/poetry device development. This lesson allows for students to build community.

Unit Enduring Understandings Alignment:

- We understand that stories of our “selves” are meaningful for individual and community sense of love and learning.
- We understand that while studying where we are from, it is also critical to engage ourselves in developing critical consciousness, sense of community, and reclaiming hope and healing.

Essential Questions:

- Where are we from?
- Where are our classmates from?
- How do I use literary/poetic devices to advance my personal story?
- How does poetry help us reclaim hope and healing?

Essential Skills:

- Speaking & Listening
- Poetry Writing
- Research Skills

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- Social Emotional Health: Empathy and Understanding
- Collaboration/Group Work

Cultural Wealth (Yosso, p. 78):

- **Navigational capital** refers to “skills of maneuvering through social institutions. Historically, this implies the ability to maneuver through institutions not created with Communities of Color in mind. For example, strategies to navigate through racially-hostile university campuses draw on the concept of academic invulnerability, or students’ ability to ‘sustain high levels of achievement, despite the presence of stressful events and conditions that place them at risk of doing poorly at school and, ultimately, dropping out of school’ (Alva, 1991, p. 19)” (p. 80).
- **Social capital** can be understood as “networks of people and community resources. These peer and other social contacts can provide both instrumental and emotional support to navigate through society’s institutions... Mutualistas or mutual aid societies are an example of how historically, immigrants to the US and indeed, African Americans even while enslaved, created and maintained social networks... This tradition of ‘lifting as we climb’ has remained the motto of the National Association of Colored Women’s Clubs since their organization in 1896” (p. 79-80). *Several characters of this play represent those who become resources for other members of the same immigrant community.*
- **Familial capital** refers to “those cultural knowledges nurtured among *familia* (kin) that carry a sense of community history, memory and cultural intuition... This form of cultural wealth engages a commitment to community well-being and expands the concept of family to include a broader understanding of kinship. Acknowledging the racialized, classed and heterosexualized inferences that comprise traditional understandings of ‘family’, familial capital is nurtured by our ‘extended family’, which may include immediate family (living or long passed on) as well as aunts, uncles, grandparents and friends who we might consider part of our *familia*. From these kinship ties, we learn the importance of maintaining a healthy connection to our community and its resources” (p. 79).

Ethnic Studies Principles Alignment:

- 3. Center and place high value on pre-colonial, ancestral, indigenous, diasporic, familial, and marginalized knowledge;

Standards Alignment:

- Production and Distribution of Writing:

9-10th Grade

CCSS.ELA-LITERACY.W.9-10.4

Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above.)

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CCSS.ELA-LITERACY.W.9-10.5

Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1-3 up to and including grades 9-10 here.)

CCSS.ELA-LITERACY.W.9-10.6

Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically.

English Language Arts Standards » History/Social Studies

11-12th Grade

CCSS.ELA-LITERACY.W.11-12.4

Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above.)

CCSS.ELA-LITERACY.W.11-12.5

Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1-3 up to and including grades 11-12 here.)

CCSS.ELA-LITERACY.W.11-12.6

Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.

- CA ELD Standards
 - A. Collaborative 1. Exchanging information and ideas with others through oral collaborative discussions on a range of social and academic topics.

Modifications, Accommodations, Resources for Multilingual Students:

<ul style="list-style-type: none"> ● Translanguaging permitted in the poetry writing ● Translation into home language of poetry provided as examples. 	<ul style="list-style-type: none"> ● Use of movement, music and props to express universal concepts and enduring understandings.
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Critical Vocabulary (also found on Critical Concepts slide (8):

CRITICAL VOCABULARY	Definition and Rationale for choosing this word, phrase, or concept	Idea for pre-teaching or front-loading the concept.
<p>Allusion, Anaphora, Apostrophe, Conceit, Consonance, Diction, Elegy, End Stop, Enjambment. Figurative Language, Imagery, Inversion, Metaphor, Meter, Onomatopoeia, Personification, Repetition, Rhyme, End Rhyme, Half Rhyme Or Slant Rhyme, Internal Rhyme, Rhythm, Simile, Symbolism, Theme, Verse, Blank Verse, Free Verse</p>	<p>These are all devices than can be taught (you can choose a few or all). You would have to pre-teach these and offer them to students to use for their “I Am From...” poem.</p>	<p>Use these if you want to make the “I AM FROM” higher level literature-based in addition to reflection of self and where each student is from.</p>
<p>Identity</p>	<p>A shared perception of the world blended with a unique historical experience in the United States.</p> <p>An experience often based on differences in race/ethnicity, common history, national origin, immigrant experience, geographic</p>	<p>Teach this using the slide and explicitly connect it to how students will brainstorm where they are from.</p>

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	<p>location, language, religious/spiritual beliefs, socio-political experiences.</p> <p>Includes ever-changing values, traditions, social and political relationships and worldviews created and shared by a group of people bound together by a combination of factors.</p>	
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C1: Cultural Ritual and/or Energizer Slides 1

Description:

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/interests.

