Island Roots

: : *Curriculum for Engaged Learning Through Film* : :

ISLANDWOOD™
A School in The Woods

NATIONAL GEOGRAPHIC
Education Foundation

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IslandWood, a residential outdoor learning center, was created in 2002 to "provide exceptional learning experiences and inspire lifelong environmental and community stewardship." Students at IslandWood learn to love learning, appreciate their fellow students and their surroundings, and become stewards of their world.

This project was funded with a grant from the National Geographic Education Foundation. We appreciate their support and acknowledge that the opinions and ideas set forth in this booklet are those of the writers and project managers alone, and do not necessarily reflect the opinions of the National Geographic Society.

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Other Resources in this Series

"*Island Roots": Curriculum for Engaged Learning Through Film* is one in a series of classroom strategies for engaging learners in the middle grades (4th–8th), including:

Teachings of the Tree People, film and curriculum, connecting learners with the Skokomish (*Twana*) people of Puget Sound's Hood Canal.

The Red Pines, film and curriculum, connecting learners with the struggle of Japanese American immigrants and their legacy today.

Experiencing Film: Classroom Strategies for Engaging Learners, an activity booklet for integrating any film into a classroom curriculum.

You can find these films and guides online at www.islandwood.org

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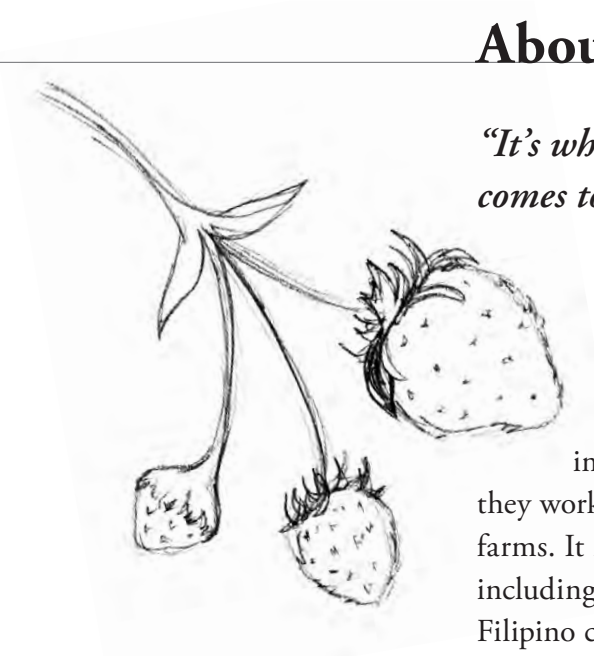


"It's what they call the bayanihan spirit. . .the community comes together and works for the common good."

Filipino pioneers emigrated to the United States in the 1920s and 30s, bringing with them "the bayanihan spirit"—a strong community philosophy of working together for the common good. *Island Roots* is the story of the immigrants who came to Bainbridge Island, Washington, where they worked the land, mostly on Japanese American–owned strawberry farms. It is the story of their relationship with other Island residents, including Canadian First Nations migrant workers, and of how the Filipino community became stewards of the land during World War II.

Angela Narte, Filipina, is part of the third-generation of her Filipino American family. She tells the story of her grandfather's immigration to the Pacific Northwest during the Great Depression, and how he settled with other immigrants on Bainbridge Island as strawberry field workers. Indipino educator Gina Corpuz narrates the story of the growth of this small island community into a dynamic social force, its integration of fellow workers from Canadian First Nations tribes, and its recent revitalization.

Island Roots provides opportunities for your students to explore themes of land stewardship, reciprocity, political change, relationship to elders, community organizing, cultural traditions, and many more, as well as meeting national geography and social studies standards.

Shot and edited by Don Sellers, music by Janice Giteck, and written and produced by Lucy Ostrander with executive producer Katie Jennings.

Island Roots At a Glance

00:00	Title
00:13	The Strawberry Festival Royal Court
01:20	Strawberries and Bainbridge Island
01:50	Filipinos and immigration to America
04:22	World War II and the Japanese strawberry farmers interned
05:27	First Nations berry pickers
06:25	Felix Narte and Filipino caretakers
07:45	The "bayanihan spirit" of cooperation on the land
9:25	The Filipino-American Hall
9:50	1930s Strawberry Festivals
10:30	1960s and community decline
10:55	1990s and community revival
12:15	Credits

The Value of a Small Story

By Gina Corpuz

Gina Corpuz (Squamish/Filipino) was born and raised on Bainbridge Island on a 20-acre raspberry farm. She currently teaches at The Evergreen State College in Olympia and is the associate director for the Reservation-based Community Determined Program for Evergreen.

If you come to Bainbridge Island as a visitor, you might say "what a lovely place to live, to work, to play, and to raise children." Then you actually move here and if you are lucky you will be invited to one of the many celebrations at the Filipino American Community Hall. To the Indipino community (descendants of intermarriage of Indigenous women and Filipino immigrant men), the Filipino American Community Hall is more than just a Washington State Historic building. It is, in fact, our textbook, the storyteller and rememberer of our culture, and our unique way of life, our history. Its four walls embrace every dance step, every song, every meal prepared by those who have gone before us and those who are yet to come.

That is why the Filipino American Community Hall is featured prominently in the film *Island Roots*. This film honors the memory of our mothers and fathers who were both courageous and adventurous. Courageous enough to relocate to another country from British Columbia and sail the seas from the Philippines to make a life for themselves in a sometimes very unfriendly, racist America. It acknowledges the life-altering effect of World War II on the daily lives of Japanese American farmers and their workers, Filipino American men and Coast Salish women. It reveals the interdependence of agricultural peoples whose ties to the land mean planting and harvesting side by side while dreaming of a better life for their children.

The Indipino community of Bainbridge Island remembers and never wants to forget the fear and sadness on the faces of our fathers and mothers as they tell the story of watching their friends, the Japanese Americans, marched onto the ferry and forcibly interned. The *Island Roots* video reminds us that our fathers and mothers were traumatized by alienation, displacement, and war and passed this fear onto us, the second generation, forcing us to grow up in an environment of both cultural and psychological confusion.

The Value of a Small Story

The video gives us a context from which to speak to our children and grandchildren of our Asian and Indigenous ancestry. We are reminded of how far we have come as a community in spite of identity politics where our cultural authenticity was questioned because English is our first language and we sang our first drum song as late as age 30. We no longer worry about passing the "Asian" or "Indigenous" litmus test. Our Indipino footprints reveal us to be authentically one hundred percent Asian and one hundred percent Indigenous.

