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University of San Francisco

Mapping out our space in stories: A high school curriculum for a social justice tour of San Francisco

A Field Project Proposal Presented to
The Faculty of the School of Education
International and Multicultural Education Department

In Partial Fulfillment
Of the Requirements for the Degree
Master of Arts in Human Rights Education

By
Elena Ramírez Robles
July 2021

Mapping out our space in stories: A high school curriculum for a social justice tour of San Francisco

In Partial Fulfillment of the Requirements for the Degree

MASTER OF ARTS

in

HUMAN RIGHTS EDUCATION

by

Elena Ramírez Robles

July 2021

UNIVERSITY OF SAN FRANCISCO

Under the guidance and approval of the committee, and approval by all the members, this field project (or thesis) has been accepted in partial fulfillment of the requirements for the degree.

Approved:

Instructor/Chairperson

Date

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ABSTRACT

How do youth engage with the spaces around them? In what ways might students connect their personal, lived knowledge to the politics and intricacies of space? The manners in which schools approach outside-of-school learning includes non-critical Place-Based Learning and field trips as optional material; however, doing so breaks the powerful relationship waiting to be explored between Critical Geography and Critical Education. This field project uses Henri Lefebvre's concepts of The Production of Space and Rhythmanalysis as foundations to argue for the implementation of Critical Geography into high school curricula, and offers a 9-week high school curriculum to create a student-led social justice tour of San Francisco for educators to get started. Inspired by Dr. Natchee Blu Barnd's Ethnohistory Methodology class at Oregon State University, the curriculum builds upon the Freirean concept of critical consciousness by using critical notions of space and geographic methods as the bridges to complete the final project: a social justice tour of San Francisco.

CHAPTER I

INTRODUCTION

Statement of the Problem

A year into living in San Francisco, I started working at Gateway High School, a charter high school located in the Western Addition neighborhood. Gateway's focus on diverse learners as a foundational piece of their start has carried into classroom practices, with scaffolding and integration as daily practices; given that 23% of students have an Individualized Educational Program (IEP)¹ or 504² and over 75% of students are students of color. The percentage of students with IEP's or 504's is important to note, since students of color, especially Black students, are overrepresented within Special Education and have been for years (Shifrer, Muller, & Callahan 2011). I was hired as a Paraprofessional³ and, through that, I essentially was constantly observing classes and patterns of student engagement. All classrooms feature a diverse array of learners, thus requiring scaffolded learning materials, Paraprofessionals, and Resource Specialists to aid in everyday classes and tasks. The teachers strive to make content relevant and accessible to students to keep them engaged throughout the semester.⁴ I saw the most participation, however, during a short week in January which Gateway calls "Project Week."

Project Week takes place the first week of January when students first get back from their break—the jump back into school after winter break can often [understandably] be met with

¹ An IEP is a legal document written in collaboration with teachers, learning specialists, and students' families to ensure proper accommodations are made in classrooms to assist any student with a disability.

² A "504 plan" refers to section 504 of the Rehabilitation Act of 1973, which outlines accommodations and services needed for any student under said plan; it also prevents discrimination towards students with a disability. This operates in all educational systems receiving federal funding.

³ Paraprofessional, also known as Paraeducator: an instructional aide or someone providing academic support to students alongside a certified teacher.

⁴ This does not mean that there is not room to improve, but I notice many teachers at Gateway increasingly spend time ensuring lesson plans are relatable to current events and to students' identities and backgrounds.

reluctance. But in this short week, students are given a choice to sign up for any week-long class led by a current teacher at the high school, many taking place outside and away from a typical indoor classroom format. Some Project Week classes offered in January 2020 included “Hike SF,” “Surf’s Up,” “WHAT A DRAG: Gender Performance and Drag Culture in the Bay Area,” and “My 415: Explore and care for our neighborhoods through a week of service learning in the city”; several benefitted from partnerships with other organizations or businesses, and even classes that were mostly situated on campus were given a day or two to either apply what students learned or see real-life examples of their subject. For example, the “The Strategy of Games” Project Week took a trip to Fisherman’s Wharf to enjoy arcades like the modern one on Pier 39 or discover more vintage games through the Musée Mécanique.

The Musée Mécanique is a curious spot, located in a large warehouse on Pier 45 and boasts more than 300 machines, some dating back to the early 1900s—of course, that many machines from different points in time are bound to carry their own narratives and stories to tell. The collection was started by World War II veteran Edward Galland Zelinsky at 11 years old, slowly building his collection until his passing in 2004; it is now in care of his son, Dan Zelinsky, and has ridden through the uncertainty of COVID-19. However, prior to the pandemic, I visited the Musée Mécanique often—I frequented the same games, but one machine always crossed my mind. The first time I saw it, my partner and I browsed the games excitedly when I did a double-take and yelled, “Wait, that’s so racist!” A pair nearby heard me and came to examine the game after we had left, seemingly enjoying racist stereotypes now mechanized for their amusement. The machine’s name? *The Opium Den*.

This machine has always bounced around in my head, and it became more prominent when I learned that a group of students would be visiting the Musée Mécanique during Project

Week. What would they think of *The Opium Den*? What tools did they have to analyze its presence in an arcade? How would Chinese-American students present feel about this machine? In the greater scope, the machine's existence, along the same waters which saw thousands of majority Chinese immigrants on Angel Island be mistreated and detained, continues to feel strange. How did the Zelinsky family obtain *The Opium Den* and what was the decision around keeping a decidedly racist machine around? These questions would continue to bother me every now and then—I digress.

While Project Week is mandatory (for teachers as much as for students), its impact always remains memorable—the sign-ups are exciting and quick, students whispering to each other during assemblies who will take what class. I figure it is probably because Gateway does not see too many field trips during the school year; the majority of excursions that do happen are all-school events or some classes here and there, but I think the sudden break in the schedule is a thrilling day for any student. However, schools with less funding who serve more low-income families might not have as many resources to host regular field trips like their private school counterparts.

Place-based learning in high schools is an emerging and slowly-developing subject which largely focuses on environmental studies curricula when given a more established spot in class (McInerney, Smyth, & Down, 2011; Resor, 2010). A less-anchored approach might look like what most people are familiar with: a field trip to the local museum or visiting a national park for the day. Still, it remains an I-teach/you-do model, and is often seen as an “escape” from school by students—a relief! And while Critical Pedagogy of Place has offered an analytical approach to largely white-washed environmental education, incorporating critical History through Freire's

simultaneous teacher-student model (1970/2018) coupled with Lefebvre's (1974, 1992) critique on how we interpret and reinterpret history through space and time can allow for greater opportunity to not only connect with the city, but reshape it as well—particularly for students native to San Francisco. Removing the teacher-student power dynamic and hierarchy allows especially students of color from San Francisco to embrace their own generational knowledge; students come to class with their own set of wisdom and expertise, tools crucial in critically analyzing histories around them.

Incorporating place-based education rooted through a [necessary] critical geographic lens into a core curriculum not only breaks the monotony of a school day but shows students education is their own and does not have to be held within walls. Lefebvre (1974, 1992) discusses the importance to break from the rhythms and boundaries enforced by a capitalist system—restricting education to a single location leaves the option for an on/off switch and compartmentalizes schooling to a physical building when it could very well include the spaces around it. Additionally, in my experience, students often wonder what use a lesson is to them in the “real” world—I see this as a slow conditioning to equate valuable skills and lessons to an evaluation of profit. Lessons from school and life are separated unless otherwise explicitly stated or *placed*. Allowing for high school students to conduct their own historical ethnographies and research of their communities would not only increase the value of soft skills like empathy and listening but would also allow students to see the relevancy and connection between their communities, personal knowledge, and their education.