We encourage Ethnic Studies lessons starting off with land and ancestor acknowledgement. Example provided in the slides. *The slides are to be used before beginning the close read via “Readers Theatre” Once you’ve cast the characters, you can have the students who were not cast use the Worksheet for Guided Questions Throughout the Play linked above.*

	DESCRIPTION	TIME
	Building Background - You can use any of these related documents to build background before reading the play.	Varies
	You can use this worksheet with guiding questions to guide students reading from building background to completion of reading the play.	30 min
Slide 1-3	Introduction Slides	2 min
Slide 4	Land Acknowledgement	2 min
Slide 5	Ancestor Acknowledgement	4 min
Slides 6-7	Cultural Energizer - QUESTIONS	10 min

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	Think-Pair-Share (STUDENTS CAN RECORD RESPONSES IN THE DOCUMENT LINKED BELOW)	
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C2: Critical Concepts

	DESCRIPTION	TIME
Slide 8	<p>Critical Concepts - Identity (See critical vocabulary above for ideas if you want to do a more in-depth poetry device lesson)</p>	5 min (or longer if you teach poetic devices at this point)

C3: Community Collaboration and/or Critical Cultural Production

STEP	DESCRIPTION	TIME
Slides 9-10	Two short "I Am From" poems are offered as examples of poems written by George Ella Lyons and Theresa Montaño. Have students Reflect-Pair-Share for each poem. Did they connect to anything?	8 min
Slide 11	<p>4.5 min video of a "I Am From Roots Planted in Many Soils" written and narrated by Lupe Carrasco Cardona.</p> <p>Watch Reflect Pair Share</p> <p>What part of this poem did you connect to? Which literary/poetic devices did she use?</p>	12 min
Slide 12	<p>Now it is time to write your own I AM FROM poem.</p> <p>You can use the worksheet to brainstorm. Be bold, be honest, tell your truth of where you are from.</p> <p>It is okay to see you are from more than one place, just like the author of "I Am From Roots Planted in Many Soils."</p>	1-2 Class Meetings

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	<ol style="list-style-type: none"> 1. Worksheet for students to use to brainstorm their I AM FROM poem https://docs.google.com/document/d/18GHrE-2iF9CRBbz7NAv75IUxWijEjbL4LnuG24gDcQo/copy 2. The document with “I AM FROM ROOTS PLANTED IN MANY SOILS” as an example of how to write one of your own. https://docs.google.com/document/d/1O9fmy02DCdmdVAh63PWvNkrMa1rTfViFkWgObQxGR5w/copy 	
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C4: Conclusive Dialogue/Critical Circular Exchange

<p>Connection: How is this relevant to students? How is it relevant to the unit? How do you bring back to the PURPOSE of the unit?</p>	<p>Students will present their poems. You can choose if your students will benefit from small group presentations or the whole group. Students will be given the opportunity to share how they feel connected to the content of peers’ poetry and what they learned from others.</p>
<p>Assessment: How will the students be assessed?</p>	<p>Students will be assessed by their meaningful participation in the culminating community circles as listeners of their peers’ poems and the creation of their poem. A rubric is not provided but is suggested.</p>
<p>Evaluation: How will the effectiveness of this lesson plan be evaluated?</p>	<p>How well students are able to explain the connection between concepts like recidivism and destiny. How well students are able to discern multiple meanings from the text, including perspectives. How well students can explain the ancient Greek tragedy and the applicability to the modern stories of incarceration and recidivism.</p> <p style="text-align: center;"><i>The students should write or record a culminating reflection based on their responses and the responses of their peers in the community circle.</i></p>

RESOURCES AND NOTES

Materials:

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<ol style="list-style-type: none">1. Worksheet for students to use to brainstorm their I AM FROM poem https://docs.google.com/document/d/18GHrE-2iF9CRBbz7NAv75IUxWijEjbl4LnuG24qDcQo/copy2. The document with "I AM FROM ROOTS PLANTED IN MANY SOILS" as an example of how to write one of your own. https://docs.google.com/document/d/1O9fmy02DCdmdVAh63PWvNkrMa1rTfViFkWgObQxGR5w/copy	<ol style="list-style-type: none">3. Video of "I Am From Roots Planted in Many Soils."
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