We are a strong, committed people made up of two cultures proud to hold up the structural remains of times past. Although we no longer tend acres and acres of strawberries and raspberries, we carefully nurture the few plants that spring forth every spring and give us enough berries to top a bowl of ice cream. We want visitors to hear our small story about the big events that happened to us.

Why Film?

Today's students are digital enthusiasts. They expect learning to come from more than just books. They learn from song, speech, image, and movement.

Film is a unique "hook" that has the opportunity to actively engage students in their learning. Through film, students can be awakened by immersion into a new cultural milieu. They can go on a virtual field trip, forging emotional connections to people and issues they haven't encountered in their own lives. They can share this real-time experience, building a learning community with their peers. The authentic voices and visuals in film provide them with primary learning sources. Yet, too often, traditional passive methods are used when films are viewed in the classroom. This guide offers ideas, suggestions, and activities to give all students the opportunity for *active* engagement.

"*Island Roots*"*: Curriculum for Engaged Learning Through Film* is a resource for using film in experiential ways to teach content, concepts, and skills, to provide relevance, to meet the learning needs of all students, and to extend the learning process beyond the classroom walls. Teachers say the lessons hook reluctant learners, and students say they're fun. To get started, you can see a few master teachers in action on the short videos included in this package.

IslandWood and the Study of Place

It might seem unusual that an environmental education center on an island in the Puget Sound would create curriculum around film. We do it because we believe in the study of place—our natural and cultural communities.

IslandWood is a special place, with 255 acres, five ecosystems, and gold LEED certified "green" buildings that embrace the fourth- through sixth-graders who come here on learning journeys throughout the school year. Students at IslandWood learn to love learning, appreciate their fellow students and their surroundings, and become stewards of it all.

We believe that every place is special—that this kind of learning can happen anywhere.

Choose from the lessons in this guide to use the film, *Island Roots*, in an active way that connects your students to their own communities.

Using Film in Active Ways

Finding Relevant Experiences

The use of film to teach specific content and concepts is most effective when the experience is active, engaging students' minds and bodies. Interacting with visual media ensures that students will experience deeper learning and retain the information. When students ask questions, make discoveries, experiment with knowledge themselves, and reflect on their experiences, they develop new understandings, skills, and attitudes that connect to their current knowledge and help to sharpen their critical thinking skills.

Relevant Experiences in Action

"I think [students] want to see things. I think since they're so into technology, so into video games, so into television, their brains are trained to see images: images through the computer, images through the television. . .When you have a film and a lesson that is perfectly targeted to hit a certain point there's a lot of learning that [is] involved and probably more than what I could say through words or any type of book."

—Wyoshe Walker, Meany Middle School, Seattle, Washington

Meeting Diverse Learning Styles

Active experiences before, during, and after the showing of a film, help learners of diverse learning styles fully engage with the film. Activities and lessons which use various strategies—visual, sequential, interpersonal, kinesthetic, holistic, auditory, and intuitive—provide the opportunity for all students to learn from the film.

Diverse Learning Styles in Action

"It is almost painful for James to have to sit still, and he's got a very highly developed artistic and musical intelligence, so the minute music and drumming came on the film, he was hooked."

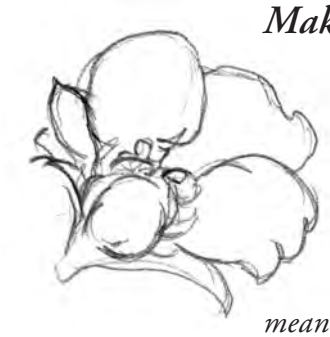
"Robert is a very strong verbal learner and so the idea of hearing story in a narrative form really speaks to him well."

"I really feel like the kids left this experience this afternoon. . .with a great feeling of success; they learned something new, and they were good at it. They were all good at it in their own special way."

—Lynn Barnicle, Arbor Heights Elementary School, Seattle, Washington

Making Connections

A film can help students develop critical thinking skills by encouraging them to question, explore multiple perspectives, analyze, and organize the information to support their ideas.



Making Connections in Action

"I think the key to learning is going visual. If you present something in film you can take difficult concepts like perspective, theme, empathy, and instead of front-loading it, saying empathy is this, or theme is this, you can watch a film and ask, 'What struck you?' And nine times out of ten, the kids will construct the real great meanings and insights."

—Barry Hoonan, Odyssey Multiage Program,
Bainbridge Island, Washington

From Theory to Practice

"Island Roots": Curriculum for Engaged Learning Through Film promotes the following teaching strategies and practices that are woven throughout.

- Reflective Practices
- Inquiry-based Learning
- Cooperative Learning
- The Study of Place as a Framework for Learning
- Project-based Learning

Reflective Practices

Reflection encourages students to make connections among the concepts being learned—to other people, to themselves, and to their own experiences. Reflection deepens the learning experience and refines metacognitive skills by helping students remember and retain new knowledge.

Inquiry-based Learning

With inquiry-based learning, students are encouraged to ask questions, make predictions, investigate, develop new ideas, and reflect on what they learn. They are asked to seek the answers to their own questions through guided experiences and appropriately scaffolded activities.

Cooperative Learning

Cooperative learning is a set of structured teaching strategies in which students work in small groups or teams in order to learn about a content area. The teams are usually made up of students with varying learning styles and levels, where the students have the opportunity to teach and to learn from one another. Cooperative learning recognizes that each member of the team has something valuable to contribute and encourages students to hold one another accountable for their contribution to the group. Cooperative learning not only focuses on teaching content, but also can enhance students' social, communication, interpersonal, problem solving, and reflection skills.

The Study of Place as a Framework for Learning

The study of place provides an integrated approach to learning. Students use their surrounding community—both cultural and ecological—to achieve a purposeful blending of learning concepts, knowledge, and approaches. This educational context promotes the development of skills meaningfully connected to students' lives and development of appropriate action in their communities.

Project-based Learning

Project-based learning engages students in "authentic" (i.e., relevant and transferable) activities that enhance learning.

Projects ask students to tap into their prior knowledge, help them build on their strengths, validate their passions, and express their cultures. Projects are typically long-term, interdisciplinary, and usually result in an end product with practical application. The project may be something that the teacher designs or students choose, and could meet a genuine school or community need, as in the case of a service-learning project. Examples of these types of projects include creating a school garden or a nature trail, developing cultural history timelines for the local historical society or trail maps for a local park, construction of community art, building a super mileage car, or investigating paranormal activity at a local haunt.