Purpose of the Project

San Francisco has traditionally been depicted throughout pop culture as a city known for its deep LGBTQIA+ history, with many of its tours seeming more progressive and “open” than tours in Los Angeles, where mansions and figures of wealth and celebrity are more attractive. Granted, surrounding Bay Area cities like Oakland boast a much more robust and wider-known history of social justice (also depicted through pop culture). However, even cities like Oakland *and* San Francisco remain in what Brahinsky & Tarr (2020) describe as a push-and-pull framework, a “relationship of oppression and resistance.”

There are several tours throughout San Francisco, a city often touted as “progressive” and safe for LGBTQIA+ folks, which highlights its most notable sites like the Golden Gate Bridge, City Hall, or the Castro. And tour books like *A People’s Guide to the San Francisco Bay Area* (2020) might provide readers with a different take on the history around them, but I argue few high school students would know of this book or go out of their way to purchase it or books like it. Furthermore, students native to San Francisco might be exposed to “tourist traps” but will not be as pressured to take the bait, partially because of the absurdly high cost and lack of urgency.

If high school students had the time embedded into their school day to invest in their communities educationally and emotionally, it would allow for a reimagining of what school is and can be used for. Educational practices have undergone much change, even just within the past year in 2020 through the resurgence of Black Lives Matter protests following George Floyd’s murder at the hands of cops; several [white]⁵ teachers and schools began to feel pressure

⁵ While the American Psychological Association’s writing guidelines require authors to capitalize the first letter in racial groups, I will not be capitalizing “white” given the context of my writing and my intention to subvert tenets of white supremacy which show up in academia. We often see the reverse, where Black, Indigenous, and People of Color remain in lowercase; my intention is to consciously flip this seemingly insignificant detail to some, but largely important detail to others. Thank you to my wonderful classmates, Ominira Mars and Christina Ung for bringing this to our attention.

from activists—whether they made anti-racist changes was up to them. Because while there are teachers I know creating positive and necessary change within their curricula and classrooms to reflect an anti-racist stance, there are also schools like the Montessori school in Utah which gave parents the choice to opt out of their first Black History Month curriculum (Reed, 2021). That decision was ultimately reversed (again, because of pressure from activists; this cross-section of pandemics [racism and COVID-19], has paved critical evaluation of educational systems, and I argue this can be one more avenue to try new teaching models that subvert tenets of white supremacy, like an overly-structured classroom modelling what Freire (1970/2018) calls the “banking concept of education.”⁶

I propose a curriculum—based off Dr. Natchee Blu Barnd’s Ethnohistory Methodology class at Oregon State University—for high school teachers to guide students to create a social justice tour of their surrounding community. In his own words:

“This [class] draws on a number of theoretical insights and principles from social justice education in geography and critical geography, as well as methods embedded in place-based education and learning community practices (Skop 2009; Israel 2012). I use the term *experiential learning* to fold in all of these elements, which, when combined, present a hands-on and socially meaningful framework for teaching and learning” (2016, p. 213).

The goal in using this framework is to empower high school students in becoming critical historians through research and ethnography of these spaces. Furthermore, it is to encourage students to build narratives, drawn from archival material, through creative, empathetic, and speculative storytelling paired with historical documentation.

⁶ Later discussed on page 9.

In addition to the proposed curriculum, I will provide an example booklet of what the final result could look like. The curriculum is written for “in-person school,”⁷ ideally post-pandemic; it offers opportunity for reflection on oneself, their surroundings, and historical narratives. It also gives space for field trips to local archives of organizations or museums, embedding field trips regularly. The final product is intended to be “performed” by students to an audience of whomever the class decides: peers, teachers, community members, etc. Teachers and students ultimately have the last creative say on the project based on student needs, but the curriculum and booklet serve as a guide, nonetheless. The target audience for the curriculum could be high school educators and students; anyone interested in Critical Pedagogy, Critical Geography, or Critical History; tour guides; local cultural centers; libraries; members of local government; and community members.

The booklet shows what the final written pieces might look like, as well as the sequence of the tour. This can be used as a suggestion for picture placement, length of writing, tour duration, and overall distance covered. All that is written on the booklet would be read out loud, including descriptions, so as to increase the accessibility of the tour.

I used Gateway High School as my reference for timing, location, and resources. Gateway held 90-minute classes before the pandemic, partially designed to allow for students to have enough time to do labs during science classes or have extensive in-class work time. I figured I would keep this framework since it is longer than most high school classes would traditionally be, plus it works for needing to conduct any research during class time. Classes meet every other day at Gateway, and the curriculum runs for 9 weeks.

⁷ This field project was written during the COVID-19 pandemic.

Gateway High School is centrally located on Scott St. & Geary St. in the Western Addition neighborhood, just a few blocks from the Fillmore district and Japantown, nestled very much in the middle of Northern San Francisco. Its location is advantageous for accessing different parts of the city through centrally located bus lines that make field trips a cinch.

Theoretical Framework

Critical Pedagogy (CP)

This field project uses Critical Pedagogy (CP) and Critical Geography (CG) as its foundations; I will be focusing on CP in this section, however both frameworks strive to destabilize the dominant narrative told over centuries of History. Dominant narratives or histories here will refer to History which centers a white, settler, colonial perspective. This largely refers to the histories in the United States that have been adopted by most educational systems and write white people in as saviors and protagonists. For students to have the proper footing to critically analyze their surroundings, Critical Pedagogy—commonly attributed to Paulo Freire (1970/2018) as being one of the first scholars to champion this theoretical field—allows for that opening, fostering crucial questioning and investigation. Furthermore, this theoretical framework pushes for students to engage with their own wisdom and seek liberation through an exploratory and critical education.

Freire had been imprisoned following the coup d'état in Brazil because his ideas of Critical Pedagogy and liberatory education based in Marxism were seen as a threat to the new, conservative military regime. He later fled in exile to Chile, where his pedagogical and ideological knowledge grew to the ideas we read now in *Pedagogy of the Oppressed* (1970/2018) while he worked with the Chilean government to increase literacy rates in rural areas (Holst,

2006). His writings continue to be considered controversial today given their roots in Marxism and liberation.

This being said, non-neutrality is a crucial aspect of Critical Pedagogy—this means that education cannot remain neutral or objective, given that whatever students learn is what is supposed to help them shape their worldview. History, especially, is subjective when identifying *who* wrote what and *why*. BIPOC students who grow up in predominantly white spaces, for example, and never learn the histories of people like them later might have the common experience of realizing that option for the teacher was always available because those histories *did* exist. In the United States, one positive example might be an educator choosing to highlight and honor Indigenous People’s Day over Columbus Day. Or perhaps it is refusing to show a sanitized and palatable version of Martin Luther King, Jr. (i.e. stopping at “I Have a Dream”) and instead give students the agency to learn about the unfiltered, radical MLK, Jr., as well as other Black leaders during his time like Malcolm X, Fred Hampton, and Angela Davis. In-hand with non-neutrality, then, comes espousing Freire’s (1970/2018) Critical Consciousness or *conscientização* and countering what he calls the Banking Concept of Education.