Project-based learning builds trust between staff and students because students are given a voice and teachers are put in a place of learning right alongside students.

Using Film Successfully

How film is introduced to students, positioned during the lesson, and how it is followed up are key to students making a genuine connection to the film and maximizing the learning. These are a few vetted tips that can foster student enthusiasm, attention, learning, and retention.

Success Strategy #1

An essential strategy for using film successfully is to **help students understand the "why"** of the video and its connection to the big idea, or theme. The more students understand how an activity fits into the goals for their learning, the more success they will have.

This is also the place to be clear with students about what they will be expected to remember during the viewing of the film. For example, are students expected to retain specific information or to get a general sense of place and people? Students' viewing experiences will be more focused and comfortable when expectations are set in advance.

Success Strategy #2

A second predictor of success is your **modeling during the film experience.** Your genuine interest in the film shows! When you interact fully with the film, you show students what engagement looks like. Watch the film yourself several times before showing it to students to become familiar with it. Think of the film not as a "standalone," but as a second teacher, mentor, and community expert. Many lessons in this guide ask the teacher to pause the film at intervals to assess understanding and engagement. Reinforcing the Essential Question before and after viewing reminds students that you are on a quest together for the answers.

Success Strategy #3

Like watching your favorite film time and time again, each viewing reveals something new. **Multiple viewings** for students are especially beneficial. Is it necessary for students to view the entire film at one time, or can it be seen in shorter segments? Does the film lend itself to a sequential viewing, or could students watch the middle or end and come back to the beginning at a later time? Think of a film as an onion where each layer, or viewing, draws us closer to our objective center.

Success Strategy #4

An option for students to become more familiar with the film is to have the video available in one area of the room for further exploration. This can be especially beneficial for English language learners and special needs students with spatial disabilities. Giving students **access to the film** empowers further interaction with the medium of film and ownership of their learning experience.

Success Strategy #5

Your **knowledge of student needs** and skills plays a significant part in the film viewing experience. Use specific strategies to prepare students for success with this mode of learning. Have the students prepare a glossary of terms for viewing the video that explains unfamiliar vocabulary. Have students develop word webs or other word study strategies to show the relationships of the words. Some students may need a written guide to all or part of the film, similar to a transcript or synopsis. If you know students' needs in advance you can accommodate them.

Meeting Education Standards

The study of immigration and migration, as illustrated in *Island Roots* by the Filipino American story, may be integrated into fourth through eighth grades through social sciences and geography studies. The activities and projects contained in this booklet have been written to augment the primary themes of the National Curriculum Standards for the Teaching of Social Studies, to meet National Geography Standards, and to provide lessons that can meet individual state standards.

The themes and standards named here can help you design a unit that fits your particular curriculum goals and extends your students' study thematically and over a longer period of time.

Primary Themes of the National Curriculum Standards for the Teaching of Social Studies

1. Exposure to culture and cultural diversity.
2. Experiences that provide for the study of people, places, and environments.
3. Study of individual development and identity.
4. Experiences that provide for the study of interactions among individuals, groups, and institutions.
5. Study of the relationship that human beings have with science and technology.
6. Experiences that provide for the study of global connections and interdependence.

A theoretical description of each of the themes can be viewed through the official website of the National Council for the Social Studies (NCSS) at http://www.socialstudies.org/standards/strands/.

Meeting Education Standards

National Geographic Standards

The standards developed by the National Geographic Society Committee on Research and Exploration covered in this guide include:

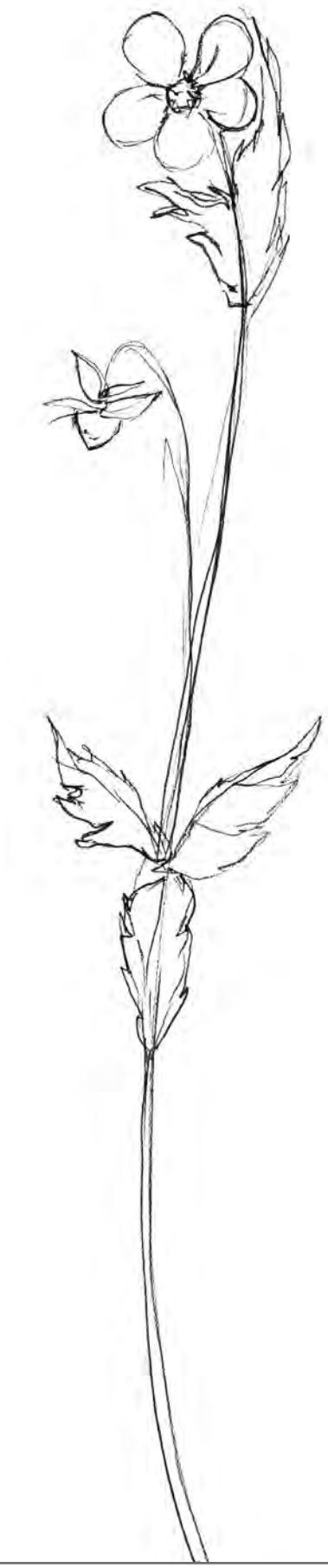
Standard 1: How to Use Maps and Other Geographical Representations, Tools, and Technologies to Acquire, Process, and Report Information from a Spatial Perspective

Standard 6: How Culture and Experience Influence People's Perceptions of Places and Regions

Standard 9: The Characteristics, Distribution, and Migration of Human Population on Earth's Surface

A complete description of the standards can be found on the National Geographic Xpeditions website at http://www.nationalgeographic.com/xpeditions/standards/matrix.html.

Teaching Techniques Commonly Used in This Guide



Essential and Guiding Questions

This guide provides an Essential Question for the lesson flow and guiding question(s) for each lesson.

Essential Questions are open-ended questions that help students stay focused on the big picture of a content area. They do not have a single or simple "right" answer. Essential Questions are thoughtful and are based on the goals for learning. They are broad and invite students to explore multiple perspectives and ideas and can be revisited throughout a unit. Essential Questions encourage students to draw upon their prior knowledge and personal experiences, and help students effectively make sense of complex ideas. Essential Questions are deliberately thought-provoking, promote critical thinking, engage a diverse set of learners, and often lead to further questioning posed by the students. Post the Essential Question in a visible place in the classroom and reference it in meaningful ways throughout the unit.

Guiding questions are also identified. A guiding question differs from an Essential Question because guiding questions relate more acutely to one topic and have answers that are readily available in a finite amount of time.

Please feel free to customize the Essential Question and/or guiding questions to best match the content, concepts, and skills you plan to teach.