The Banking Concept of Education & Critical Consciousness

Traditional Western depictions of schooling showcase what Freire (1970/2018) refers to as the *banking concept of education*—students come to class “empty” and are later “filled” with knowledge following the teacher’s lessons. This insinuates that the students are naïve, unknowing, and cogs in a machine. This term is the antithetical idea to critical consciousness and could be argued that it is what occurs when teachers refuse to relinquish power, teach for liberation, or give students agency in the classroom. Pair this with a punitive grading system and

students are less inclined to invest in the educational content for fear of failing (O'Connor, 2009). Freire (1970/2018) was concerned with the mechanistic funneling of students in school, and how it might affect their sense of self, independence, and true knowledge:

The more students work at storing the deposits entrusted to them, the less they develop the critical consciousness which would result from their intervention in the world as transformers of that world. The more completely they accept the passive role imposed on them, the more they tend simply to adapt to the world as it is and to the fragmented view of reality deposited in them. (p. 73)

He challenged this model and questioned why students are assumed as unintelligent and the teacher a gatekeeper of knowledge. Education is meant as an avenue for growth and self-discovery, but students cannot focus on those things if they are preoccupied with frivolous memorizations or trick questions that do not lead to honest learning opportunities. And what of outdated History textbooks and curricula? Perhaps it is often thought that because History is in the past, it cannot be rewritten and remains objectively true. This would pander to the idea that Historical information is neutral. But the revision of historical events say otherwise, offering missed perspectives and context which can reinterpret the significance of an event. Where is the growth if a History curriculum stays the same for 10 years? At that point, there is far more to learn about; if not changed, it becomes a disservice to students and their outdated knowledge of what the world is.

Along the same line of investigation in the banking concept of education, I would argue that hard emphases on college preparation only feed into this concept. Success is defined in terms of good grades, completed assignments, and positive attendance records—all things which cater to an acceptance letter and possible scholarships. And while college acceptance letters and

scholarships can be a tremendous feat and celebration, I do wonder how much students perceive as important when achieving “success.” What if success was redefined not to fulfill teachers’ and colleges’ asks but rather as growth in one’s knowledge and more complex development of your worldview? I have run into teachers before who argue that this change in the system would not make sense, given that several other systems like college admissions rely on these measured and calculated outputs that are supposed to quantify students’ academic capabilities. Albeit slow, there *is* change—like how some institutions are becoming test optional schools.⁸

The goal of Critical Pedagogy and teaching critical consciousness is liberation, empowerment, and freedom from oppression; it is to move away from the banking concept of education and into a horizontal approach to learning and power dynamics within the classroom. In a typical U.S. History class, the information is already picked out, partially because there are a lot of histories to learn about, but the curated nature of traditionally-taught History classes continues to subscribe to the banking concept of education—students are vessels, and the teacher deposits the knowledge. Utilizing Critical Pedagogy through this field project gives students control over the historical memories and stories they choose to represent, and the teacher has faith in these choices. As Freire (1970/2018) writes, “[the educators’ and students’] efforts must be imbued with a profound trust in people and their creative power. To achieve this, they must be partners of the students in their relations with them” (p. 75). This option, therefore, gives voice to a space, community, or person that has been a part of the forging of the historical landscape within San Francisco and teaches students about humanization while granting them with true agency and accountability to each other.

⁸ Part of this was aided by the COVID-19 pandemic, and the need for flexibility and forgiveness in trying times. It is unclear whether institutions will keep these measures in place in the years to come.

Why a Student-Led Social Justice Tour?

The thorough incorporation of Critical Geography in school curricula is constantly surrounded by questions, with scholars in different corners of the world identifying what the best way to embed the sociological aspects of Geography into schools might be (Wellens, Berardi, Chalkley, Chambers, Healey, Monk, & Vender, 2006; Arenas Martija, & Salinas Silva, 2013). This is obviously not to say this project is the answer to everything, rather just a small drop in a big pool of effort. Geography as a school subject yearns to be understood through an interdisciplinary lens—space, theoretical and physical, is made up of social interpretations, communities' consensus on that space, and physical appearances. It would be an injustice if we did not urge students to critically engage with *their* space, which includes societal definitions of whichever space.

The tour curriculum presented in this field project works to humanize students and offer examples of peer-to-peer accountability through a project which models community organizing. In a classroom with widely varying reading levels and diverse sets of skills, school can often be limiting or even discouraging when one feels like they cannot achieve the skills being assessed; compartmentalization of skills leads to exclusion if educators mainly celebrate the students who can demonstrate proficiency, while others are left to remediate with the inference that they are different or less successful.

Community organizing brings together all sorts of people, and does not turn away those who choose to help the cause. People will contribute in whatever way they are able to, often with where they see they are needed or offering help or advice in to increase impact and efficiency. The curriculum has different roles which students can choose from based on their comfort-level

and the skills they feel they can best contribute to the tour: creative writing, historical writing, visual organization, public speaking, and promotions/logistics.

This is a project which validates that each student is different and has different skills to offer that are not solely hard skills traditionally used in school. The Project-Based Learning (PBL) and Project-Based Assessment Tasks (PBATs) approach establishes the curriculum to always lead up to the final project—classes are a continual effort working towards creating the student-led tour and accompanying booklet, which is then what is assessed over the course of 9 weeks. And while it is one giant group project, ideally, students will see the meaning behind an action-based project that drives a direct impact on their audience and the surrounding community which they choose to highlight. Hantzopoulos, Rivera-McCutchen, & Tyner-Mullings (2021) emphasize the benefit of PBATs which “not only allow for students voice, but also foster teacher collaboration, increase student engagement in school, enact cultural responsiveness in curriculum, and prepare students academically for college.” PBATs can be transformative, with educators’ trust in their students’ capabilities as a crucial component.

CHAPTER II

REVIEW OF THE LITERATURE

Introduction

...although tourism conventionally rests upon the commodification of a place and people and their reduction to visual spectacle, other possibilities always exist, including those that build what they call the ‘social value’ of a place, ‘where the interest and needs of local communities frame an interactive experience which extends for the tourist beyond that of [their] temporary stay.’ (Pulido, Barraclough, & Cheng, 2011, p. 116)

The possibilities to which Pulido et. al speaks on can expand to curricula and this proposed field project; engaging students in building their own tour of San Francisco through a social justice lens invites students to become what Pulido (2011, 2012) calls “scholar activists” through the disruption of hegemonic systems.

But to understand this field project fully, we must first stretch the outskirts of what is impacted by education, history, and geography. This chapter attempts to bridge together Critical Pedagogy and Critical Geography to demonstrate the fruitful merging between the two, and how this can further benefit students. Through discussing the similarities shared by Paulo Freire, Joe Kincheloe, Henri Lefebvre, Linda Tuhiwai-Smith, Natchee Blu Barnd, and Laura Pulido, I hope to build a strong case for the inclusion and implementation of Critical Geography in curricula.

Freirean Theory in Education

Several authors have been inspired through Freire’s (1970/2018) forms of resistance and tenacious dedication to education, even in the face of his exile or censorship. His work created a pathway for crucial interrogation and reconceptualization of what education was thought of at

the time. More importantly, Freirean interpretations of teacher-student relationships point out that the power hierarchy must be broken in order to further understand what students bring with them to class, as well as achieving a curriculum which is humanizing and encourages inquiry on behalf of the student.

Implementation of Freire's (1970/2018) theories would lead to praxis, which he continually encouraged in his writings. And because this is in an educational field, it is an every day exercise—in lesson planning, in classroom engagement, communications with students, an educator's conduct *outside* of the classroom. Social Justice frameworks are ever-changing, thus the implementation of and engagement through Critical Pedagogy will remain ongoing.

Kincheloe

Freirean theories are very present in Dr. Joe L. Kincheloe's (2008) writings where he had dedicated himself to the field of Critical Pedagogy and fleshed out Freire's theories in a more modern context before his passing. He and educator Shirley R. Steinberg, also his life partner, also founded the Paulo and Nita Freire International Project for Critical Pedagogy, now being one of Kincheloe's legacies. Kincheloe, like other authors within the field, had spoken on the imperative need to address racial dynamics within classrooms; this continues to be relevant today even, given that 79% of public school teachers in the United States in 2017-2018 were white (National Center for Education, 2020). Loop in programs like Teach for America—which frames education as a charitable act à la Peace Corps—and you have a group of primarily white, fresh college graduates dropped into urban classrooms in low-income areas with majority Black and Brown students (Cann, 2015). This ongoing statistic and issue lays needed groundwork to address that, even if one considers themselves a “critical educator” (Kincheloe, 2008), one must

analyze the added, oppressive dynamics like race. In *Pedagogy of the Oppressed* (1970/2018), Freire writes that “[the humanist, revolutionary educator’s] efforts must coincide with those of the students to engage in critical thinking and the quest for mutual humanization” (p. 75).

Comparably, Kincheloe (2008) offers a similar take on an educator’s role and responsibility in a classroom with students who belong to marginalized and minoritized groups:

In a racial context, oftentimes the notion of saving students involves a paternalistic effort to help them become more culturally white. This is *not* what critical pedagogy is attempting to accomplish. Instead, critical pedagogy is profoundly concerned with understanding subjugated forms of knowledge coming from these various oppressed groups and examining them in relation to other forms of academic knowledge. (p. 26)

There should be an important emphasis on how many schools and educational systems do push students to be more white—because behaviors which are perceived to be good are just rewarded for emulating whiteness. Obsessive control over volume, movement, clothes, and timeliness, especially, can isolate not only BIPOC but neurodiverse students, as well; tenets of whiteness dominate educational systems and protocols because it is a field dominated by white people, unfortunately (Ferri & Connor, 2005).

The biggest tie and legacy to hegemonic power in education, however, is the colonial and missionary roots of education specifically from a white teacher to students of color. This approach to education for hundreds of years nearly erased entire indigenous languages (Tuhiwai-Smith, 2012; Marker, 2009) and engrained into BIPOC that their way of seeing and experiencing the world was wrong and had dire consequences. Educational violence like this has merely transformed into the over-policing of students in school today, something which funnels BIPOC

students—especially Black students—into the school-to-prison pipeline (Alexander, 2010; Kilgore, 2015).

Lessons that are deprecating make classrooms and learning uninhabitable, soon inflicting students from marginalized and minoritized groups with a negative self-image. This is further validated by Kincheloe, relating back to Freire’s teachings, writing, “The oppressed, Freire frequently reminds his readers, have many times been so inundated by the ideologies of their oppressors that they have come to see the world and themselves through the oppressor’s eyes” (2008, p. 73). The push for perfection and timeliness and constant policing of Black and Brown bodies and minds already stacks up against those students, but the tipping point becomes the added Western-dominated, white protagonist-lead story—what Howard Zinn calls “winner’s history” (Mayotte & Kiefer, 2018). This fails to view BIPOC experiences and histories as valuable to the curriculum.

Through the application of Critical Pedagogy, educators should not concern themselves with whether students will then attempt to subvert the oppressional frames within the classroom, because that is the point. Students *will* become aware of inequitable and oppressive aspects around them, and, ideally, a critical education will provide the tools to dismantle hegemonic principles re-encountered in a non-critical classroom. Additionally, the teacher-student relationship is a symbiotic one—under Kincheloe and Freire’s recommendation, teachers should “engage in a constant dialogue with students that questions existing knowledge and problematizes the traditional power relations that have served to marginalize specific groups and individuals” (Kincheloe, 2008, p. 19). This also includes traditional power relationships in the classroom; it becomes a self-fulfilling prophecy if educators continually view their students

through a hierarchical lens—the reciprocity in exchange of knowledge and wisdom is key in a critical classroom, and highly encouraged.

Weaving Critical Pedagogy and Critical Geography Together

Critical Geography, similarly, follows a critical analysis structure to Critical Pedagogy and puts a heavy emphasis on the relationship between people and place; social justice education through Critical Geography places activism and liberation at the front—it goes seamlessly with Freire’s (1970/2018) strong advocacy for liberatory education. This means students examining their relationship with power and how the spaces they are in promote or negate that can unmask oppressive cycles through learning. Karl Marx is heavily cited among Critical Geographers as anti-capitalism is intrinsic to Critical Geography. French sociologist and philosopher Henri Lefebvre (1974, 1992), who discussed Marx in his writings, often critiqued the rhythms and conditioning of capitalist systems and its effect on our relationship with space—specifically in urban spaces. Lefebvre’s writings on space and place offer a necessary assessment of our surroundings and refuses to allow a mere passive acceptance of our environments.

Space and place are broad words, but in this case refer to several things: our mental space, social space, physical space, geographical locations, the buildings we inhabit, city layouts and planning, architectural design, time, historical memory and present-day, rhythms—natural and man-made—and living patterns. These aspects represent much of what Lefebvre (1974, 1992) writes about—his aim is philosophical and critical, continually questioning if we as humans are aware of the space’s impact on us and our impact on it. What of the natural spaces? Where do we place ourselves in this space? This line of questioning, finding the relation and

differentiation between nature, consumption, space, and production through capitalism, is further reinforced through Lefebvre's reflections on the topic:

Nature creates and does not produce; it provides resources for a creative and productive activity on the part of social humanity; but it supplies only *use value*, and every use value—that is to say, any product inasmuch as it is not exchangeable—either returns to nature or serves as a natural good. The earth and nature cannot, of course, be divorced from each other. [...] A tree, a flower, or a fruit is not a 'product'—even if it is in a garden. A rose has no why or wherefore; it blooms because it blooms. [...] Nature's space is not staged. To ask why this is so is a strictly meaningless question: a flower does not know that it is a flower any more than death knows upon whom it is visited.

(1974/1991, p. 70)

Nature's organic patterns and cycles were not something which relied on humanity, and it does not have to. However, the exponential rise of cities and unnatural landscapes has become a reality in several parts of the world. Linda Tuhiwai-Smith (2012) draws this connection in observing the relationship between colonization, modernity, and space:

...indigenous space has been colonized. Land, for example, was viewed as something to be tamed and brought under control. The landscape, the arrangement of nature, could be altered by 'Man': swamps could be drained, waterways diverted, inshore areas filled, not simply for physical survival, but for further exploitation of the environment or making it 'more pleasing' aesthetically. (p. 53-54)

To be clear, indigenous people are constantly resisting modern efforts of colonization and genocide, which includes the above example of physical land and resources in addition to the more social and non-tangible spaces where language, beliefs, tradition, and skills might lie. Grim

reminders—like the discovery of the remains of first 215 children in May 2021 and later an estimated 600+ children more in June 2021 on the grounds of former indigenous boarding schools in Canada—retraumatized survivors of those schools and provided clear evidence that the taking of land, resources, and languages is still very fresh in this collective memory (Paperny, 2021; The Associated Press, 2021). Their stories are haunting evidence of the traumatization they endured as children, and how this affected their space and relationship to *their* world, culture, language, and more. Considering the powerful hold in which race, gender, and other parts of an identity have on the greater narrative and treatment around space (physical and social), Tuhiwai-Smith’s interpretations on space and nod to Lefebvre are crucial in weaving together Critical Pedagogy and Critical Geography.

And thus, Lefebvre’s interpretation of nature and space is key in framing our idea of “space” through decolonial thought, with Tuhiwai-Smith confirming this. These critical interpretations of space and place thereby bring out the best in Freire’s theories on critical consciousness and praxis; this field project is where thoughtful reflections on space and place are coupled with direct action, i.e. the curriculum and Social Justice Tour of San Francisco.