Circle Discussions

Intermittently in each lesson there are questions designed to help students process, probe, or reflect on their experience and new learning. Ideally this dialogue should take place in a circle, with the teacher facilitating but not dominating the conversation. Circles are the oldest form of social democracy and, when used intentionally, can promote active listening, student ownership, and relationship-building. Circles are also great neutralizers in environments of inequity. Circle discussions are a time to come together and share without pressure or expectation.

Because most classrooms have limited open space, you may want to have students stand at their desks, facing one another, and those students in the "middle" can move themselves to the edge of the circle. One successful circle technique is called "fishbowl," in which a designated group of students in an inner circle conducts a discussion while other students in an outer circle are listening only. Gradually, students switch places (from outer to inner circle and vice versa).

Journals and Journal Jumps

Sometimes the best way to engage students is also the most direct way; by asking a question and allowing students the quiet space in which to answer. Each lesson begins with a guiding question and this is a great way to ease into class time with transparency and purpose. Students can keep a journal and spend the first 8–10 minutes of your time together building anticipation and conducting inner dialogue.

We suggest that students return to their journal—a "journal jump"—at the end of class or the end of the unit, to stimulate metacognition.

How This Guide Is Organized

The following lessons use film to engage students in learning about people and place. Specifically, over the course of one or several classes, student are given opportunities to engage deeply in the *Island Roots* story and what we can learn through the lives of Filipino Americans on Bainbridge Island.

The lessons are arranged into a flow, or natural progression of learning, that creates cultural and environmental awareness, and fosters content knowledge and skills. The lesson flow takes approximately 15 days (with 50-minute classes) and has a recommended extension, which results in a three-week unit.

As you familiarize yourself with the lessons in this guide, choose those that are most applicable to your unique teaching and learning environment. Take into consideration the choice of readings, assessments, guiding questions, and standards. We have provided a flow to give an example of a lesson configuration; however, feel free to mix and match lessons, customize, or condense lessons to meet your teaching needs.

Suggested Lesson Flow

Roots *"Even a small story is an important story."*

This flow gives students an opportunity to probe the Essential Question, "What does our community mean to us?" and to explore, "Why do people move from one place to another and how do they create a community in a new place?" Students research immigrant stories through film and in their own community, discover their history, and investigate how diversity enriches their lives.

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Tricks of the Trade Extension **Page 44**

Before You Begin. . .

Lesson Flow: Roots

For the lessons in this flow, you'll need to prepare the following in advance:

Mapping Migrations

- Obtain a general map of the six areas represented in the film (Japan, the Philippine Islands, Bainbridge Island, the west coast of Canada, Manzanar internment camp in Northern California, and Alaska) and a world map.
- Send a letter home to parents/guardians explaining the lesson plan (a sample letter is provided).
- Gather resources on Japanese internment during World War II.

A Line in Time

- Locate and acquire various books, websites, pamphlets, maps, magazines, and newspaper articles on immigrants in your region.

Tricks of the Trade

- Assemble contact information for recent immigrant groups in your region, and research specific cultural knowledge and skills they are known for.
- Create a sample request letter.
- Secure envelopes and postage.

A Key to *Island Roots*

Your visual cue when the film should be screened.

Can I see video of teachers in action, teaching lessons?

View the "Pictures of Practice" videos on your DVD or the IslandWood website to watch teachers delivering some of these lessons. The lesson that has "Pictures of Practice" in this guide is *Film Freeze Frame.* This lesson has a reminder in the sidebar.

Lesson Flow: Roots

Even a small story is an important story.

This flow gives students an opportunity to probe the Essential Question, "What does our community mean to us?" and to explore, "Why do people move from one place to another, and how do they create community in a new place?" Students research immigrant stories through film and in their own community, discover their history, and investigate how diversity enriches their lives.

Film Freeze Frame

Time

80 minutes
(over the course of several days if necessary)

Materials Needed

- *Island Roots* film
- Worksheet: Film Freeze Frame
- Pen/pencil
- Colored pencils/ markers

Special Considerations

When selecting a frame, select one that represents the cultural, living, nonliving, and geographical aspects of the film. Choose a TV screen large enough for the entire class to see.

Strategies Used

- Inquiry-based Learning
- Cooperative Learning
- Reflective Practices

Next Steps

Mapping Migrations (p. 28)

Pictures of Practice

Guiding Questions

- What is the importance of a "small story"? How does my community enrich my personal story? What can I learn from close examination?

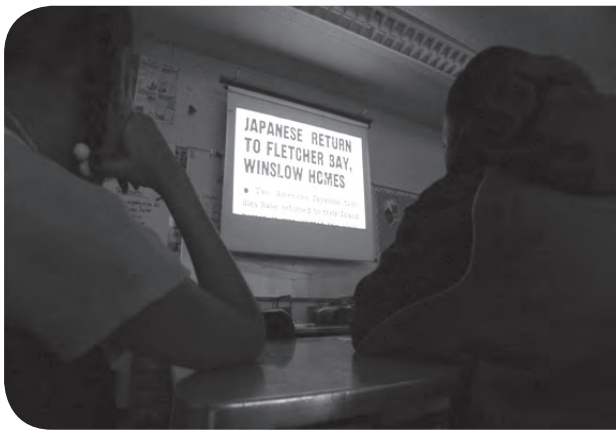

PHOTO: DIANA WILMAR

Lesson Overview

This lesson is designed to allow students to observe a single frame of the movie and predict what the film is about based on their observations. The objective of the lesson is to move students toward an appreciation of their unique, personal perspective and of the enriching perspective of others.

Notes:

Film Freeze Frame

Setup

Choose a frame of the film that you would like the students to see. Some possibilities are 7:22, 9:24, 9:37, 9:48, or 10:07. Be sure to pick a frame that has various activities happening, and both cultural, living, nonliving, and geographical things represented. Set up the film so the frame is ready to go prior to the start of this lesson.

Procedure

1. Ask the students to journal on this variation of the Essential Question, "What does my community mean to me?"

2. Conduct a circle discussion on the following questions:
   - What is community?
   - What stories get circulated in your community? How do they get circulated?
   - How do you know when you have the "whole story"?
   - Whose story is most important? Why?

3. Explain to the students that they are going to have a chance to test their observation skills and learn more about how they gather information. To do this they will have to apply the Filipino "bayanihan spirit" of coming together and working for the common good. In this case, the class will need to share ideas to come to a common understanding about what they see.

4. Explain that you are going to pause a frame of the film, *Island Roots*, and they will have 30 seconds to write or draw everything they see in the frame inside the circle on the *Film Freeze Frame Worksheet*. Encourage students to concentrate and to capture as many things as possible.

5. View the frame and allow students time to jot down words and draw symbols or images.

Film Freeze Frame—Procedure

6. Once finished, ask students what they might do next to find out more about this story. Break students up into groups of four and have them share what they saw in the film. Encourage students to identify things that they did not see that others in their group saw and record them in the space outside of the circle on their *Film Freeze Frame Worksheet*.

7. Ask students to think of other ways they might find out more about the story. Discuss the student' suggestions. Add that another way to get the "whole picture" is to go directly to the source. Explain that this is called the *primary* source because the story is told by the people that experienced it directly.

8. Watch the film in its entirety. Prompt students to write or draw more information outside of the circle on their worksheet as they watch the film.

9. After the film, ask students if their observations were "right on," partially correct, or "off base." Did they use the "bayanihan spirit" of coming together and working for the common good?

10. Revisit the questions posed in the circle discussion. Ask students, "Has your thinking changed? How?"

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Film Freeze Frame Worksheet

Name: _____ **Date:** _____

View the clip from *Island Roots* for 30 seconds. While you watch, draw or write in the center circle as many things as you can see in the film.

Discuss your observations with your group. What did your group members see that you did not?
Draw the things you did not see (that others in your group saw) in the space outside the circle.

Mapping Migrations

Time 180–200 minutes
An estimate—flexible to class-appropriate times for breaks and continuations.

Materials Needed

- *Island Roots* film
- Worksheets: Mapping Migrations, Relative/Ancestor Quest Questionnaire
- Pencils, rulers, copies of maps of areas represented in the film, a world map, and resources on the Japanese internment

Special Considerations

This lesson requires sensitivity and awareness as there may be students that have experienced forced migration. We suggest an acknowledgement of these migrations (not a singling out) is suggested, along with personal, confidential "check-ins" on a regular basis.

Strategies Used

- Inquiry-based Learning
- Cooperative Learning
- Reflective Practices

Next Step

A Line in Time (p. 38)

Guiding Questions

- Why do people move from one place to another?
- How do people create community in a new place?

PHOTO: SEATTLE POST INTELLIGENCER COLLECTION; MUSEUM OF HISTORY AND INDUTRY (MOHAI)

Lesson Overview

In *Mapping Migrations* students will explore and calculate how far different cultural groups in the film traveled to get to where they live today and will understand the distinction between forced migration and migration of choice. Students will learn how to read maps, understand scale, and recreate the routes traveled by those people represented in the film.

Notes:

Mapping Migrations

Setup

This activity assumes that the students have had prior experience working with maps and calculating distance.

For Part I you will need to obtain a general map of the six areas represented in the film (Japan, the Philippine Islands, Bainbridge Island in Washington, the west coast of Canada, Manzanar internment camp in Northern California, and Alaska) and a world map.

Part II requires that students research their family history. This may be hard for some students. If issues arise, adapt and modify the activities accordingly. You will want to send a letter home to parents/guardians explaining the lesson plan. A sample letter is provided at the end of this lesson plan.

Procedure

Part I: Following the Work

1. Begin class by encouraging students to journal on the guiding question, "Why do people move from one place to another?"

2. Have students share some of their responses. Next, ask students to individually brainstorm a list of all the places they have lived in their lives. What was the farthest move? Why did they move? Did they have a say in where they moved? How did they prepare for their move? This may be a sensitive subject for some students so sharing should be voluntary.

3. Inform students that they will be spending time mapping migrations of three groups of people in the film *Island Roots*—Japanese Americans, Filipino Americans, and Canadian First Nations people—and exploring the motivations behind why people move.

4. Walk students through examples of timelines so they understand the concept. For this exercise, it is best to use examples of groups of people that made journeys together. For example: Pioneers on the Oregon Trail or Athabascan-speaking Indian tribes from Alaska to Arizona. You can prepare a timeline before class or do it together.

Mapping Migrations—Procedure: Part I

5. Review the sample timelines.

6. Ask students to take out a piece of paper, turn it horizontally, and draw a line across the center of the page. As they watch the film they should mark a dot on their line every time they hear someone mention a move from one place to another, similar to a timeline. Under their dot they can write who moved, where they moved to, and why. View the film in its entirety.

7. Spend a few minutes allowing students to compare notes with their neighbor to get the "whole picture" of migrations in the film. Have an informal conversation, asking students, "What made you think, 'wow'?" "What are you wondering about?" Most likely, students will observe that Japanese Americans during World War II did not move by choice. Take time to discuss with students the difference between a migration of choice and a forced migration. Give them examples of other forced migrations. You may choose to do research on the Japanese American internment prior to this lesson or at a later time, but we encourage you to address students' initial questions.

8. Inform students that they will use their "migration line" to help them with the next part of the activity.

9. Ask the students how far they think the people in the film had to travel from their place of origin to get to where they live today (Japan, the Philippine Islands, and Vancouver, British Columbia to Bainbridge Island). You may need to explain the term *place of origin*.

10. Go over how to use the scale on a map. Explain how the scale is used to determine the distance between two points on a map.

11. Split the class up into three groups and assign each a cultural group—Japanese Americans, Filipino Americans, and Canadian First Nations people. Hand out a copy of each of the area maps, a world map, and a *Mapping Migrations Worksheet* to each student.

12. Have the groups circle the place of origin and mark where their cultural group has traveled to in the film.

Mapping Migrations—Procedure: Part I

13. Have groups draw a line retracing migrations (on the world map) between their cultural group's place of origin, the place they migrated to, the place they were either forced to migrate to or migrated to by choice, and their present location. Number them in sequential order. These should include: Japanese to Bainbridge Island, Filipinos to Bainbridge Island, Canadian First Nations people to Bainbridge Island, Filipino Americans to Alaska, and Japanese Americans to the Manzanar internment camp in California.

14. Ask the students to measure the distance traveled between each point on the map using a ruler and scale. Tell students to label the distance on the line representing each migration and record their findings on the *Mapping Migrations Worksheet*.

15. Have each group present their findings. Ask each group the following questions: Where did their cultural group travel or move to throughout the film? Why did they move? How long did it take to get from one place to the other? Did they have any challenges? What is the longest distance they had to travel? What mode of transportation did they use?

Procedure
Part II: Finding a Family Story

16. Begin Part II by explaining to the students that they are going to continue to learn about why people migrate and how people create community in a new place. They will work with their parents or guardians to help them find out more about themselves and their family's history.