Critical Geography

Traditional Western geography’s history with colonization is deep-rooted; the maps we see and use today are the products of Western cartographers’ interpretations of nations and their inhabitants. This kind of geography is based in land and sees other natural pathways such as the sea and sky as accessories. Borders are drawn to outline country shapes and cut through rivers and oceans to establish territories. While forests, mountains, cities, waters, and streets carry the names of colonial violence, discrimination, and exclusion, uttered by mouths accustomed to the

sounds of domination (Pulido et. al, 2011). Further reinforced in Tuhiwai-Smith's work, she writes:

Renaming the land was probably as powerful ideologically as changing the land. Indigenous children in schools, for example, were taught the new names for places that they and their parents had lived in for generations. These were the names which appeared on maps and which were used in official communications. This newly named land became increasingly disconnected from the songs and chants used by indigenous peoples to trace their histories, to bring forth spiritual elements or to carry out the simplest of ceremonies. (2012, p. 53-54)

Who decides to name these landmarks? Who gets to be a geographer, and who is left out? Well, oral tradition did not initially make it onto maps following the colonization and genocide of indigenous peoples in the United States. Tuhiwai-Smith's example draws a connection to Lefebvre's discourse on rhythm, repetition, and reiteration when thinking about maps and place names. Our entry point into discussing Henri Lefebvre's theories on the Production of Space (1974) and Rhythmanalysis (1992) is breaking down the misconception that maps equal Geography, when it is just scratching the surface. Take the map of the United States for example—on a typical classroom map, it might show the 48 contiguous states, and Alaska and Hawai'i on the bottom left. Both states have prominent indigenous communities, but this form of plotting them out feels othering and inaccurate. Efficiency and cost likely was part of the decision to visually “downsize,” but when do students learn of these states' actual dimensions, distance, and relationship to other land and water?

Hawai'i is a small state, but a quick Google maps search will show that it is nearly halfway between the United States and Australia—Hawai'i's relationship with the ocean is

crucial. Education through a Western, settler lens teaches us that land is powerful, so we might look at Hawai'i and think that it is isolated and lacks power. But in Oceanic traditions, navigating the sea is a cultural practice; many Oceanic tribes often migrated from island-to-island by sailing and using the sky as a guide (Hau'Ofa, 1994). However, we do not get a chance to wonder these things if maps never show Hawai'i's relationship to the ocean.

As for Alaska, in typical classroom maps, it is shown as perhaps slightly larger than New Mexico or Arizona. At a glance, one would think that Texas is bigger, which is on-brand for Texas. Yet Alaska equates to almost a fifth of the entire United States...it is massive! (Certainly bigger than Texas.) Not to mention it is just a hop and skip away from Russia. But why is it snubbed on maps? Most examples shown in a quick Google search of "classroom maps of the United States" will not even show a separate scale for Alaska and Hawai'i to inform the viewer of their varying sizes. Even if Alaska is a part of the United States, the contiguous 48's *own* nationalism portrays Alaska and Hawai'i as small appendixes.

Instead of looking at a map at face-value and accepting it, a Critical Geography take would question the map's position; critique the names prioritized and those left out; wonder who made the map and made the creative and executive decisions for it; investigate who originally plotted out this map and its reference; ask what is beyond the map; ponder the map's native inhabitants—what were *their* names? How did they navigate the spaces around them? What was the space treated like then vs. now? A colonized perspective of Geography and maps focuses on mathematical precision, almost to an obsessive degree (Lefebvre, 1974/1991). Upon further analysis:

Henri Lefebvre argues that the notion of space has been 'appropriated by mathematics' which has claimed an ideological position of dominance over what space means.

Mathematics has constructed a language which attempts to define with absolute exactness the parameters, dimensions, qualities, and possibilities of space. This language of space influences the way the West thinks about the world beyond earth (cosmology), the ways in which society is viewed (public/private space, city/country space), the ways in which gender roles were defined (public/domestic, home/work) and the ways in which the social world of people could be determined (the market place, the theatre). Compartmentalized space can be better defined and measured. (Tuhiwai-Smith, 2012, p. 53)

What matters to white supremacy is perfection. The compartmentalization of space and the limitations of borders control movement and, thus, hinder the freedom to re-interpret space, maps, and our place in them. This affects our disruptions of power structures and the questionings of status quos when one is forced to accept a calculated space as it is.

Critical Geography grounds itself in an interdisciplinary approach to community mapping (whether physical or social), civic engagement, and problem-posing/problem-solving through a social justice lens. The awareness of inequality, specifically within class, is central to the beginnings of Critical Geography and has been expanded on to analyze present-day struggles of oppressed groups. Spatial framing for issues of oppression and discrimination brings problems forward to then be faced through our quotidian encounters—school, home, work, one’s own neighborhood. And...

...for there to be *change*, a social group, a class or a caste must intervene by imprinting a rhythm on an era, be it through force or in an insinuating manner. In the course of a *crisis*, in a critical situation, a group must designate itself as an *innovator* or *producer of meaning*. And its acts must inscribe themselves on *reality*. (Lefebvre, 1974/1991, p. 24)

Those worlds collide to then be engrained into the memory and see that “oppressive space” anew. Implemented through education, Critical Geography encourages experiential learning outside of school walls—in the “real world.” The motivation, as hinted by Lefebvre, is the motivation and possibility to create change, alter oppressive systems relying on what we, as a society, have accepted as “normal.”

The Production of Space & Rhythmanalysis

The Production of Space (1972/1991) was Lefebvre’s defining book in which he later expanded upon through other theories, ideas, and philosophies. An important takeaway, and one that is crucial in looping in theories which critique oppressive systems of society, is to understand Lefebvre’s idea of “social space.” He writes:

(Social) space is not a thing among other things, nor a product among other products: rather, it subsumes things produced, and encompasses their interrelationships in the coexistence and simultaneity—their (relative) order and/or (relative) disorder. It is the outcome of a sequence and set of operations, and thus cannot be reduced to the rank of a simple object. (1972, p. 73)

The key words here are *interrelationships* and *simultaneity*. In recognizing that space is multitudinous, all-encompassing, we can welcome interdisciplinary approaches to discussions around space and its role—*our* role—in the (re)productions of it, whether good, bad, or neutral. Again, space presents itself in many ways; the physical reinterpretations and repetitions of it rely on our shared understanding of societal norms, knowledge, and collective memory. This can work well in discussing oppressive systems, perhaps through Critical Race Theory. For example, if we use Philomena Essed’s (2002) theory of *everyday racism*, we can start to see the bridges in

which deeper understandings of space can enrich students' worldview and open larger avenues for discussion on space & social justice:

Everyday racism does not exist in the singular but only as a complex—as interrelated instantiations of racism. Each instantiation of everyday racism has meaning only in relation to the whole complex of relations and practices. Thus, expressions of racism in one particular social relation are related to all other racist practices and can be reduced⁹ to the fundamental structuring forces of everyday racism: oppression, repression, and legitimation. (Essed, 2002, p. 190)

Through our understanding of what social space is, according to Lefebvre, we can then interpret Essed's *everyday racism* in the same manner: not a thing among other things, but an all-encompassing and simultaneous phenomenon—consequential instantiations, as Essed frames it, which rely on society reproducing its own racism to keep it alive. This would not mean that discussing *everyday racism* alone with students would be any less powerful; however, the added component of (social) space and understanding our role in possibly reproducing racism without realizing it can draw deeper and more tangible connections for students.