17. Hand out the *Relative/Ancestor Quest Questionnaires*. The students will need to talk with their guardians about an ancestor or relative who emigrated to America or migrated within it and answer the questions listed on the questionnaire. *If a student is without family, modify the lesson to allow the student to administer the questionnaire to a community member, close friend, or teacher.*

Mapping Migrations—Procedure: Part II

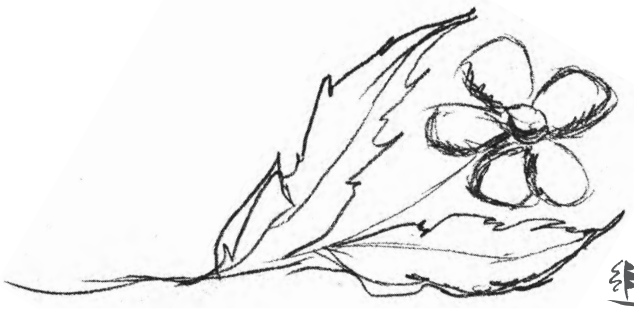
18. Have your students draw a picture or get a photo of their relative/ancestor if they can.

19. Ask each student to bring a completed questionnaire to class. Hand out note cards to the students and ask them to write their name, their relative's name, and from where their relative emigrated/migrated from.

20. Hang up a large world map and have each student pin the note card the location of where their relative/ancestor is from while sharing the information. Attach a string to the card and tack the other end to the location their relative/ancestor emigrated/migrated to.

21. Once each student has had a chance to present, have a circle discussion on the following questions:
    - What do you notice about where your relative/ancestor came from?
    - Which countries, states, or cities are represented in our classroom?
    - How many relatives live in your country?
    - How many live on a different continent?
    - How far do you think your relative/ancestor had to travel to get to his or her new home?

22. Ask students to write a character sketch of their relative/ancestor. Depending on the age of your students, you may opt to do this as a class or in small groups. For a guide to writing character sketches go to: www.engl.niu.edu/wac/char_sk.html.



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Sample Parent/Guardian Letter

Dear Parent or Guardian of: _____ Date: _____

The students of class _____ are learning about immigration and migration. During our next lesson we will be researching and studying the migrations represented by students in our classroom.

We are going to be learning about our ancestors, relatives, major cities, and the seven continents. To help us learn, we would like each student to work with his or her parents or guardians and research a relative or ancestor who emigrated to America or migrated within it. This may be a relative who lives/has lived in a different state, another country, or even on another continent. Please help your child fill out the enclosed survey and have him or her return it by _____.

Thank you for your time and help as we begin our quest!

Sincerely,

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Mapping Migrations Worksheet

Name: _____ **Date:** _____

Use the map to calculate how far your assigned cultural group traveled to get to where they live today, and write your answers below.

Draw the route on the map and briefly describe the route below.
Which countries, continents, oceans, rivers, states, or cities would they have to cross?

Measure the shortest distance they had to travel using the map key and a ruler.
Write the locations and distance traveled.

Measure the longest distance they had to travel using the map key and a ruler.
Write the location and distance traveled.

What challenges did they have to face while traveling?
Draw symbols on your map representing the challenges in the location that corresponds with those challenges.

Draw the symbols below and write a sentence about each challenge.
1.

2.

3.

4.

5.

Make an educated guess as to why they traveled from their place of origin.
Was it a choice or were they forced to migrate?

Did they have more than one migration? Why? How were their migrations different?

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Relative/Ancestor Quest Questionnaire

Name: _____ Date: _____

By exploring your family history, we are going to continue to learn about why people migrate and how people create community in a new place. We are going to learn about where you come from and the seven continents. To help us learn about you, work with your parent or guardian and answer the following questions:

1. Think of one relative who emigrated to, or migrated within the United States. Write his or her name below.

2. Where did he or she emigrate/migrate from? Where did he or she emigrate/migrate to?

3. Why did he or she emigrate/migrate?

4. What continent did/does he or she live on?

5. What languages did/does he or she speak?

6. What is a memorable story about this relative?

Glossary of Terms

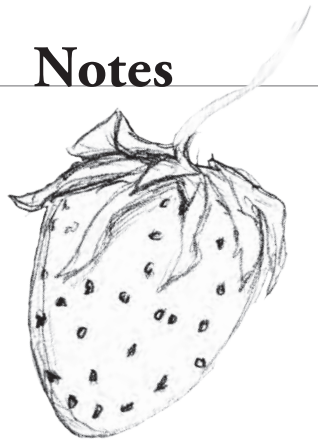
Emigrate Leave one's own country to settle permanently in another

Migrate Move from one area of a country to another

Relative/Ancestor Quest Questionnaire (continued)

Draw a picture or paste a photo of your relative or ancestor.

Notes



A Line in Time

Time
150 minutes
(over the course of several days if necessary)

Materials Needed
- *Island Roots* film
- Worksheets: A Line in Time Viewing Worksheet, A Line in Time Research Guide

Special Considerations
Be aware that misconceptions about local immigrant groups may surface during this lesson. Use probing questions to encourage students to discover the "why" behind stereotypes and gain the perspective of the immigrants to develop informed opinions.

Strategies Used
- Inquiry-based Learning
- Cooperative Learning
- Project-based Learning
- Reflective Practices

Next Step
Tricks of the Trade (p. 44)

Guiding Questions
- Who are the recent immigrants to our community, what is their history, and how do they enrich our community?

PHOTO: DON SELLERS

Lesson Overview
During this lesson, students will cooperatively research and organize information into a dynamic, chronological timeline related to the recent immigrants of their geographical region. They will base this knowledge on the creation of both a personal timeline, which will engage them and provide relevance, and a timeline related to *Island Roots*. This research will allow them to identify a topic of interest for the next lesson, *Tricks of the Trade*.

Notes:

A Line in Time

Setup

Decide on the time periods you would like students to focus on, based on content to be covered and the availability of information on the immigrants in your region. **Locate and acquire various books, websites, pamphlets, maps, magazines, and newspaper articles on immigrants in your region.** You may decide to select one immigrant group to narrow students' research.

Procedure

1. Facilitate a short class discussion about milestones. What is a milestone? What are students' milestones? What is one way to display milestones? Are milestones only happy events? Have students take 10 minutes to brainstorm a list of their own milestones and assure them that they will not be expected to share their list. Provide an example of a timeline (as a way to display milestones). You may want to use your own life or the life of a public figure as an example. Ask them to spend 10 minutes displaying their list of milestones on a chronological timeline. It doesn't have to be fancy; it's just for them.

2. Talk about the big categories that emerge from their timeline. These might be people, places, events, objects, etc.

3. While students watch the film, have them complete the *Line in Time Viewing Worksheet*, to help them organize information in the film into the categories they pulled out of their personal timelines.

4. As a class, take 20 minutes to develop a timeline for the events and concepts portrayed in the film. The students may use their migrations line from the *Mapping Migrations* lesson to aid them. Are there events or information missing that they think is important to include in a timeline, based on what they learned by watching the film? Refine the list of categories.

5. Inform students that to continue studying why people move from one place to another and how people create community in a new place, they will be learning about recent immigrants to their region and representing the information they gather on a timeline.

A Line in Time—Procedure

6. Begin this portion of the lesson by journaling on the guiding question.

7. As a class, brainstorm a list of recent immigrants to your region. If there are recent immigrants in your class, encourage them to share but don't single them out or expect them to be the sole source of information on their cultural group. Decide as a class what "recent" means and narrow the number of immigrant groups to study based on availability of information and student interest. Decide on a time range for your timeline (pre-emigration to present is a must).

8. Split your class into groups. Assign each group an immigrant group to focus on for the timeline. Remind the students of your Essential Question as a focus for their timelines. Make sure the world map from *Mapping Migrations* is visible. Explain that each group will need to do further research to collect enough information to include on the timeline. Ask them to use the *Line in Time Research Guide* to facilitate their research.

9. Encourage students to use various books, newspaper articles, magazines, maps, and the Internet to find information about their immigrant group. Reiterate the importance of using visual aids in the timeline such as photographs, drawings, poems, and newspaper articles.

10. Have the groups record their information on the class timeline and add their visual aids.

11. Inform students that they will be taking their group's draft timeline and creating a big class timeline with all the immigrant groups represented. Once research is complete, have the class decide how big they would like to make their timeline and in what order the groups will post their information on the larger timeline.

12. Lay the timeline out on the classroom floor or hang it on a wall.

13. As a class, decorate the timeline using various art media.

14. Provide time for students to look at one another's work, ask questions of one another, and make observations and connections. Have each group share the "wows" and "wonders" of their research.

A Line in Time—Procedure

15. Facilitate a circle discussion on the following questions:
    - What did you find most interesting about the immigrant group you studied?
    - Once all of you had put your research on the timeline, what did you notice? Were there patterns that emerged?
    - Why did/do immigrants move to our community? What struggles do they face? How do they enrich our community?
    - In what ways did you relate to your immigrant group?

16. Ask the students to journal on the prompt, "I used to think. . . Now I think . . ." using the guiding question to direct their writing.

17. Inform students that now they are ready to move on to *Tricks of the Trade*, where they will identify a topic from their timeline for further exploration and ask an expert to teach them a skill.

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A Line in Time Viewing Worksheet

Name: _____ **Date:** _____

Use this sheet to record evidence as you watch the film, ***Island Roots***. Put the categories from your personal timeline in the boxes on the left. There is room for additional categories if you hear information that doesn't fit into one of your boxes.

Category	Evidence

A Line in Time Research Guide

Name: _____ **Date:** _____

As you complete each phase of your research, record a sentence about your learning in the space below.

Brainstorm Read the guiding question; think about your task and brainstorm a list of questions that you need answers to in order to successfully complete your section of the timeline.	
Assign tasks To accomplish your goal, you'll need to break the research into chunks and assign each person or team of people a task. Who will do what? Consider your team members' strengths and struggles.	
Collect evidence & cultural objects Assign research tasks for everyone in your group, taking notes here.	
Synthesize information As a group, look over all the information you have collected and answer the following questions: • From whose viewpoint are we seeing or reading or hearing? From what angle or perspective? • How do we know what we know? What's the evidence and how reliable is it? • How are things, events, or people connected to each other? What is the cause and what is the effect? How do they fit together? • What's new and what's old? Have we run across this idea before? • So what? Why does it matter? What does it all mean? *Cathleen Cushman, Coalition of Essential Schools (2002)*	
Create a product Now you're ready to take your new learning and display it for all to see. Gather with your group and decide how you would like to display your section of the timeline. Take notes here.	

Tricks of the Trade

Time
120 minutes
(over the course of several days if necessary); additional time for community expert visit

Materials Needed
- Immigrant community contact information
- Sample request letter
- Envelopes and postage

Special Considerations
Depending on students' experience working in groups, you may want to assign them roles so each student is productive and successful.

Strategies Used
- Inquiry-based Learning
- Cooperative Learning
- Project-based Learning

Guiding Questions
- How does diversity enrich our community?

Lesson Overview
Students will have the opportunity to identify, contact, and arrange a visit with a community expert that can teach them a specific cultural skill related to research done in the lesson *A Line in Time*.

Notes:

PHOTO: DON SELLERS

Tricks of the Trade

Setup

This lesson requires self-direction from your students. You provide the setup and then allow students to make decisions, substantial choices, and mistakes. Alternately, you may identify and invite a community expert who can teach students a specific skill and is willing to work on the project with your students. Choose a community member who is not only knowledgeable, but also has the ability to work effectively with students.

Regardless of the level of choice, voice, and autonomy you give your students, **you will need to assemble contact information for community experts in your region** and research specific knowledge and skills they are known for so you are best prepared to guide students toward a successful project.

Procedure

1. Encourage the students to spend the first 8–10 minutes of class journaling on the guiding question.
2. Ask students to look at their timeline and think back to the film. Brainstorm, using a concept map, the cultural knowledge and skills that immigrants in their region possess.
3. Ask the class to identify three skills from their brainstorm about which they would like to learn more. Tell them it is their responsibility to come to a consensus on their three things. Remove yourself from the process.
4. After the class has selected their three skills split them into three groups and assign each group a skill.
5. Provide a sample request letter to each group and ask them to write a letter to inquire about the possibility of a community member visiting their school to teach them this cultural skill. While a few students are drafting the letter, others can be researching more about the skill, which cultural groups possess this skill, or reviewing the timeline to better personalize the letter.

Tricks of the Trade—Procedure

6. Once the letter has been written, teacher- and peer-edited, and addressed, inform students that if they haven't received a response to their letter in a few weeks they will be making phone calls. Inform the students that they may only be able to arrange for one community expert to visit the class, but mailing out more than one letter is increasing their odds for success. Mail the letters.