An interesting foundation of Lefebvre is his approach to discussing space—in a similar vein, this field project and approach to a curriculum *based* in Critical Pedagogy and Critical Geography draws from Lefebvre's style. Because, “[instead] of going from concrete to abstract, one starts with full consciousness of the abstract in order to arrive at the concrete” (Lefebvre, 1992/2017, pg. 15). What is the abstract in this case? The production of space, how we define the space around us and how it defines us; the rhythms in our lives whether natural or artificial.

⁹ Lefebvre is against the reduction of space down to one “thing,” so, to clarify, this interpretation of Essed's use of “reduced” in this case brings in previously addressed concepts of the roots of racism and what keeps it alive.

According to Lefebvre, we live in a constant cycle where we are continually shaping the spaces around us, either through memory or through a physical change, i.e. a significant event which imprints meaning in a space, or development in otherwise natural spaces. Capitalist societies like the United States have created a landscape around the demands of capitalism—it demands a new rhythm from nature and from ourselves. Circadian rhythms have been altered to serve a working cycle; modernity asks us to ignore the sunrise or sunset and instead acclimate our natural rhythms to a man-made one.

Henri Lefebvre's elaboration on rhythms in urban spaces became a key area of focus for this field project. Because while his writing is complex, the concept of everyday life and rhythms in urban spaces narrows down the experience of many students in San Francisco. This is where one can bring in timelines, cycles, patterns, and man-made interruptions. Because the Critical Pedagogy foundation is still there, the push for students to be changemakers and defy the tenets of white supremacy in their education can be interpreted as slowly breaking cycles of oppression.

Of course, breaking hundreds of years of oppression does not happen overnight, but identifying an entry point still matters. History's relationship to cycles and timelines then offers a bridge in this conversation about space, time, and rhythms. In his last book, *Rhythmanalysis* (1992/2017), published posthumously, Lefebvre reasons, "Historical times slow down or speed up, advance or regress, look forward or backward. According to what criteria? According to the representations and political decisions, but also according to the historian who puts them into perspective" (p. 24). Allowing for students native to San Francisco to connect historically with their home and uncover the histories that are left out of popular depictions of the city allows for them to ultimately decide which histories will stand out to their audience. This begins to break the cycle of continually, and almost rhythmically, uttering the names of white men and

conquistadores riddled throughout to now focusing on names of important, yet lesser known, people of San Francisco's history.

Take Adolph Sutro, for example—his name is constantly being spoken, ingrained into the San Francisco network: Sutro Baths, Sutro Heights, Sutro Tower. But would anyone know he was sued by John Harris, a Black man discriminated against in the much-celebrated Sutro Baths, and *lost* to Mr. Harris (LaBounty, 2012)? Are there even any pictures of John Harris? *Harris v. Sutro* laid the groundwork out for the Dibble Civil Rights Act of 1897, 67 years before the national Civil Rights Act of 1964 (Rainey, 2016). Pushing to the background the importance of John Harris was never a singular decision from one person but rather a collective and subconscious (or conscious) effort to continue celebrating Adolph Sutro, once mayor of San Francisco and a figure of wealth, and weave him into San Francisco's story while leaving out John Harris over time. Considering this, there is a strong case for not only tourists and residents alike to disrupt counter-hegemonic systems in the spaces they move through, but also in understanding the power in students breaking rhythms which serve to oppress. Through Pulido's reasoning on *A People's Guide to Los Angeles* (2012), "...[they show...] how everyday people are exploited and disenfranchised by capital and the state; how those same people sometimes mobilize to create alternative forms of power; [...] how dominant ideas are memorialized in landscapes" (2011, p. 117). And as a field project utilizing the *People's Guide to* series as inspiration, promoting counter-hegemonies in an explicitly rhythm-breaking manner serves as an appropriate continuation of what can follow for students—or scholar activists—in education.

Critical Geographies and Examples

Having established these keystone connections between geography, education, and the inherent benefit for students, where might we see Critical Geography being implemented? Because of its interdisciplinarian nature, there are several ways in which this could show up through an educational standpoint, whether that is a book, tour, exhibit, or class. As mentioned earlier in this chapter, while Critical Geography is not just maps, Rebecca Solnit's (2010) book *Infinite City: A San Francisco Atlas* pits places and points of history with complimentary *and* contradictory lenses to see San Francisco from. Along with several artists, writers, geographers, and cartographers, *Infinite City* reveals why we must problematize and complicate the spaces we see—as the title suggests, there are truly endless ways to interpret San Francisco. Solnit ruminates on the possibility of there being millions of personal maps and cartographies, just within San Francisco; she reflects on how every person is a walking library, a living atlas. A single, calculated map, while accurate, is empty of any true meaning or storytelling. It is the owners of those personal maps which bring the city to life—maps depicting butterfly habitats and queer public spaces; spots in and around Fillmore St. which highlight the Black, Japanese, and Jewish history that is a part of it; the 99 murders of 2008 as reported by the San Francisco Chronicle countered on the same plane as all the 2009 Monterey Cypresses which exist in San Francisco. Solnit also emphasizes maps' ever-changing nature: geographies are not static and carry meaning to them always, and, so, our personal maps change over time, as well.

Solnit's (2010) work, especially because it is situated in San Francisco, has served as an inspiration to the curriculum and boasts beautiful visuals of what maps can look like if we step outside of the obsession with mathematical exactness. It is the push to see past that and inform

our spaces with our stories and the stories of others, offering a critical view of otherwise quotidian places.

A People's Guide Series

Laura Pulido, Wendy Cheng, and Laura R. Barraclough (2012) collaborated on a tour book which would give a new perspective to Los Angeles tours, tours which otherwise showcase unattainable wealth and a non-critical view of a culturally and historically rich city. And of course there are tours which are more conscious than the highly mainstream ones, but books like *A People's Guide to Los Angeles* are few—books big on community assistance, so some entries are written by community members that have a connection to the place showcased, making the book all the more valuable. Community-centered engagement is an essential portion of Critical Geography; analyzing and critiquing spaces and places also means holding our communities close and considering/including them in these analyses. Pulido is listed as a professor within the Ethnic Studies *and* Geography departments at the University of Oregon; her work very clearly intersects the two fields.

Aside from the Los Angeles book, there are two more books currently out within the *People's Guide* series that came after Pulido et al. (2012): *A People's Guide to Greater Boston* by Joseph Nevins, Suren Moodliar, & Eleni Macrakis (2020) and *A People's Guide to the San Francisco Bay Area* by Rachel Brahinsky and Alexander Tarr (2020). There are two more in the works which will discuss Orange County and New York in a similar fashion—unearthing the histories which similarly highlight little-known stories of oppression, and the resistance and resilience from those communities, as well.

On the name, *A People's Guide*, Laura Pulido had “sought and saved information on sites that recorded class and racial struggles” after a teacher, Tony Osumi, had made the suggestion to gather information on the sites and later be named, “The People’s Guide to LA” (Pulido et al., 2012, p. 9). In this explanation in *A People's Guide to Los Angeles*, there is no mention of Howard Zinn, but it feels like a nod to his term of “people’s history”:

Historian and activist Howard Zinn popularized the practice of ‘people’s history.’ His description creates a useful distinction between top-down history, or ‘winner’s history,’ and underrepresented accounts from individuals whose stories complicate or contradict dominant narratives. Zinn’s term also serves to illustrate that history should include the voices of our friends, families, neighbors, and community members. (Mayotte & Kiefer, 2018, p. 10)

In any case, the parallels are there—Zinn and Pulido strive to highlight these under-told histories of overlooked communities to disrupt a hegemonic tourist gaze. The *People's Guide* series uplifts many people forgotten by mainstream tours and local lore; an admirable project which is continually given new life through emerging authors’ reinterpretations of their own cities.