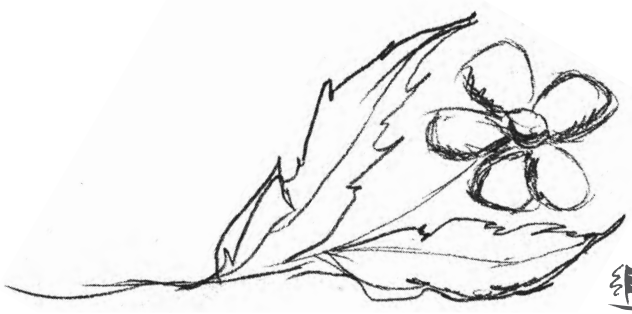
7. In the interim, it would be relevant to develop lessons that remain focused on the guiding question, to build anticipation, and to set expectations for a visit from a community expert.

8. If phone calls are necessary to arrange a visit, ask students to select a class representative to be the speaker. Spend time scripting the phone call as a class or in a small group. You will need to speak to the community expert to solidify specific details.

9. On the day of the visit, remember to give the students genuine leadership roles.

10. After the visit, have a circle discussion on the following questions: What did we learn from this experience? What went well? What would we do differently next time? What is reciprocity? How can we show reciprocity to our community expert?

11. Ask the students to do a journal jump on the prompt, "What did we learn about ourselves through this lesson? What did we learn about our community member?"



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Appendix

Filipino Immigration to the Pacific Northwest

By Dorothy Cordova

Dorothy Cordova has been involved in Filipino American activism since the 1950s. Dorothy, with her husband, Fred Cordova, formed and directed the Filipino Youth Association (FYA), which became an important force for organizing demonstrations in the 1960s and 70s. Dorothy founded the Filipino American National Historical Society (FANHS), with nearly two dozen chapters nationally, which she and Fred still run today.

Filipinos first came to the Northwest as seamen aboard German schooners or British ships exploring what is now British Columbia at the turn of the nineteenth century. By 1890 Port Blakely Company on Bainbridge Island was the world's largest lumber mill with workers from many countries including the Philippine Islands. One man, known only as "*Manilla*," is believed to have been the first Filipino resident in the Territory of Washington.

Although Filipino rebels were winning their revolt against Spain at the end of the Spanish-American War in 1898, Spain sold its colony, Philippine Islands, to the United States for $20 million. The Philippines became an American colony and Filipinos were American "*nationals*" who could immigrate to the United States without passports. In 1903 the U.S. government hired forty Filipinos to work aboard the steamship Burnside laying phone cables in the North Pacific Ocean to Alaska. When their three-year contract ended, some remained and became Seattle's first known Filipino residents.

Other early arrivals were U.S. Navy recruits, "*pensionados*," (government-subsidized students) enrolled in American colleges and universities, and Rufina Clemente Jenkins, Filipina war bride of Sgt. Francis Jenkins—a Spanish-American War buffalo soldier—who brought his wife and children to Fort Lawton in 1909.

Filipino Immigration to the Pacific Northwest

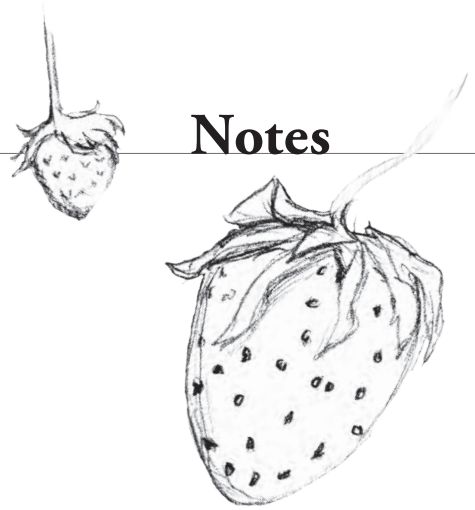
Seattle was the major port of entry for thousands of Filipinos who came to America for work, education, family reunification, or adventure. Although most immigrants continued to other parts of the U.S., others remained to gradually create a community in the Puget Sound area.

Upon graduation "*pensionados*" returned to the Philippines, while most self-supporting students settled here. Seattle became the center of Filipino community life. Many Filipinos worked in lumber mills, Western Washington truck farms, or the orchards and farms in Eastern Washington, the railroads, or as musicians in speakeasies. In Seattle, they worked in restaurants and hotels, and students earned board-and-room as "houseboys." Thousands of Filipino men were dispatched each summer from Seattle to Alaska's canneries.

The **1924 Exclusion Law**—which stopped further immigration for Japanese, Chinese, and Koreans—did not apply to Filipinos who were American nationals. However, efforts to restrict their future immigration began. In the meantime, young Filipino men assumed the fashions and lifestyle of the Roaring Twenties. Life was good. In 1929, the stock market fell, the Great Depression began, and life became difficult.

Filipinos competed with whites for menial jobs. Discrimination was not subtle. Denied home ownership, most urban Filipinos lived in Chinatown hotels and boarding houses or rented homes around First Hill. Farm workers received ten cents an hour. Unemployed Filipinos survived because friends and families shared food and shelter. According to the 1930 U.S. Census there were 3,000 Filipinos in Washington State and the ratio was one female to 33 males. The lack of women was a major factor for the large number of intermarriages between Filipino men and women of other races. Washington was one of two Western states to allow interracial marriages. By the late 1930s hundreds of American-born Filipino children—most of them "mestizos"—were growing up in Seattle and King County, as well as Bremerton and the farming areas of Auburn, Kent, and Wapato.

In 1935 the U.S. Congress passed the Tydings-McDuffie Act, which made the Philippine Islands a Commonwealth and changed the status of Filipinos in America from "*national*" to "*alien*." Immigration from the Philippines, reduced to fifty people a year, did not increase until after World War II.



Notes

Additional Resources

Print

Cordova, Fred. *Filipinos: Forgotten Asian Americans: A Pictorial Essay 1763-circa 1963.* Dubuque: Kendall/Hunt, 1983.

Bacho, Peter. *Entrys*. Honolulu: University of Hawaii Press, 2005.

Bulosan, Carlos and Carey McWilliams. *America is in the Heart: A Personal History*. Seattle: University of Washington Press, 2000.

Espiritu, Yen Le. *Filipino American Lives*. Philadelphia: Temple University Press, 1995.

Web

Filipino American National Historical Society (FANHS)
www.fanhs-national.org/

Filipino American Resources, Lemieux Library, Seattle University
www.seattleu.edu/lemlib/web_archives/filipino/home.html

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