A Social Justice Tour of Corvallis

Corvallis, Oregon harbors all that is Oregon State University within a college town that gives off a small-town feel. In this space, also known as the “ancestral land of the Mary’s River Band of the Kalapuya” (Cartwright, 2019), Dr. Natchee Blu Barnd (2016) holds his Ethnohistory Methodology class which is known around campus and town as its culminating project: The Social Justice Tour of Corvallis.¹⁰ Students are made up of undergraduate and graduate majors,

¹⁰ Chapter 3 discusses Dr. Barnd in more detail and how his work through the Ethnohistory Methodology class influenced this field project.

and not all participants are Ethnic Studies majors, either; the diversity in knowledge, converging in the interest of exploring space, makes for a unique tour each year with fresh perspectives brought forth time and again.

Barnd's work and scholarship within Ethnic Studies draws from geographic methods, often in the discussion on reinterpreting history through the decolonization of space. His book, *Native Space: Geographic Strategies to Unsettle Settler Colonialism*, published in 2017, is a perfect example of that.

You Are Here: California Stories on the Map

The Oakland Museum of California, right before the pandemic, opened an exhibit which focuses on reimagining maps and recontextualizing what maps can be used for, as well as what they tell us. Because, yes, maps are often used as navigation tools or to visualize sets of data, but the exhibit urges visitors to focus on how maps can be used to change the way we relate to everyday spaces and parts of *our* worlds (i.e. one's own perspective). Its website states the following:

Showcasing a diverse range of maps from Oakland, the Bay Area, and California—from environmental surroundings and health conditions to community perspectives and creative artworks—experience how maps can be a powerful tool to share unique points of view and imagine a better future. (Oakland Museum of California, 2020)

Visitors are able to create their own maps to display for other museum-goers to reflect on as they demystify what maps mean to us. Our casual relationship with space is majorly overlooked—we are nestled within these spaces constantly, the spaces which shape our morning routes, afternoon

walks, cultural and societal expectations. These notions are deeply entrenched within us, and this exhibit challenges that by showcasing storytelling through maps.

Critical Geography in Classrooms and Education

The specific use of tours and tour-making in classrooms is an emerging method; as mentioned in Chapter 1, place-based education is still finding its footing within a critical lens. The key would be to move away from field trips as an escape alone and into framing them as opportunities to expand worldviews, increase one's knowledge, and build a relationship with that space. Within Geography, even on a global scale, the transition into Critical Geography in classrooms alone continues to be slowly progressing, albeit slightly confusing. The endless questions as to where to start, what to incorporate, how much of the scientific aspects of Geography to include in more critical/social approaches, etc. abound. Again, this is not exclusive to the United States—the constant push for a holistic Geography education to be incorporated into school curricula can be seen, for instance, in Chile through the work of Andoni Arenas Martija and Victor Salinas Silva. Their extensive work and advocacy pose crucial interrogation upon what is needed to make critically-posed Geography curricula happen.

There is a fascinating junction in seeing efforts from geographers, educators, and scholars which is the recognition of students' benefit of incorporating notions of the self and space into their educational framework. With incorporating space comes connection, empathy, and deeper worldviews. To start through a Critical Pedagogy standpoint:

“Freire argued that all teachers need to engage in a constant dialogue with students that questions existing knowledge and problematizes the traditional power relations that have served to marginalize specific groups and individuals. In these research dialogues with

students, critical teachers listen carefully to what students have to say about their communities and the problems that confront them” (Kincheloe, 2008, p. 19).

I think there is an important step, before educators begin to incorporate Critical Geography into their curricula, to fully participate in this constant dialogue Kincheloe mentions. Students from marginalized backgrounds are critically aware of the spaces they move through, and how that impacts them depending on markers of identity like race and gender; the direction of this awareness is crucial in fostering a deeper connection with surrounding communities (Kirschner, Strobel, & Fernandez, 2003).

A student’s development of their relation between themselves, their space, and society starts with these experiential lessons which draw from place-based learning but go further to integrate memorable actions tied to the lessons. Pulido et al. (2011) wrote on an ideal audience for projects like this, geared towards Critical Geography and People’s History, saying:

“...students can be a particularly appropriate and promising constituency in the project of transforming the production and consumption of knowledge about history and place. [...] Experiential education has been increasingly recognized as a vehicle through which to integrate students’ structural and cultural understanding of the relationship between self and society, thereby achieving transformational learning” (p. 119).

This passage relates directly back to Kincheloe’s discussions on attempting to have the educator connect with students in regards to Critical Geography—hearing students’ perspectives about *their* spaces demonstrates a budding consciousness which, if given the right opportunity, can flourish into community-oriented action. To go back to Tuhiwai-Smith (2012), the subversion of colonial legacies starts to come through in just *knowing* the indigenous names of land, in talking with community members about their experiences with gentrification, in hearing the perspectives

from the voices who were never published and established as “truth.” In this manner, for students to increase their own critical consciousness, the use of Geography and space as critical tools and lenses is an important factor when thinking about the development of a critical consciousness:

One of the most relevant things emerging [...] is the relationship between Geography as a school subject and its inherent value in the formation of the person. [...] This knowledge rooted in geography is crucial in a person’s growth, given that it would allow for proper scaffolding in understanding space near and far, therefore, contributing to the formation of a critically conscious and responsible citizen. (Dalongeville, 2007; Delgado & Cristancho, 2009, as cited in Arenas Martija & Salinas Silva, 2013).¹¹

Geography as a social and cultural practice creates a humanizing pedagogy for students to engage in. A student-led tour welcomes creativity and research the same and will push students to engage with and consider a space’s histories, phantasms, and collective memories, as well (Barnd, 2016; Pulido et al., 2012). These factors are unavoidable because they are harbored within any space, but especially in constantly-changing urban landscapes. And so, this field project, nestled between many discussions on space and geography, and its use for students, confidently builds on the trust given to them and their knowledge of San Francisco, in addition to their capabilities as creative, powerful, and intelligent scholar activists.

¹¹ Translated from: Una de las cuestiones más relevantes que emergen [...] es la relación entre la Geografía que se enseña y su valor en la formación de las personas. [...] Así, el conocimiento geográfico se visualiza como criterio de desarrollo, puesto que permitiría construir andamiajes en la comprensión del espacio cercano y lejano, aportando a la formación de un ciudadano consciente, crítico y de actitudes responsables (Dalongeville, 2007; Delgado & Cristancho, 2009, as cited in Arenas Martija & Salinas Silva, 2013).

Summary

This literature review builds up the reader's understanding of space and rhythm through Lefebvre's (1972, 1991) discourse, supported by Tuhiwai-Smith's (2012) perspective on these concepts as decolonial thought; these ideas are coupled with Freire (1970/2018) and Kincheloe's (2008) key pedagogical assertion that to know the world is to know the self. In doing so, this analysis bridges together that students' critical consciousness of space can grow in school through the implementation of both Critical Pedagogy and Critical Geography as foundations in curricula. Critical scholarship intersecting pedagogical, historical, and geographic fields strengthens this argument through 1) cartographic example and the legacy of colonial narratives; 2) counter-hegemonic tours and tour-building; and 3) different modern-day instances of what experiential learning looks like, at any age, through a critical and social justice-oriented lens. Relying on this body of knowledge, I have created a 9-week high school class curriculum—culminating in a student-led tour of San Francisco—as my field project; additionally, there is an accompanying “example booklet” displaying the culminating class project as a possible template for interested educators, historians, and scholars. With this work, I hope to contribute to the growing effort of reimagining high school education using Critical Geography under a Critical Pedagogy framework.

CHAPTER III

THE SOCIAL JUSTICE TOUR OF SAN FRANCISCO

Brief Description of the Project

As mentioned in previous chapters, this project is born out of Dr. Natchee Blu Barnd's class at Oregon State University, which has undergraduate and graduate students develop key ethnographic and historical research skills through an Ethnic Studies lens—the final product? A student-led tour! My main goal was to create a curriculum which would reflect similar goals as in the college-level course: a grasp on ethnohistorical research guided by empathy, decoloniality, and problematizing to then highlight the non-dominant histories at first unseen. However, something richer always happens for students who take Barnd's course—a deeper connection to the space is forged through researching and forming a relationship to a piece of history, perhaps one which is personal to the researcher. I hope for that in high school students in a city like San Francisco, a place with constant tension between oppressive powers and popular resistance.

Development of the Curriculum and Tour

Adapting a former professor's class curriculum, as well as keeping on the shoulders of other brilliant authors like Pulido et al. (2012), Brahinsky & Tarr (2020), and Solnit (2010), was daunting to begin with; first of all, I am not from San Francisco so that posed a challenge already, given I had some serious learning to do. But the influence my work at Gateway High School has had on me and seeing students' passions for social justice occupied a little piece of my heart that I wanted to explore further—thus came a radical imagining of a curriculum pivotal in my own education scaled for students their age.

Because I was unsure of where to start, I figured I would just learn about San Francisco through whichever way I could. If I were to find any leads, I first needed a base knowledge on what this curriculum would be about. And since this field project was written in the midst of the COVID-19 pandemic, my options were limited to remote resources primarily online, but some books I used in my field project, as well. I scoured social media, mostly Facebook and Instagram (sometimes Nextdoor), and engaged in occasional Wikipedia rabbit holes,¹² while also allowing the mysterious internet algorithms to catch onto my search patterns and guide me towards possible leads on smart phone applications like TikTok. I found and learned from books central to this field project, like Rebecca Solnit's *Infinite City: A San Francisco Atlas* (2010) and Brahinsky & Tarr's *A People's Guide to the San Francisco Bay Area* (2020). I walked around different neighborhoods, observing street art and people's interactions with them. And lastly, I created a survey to engage with folks around me that I knew already lived in San Francisco or had previously lived here before to see what they had to offer from their own wonderings about the hilly city.

On Facebook, there is a group called "San Francisco Remembered" with around 112,400 members; and while I do not recall how it originally came onto my feed, it has been an interesting and wonderful entry point into small leads. The members are users young and old who either used to live in San Francisco, currently do, or have some sort of personal history attached to the city. However, the group is used for several things: posting generations-old family pictures, answering questions, helping each other identify parts of an old photograph, or informing/reminding each other of historical San Francisco events, people, or stories, whether

¹² My personal definition of a Wikipedia rabbit hole is when someone begins on one page on Wikipedia, and gets drawn in deeper through relevant hyperlinked topics throughout the article. For example: San Francisco → SFJAZZ Center → SFJAZZ Collective → Thelonious Monk → ¾ time → etc.

personal or well-known. I decided I would scroll through the group's posts and learn from others in the online space they are already familiar with.

Often on the pictures posted by other users in the San Francisco Remembered group is a watermark that reads "OpenSFHistory.com." So, naturally, I went onto the website to find it is an extensive repository of archived pictures from just about anywhere and time in San Francisco. OpenSFHistory is a program of the Western Neighborhoods Project, which works to archive any and all San Francisco histories with added programming and media like blog posts, fundraisers, and podcasts. The database largely keeps documentation by location, so anyone can look up archived photographs by selecting a neighborhood in San Francisco. This is ideal for students to be able to explore on their own—the option to find out more about their neighborhood gives more autonomy to even just exploring what to research. I decided to stay within the Western Addition, where Gateway High School is located, and surrounding neighborhoods. Nevertheless, I had not found much in way of those deeper, personal stories I was trying to look for; this led to creating a survey for people to fill out, and some learning through TikTok (which one could argue can be used for people's history).

The survey did not get much participation, or at least as much as I would have hoped, but it brought meaningful stories to my attention. The questions provided worked to identify some trends or consensus in what was too touristic and overrated in San Francisco, what is often left out of the tourist gaze, and stories, people, events, or places that the person filling out the survey might want to know more about. This allowed me to follow some leads and go back to the archival databases and search endlessly online for some information on these stories people were curious about. From there, I determined whether it was worth researching further based on the model of the booklet I would make. Some curiosities emerging asked about waterways in San

Francisco, park names people had not really investigated, or family stories (particularly from immigrant families).

Lastly, part of my learning merely involved strolls around San Francisco. Of course, as I walk, I view the spaces around me through familiar lenses—I pay attention to street art, architecture, patterns of people, and nature. The nature comes through a historical lens, more of my musings of how old trees are, what must it been like before the trees, who planted them, etc. This is one way to begin reinterpreting space and give it historical ties; my hope is for students (and tour audiences) to see the spaces around them through different times in history, and, thus, connecting to the greater implications of that time: who lived here? Did they bask under the sun or enjoy the shade of a tall cypress tree? Were they allowed to be in this space? This line of questioning links empathetic connections to historical times that we otherwise might see as distant or detached from us simply because it is not *our* present, however it has certainly affected us in some way. This keeps in tune with Dr. Barnd's (2016) vision for his tours around Corvallis, writing,

...I found the enhancement of spatial agency a substantial and encouraging result of the course and tours. During my class, and after our tours, students and guests commonly reflected on their new ability to reframe their relationship to the places with which we engaged and to newly vision how they could reproduce those geographies. (p. 214)

My personal learnings and interpretations of San Francisco have been skewed because of my interest in history and critical geography—however, Dr. Barnd's findings on the impacts of the tour on both students and guests continued to provide a steady direction for the altered curriculum.

The Curriculum

To begin, I work as a paraprofessional, not a teacher, so curriculum-building was also a learning curve for me. I consulted some teachers I work with who gave me sound advice and guidance on the curriculum itself, though one thing remained true: I wanted this curriculum to be a fully fleshed-out document in which any teacher could stumble upon it and feel somewhat confident teaching a class like this or modifying to their timeline.

The field project consists of a 9-week high school curriculum and an example booklet of what the final product might look like. Nine weeks would average out to perhaps half of a semester or a full quarter, which could mean it acts as a class of its own or a larger unit in a semester. In thinking about how to adapt Dr. Barnd's class to a high school level while still fostering student-driven autonomous research, nine weeks seemed like the best timeline to allow enough of a cushion for workshopping and peer-reviewing entries for the final product: the tour and booklet.

If this curriculum were a class, it would likely be an Ethnic Studies class a level above the introductory Ethnic Studies classes a student might take. A general understanding of concepts like identity (race, class, gender, sex, disability, etc.); forms of power and discrimination (racism, environmental racism, classism, sexism, homophobia, ableism, islamophobia, xenophobia, etc.); systems of oppression (capitalism, colonialism, fascism, patriarchy, etc.); forms of resistance and activism (anti-racism, feminism(s), disability activism, environmental justice, decoloniality, anti-classism, etc.); and Ethnic Studies ideas like critical consciousness and intersectionality are a loose prerequisite for students to be most successful in this class. Although I see this as not a strict requirement because the class involves the students' own communities and can connect the

dots easily by pulling from their own experiences and knowledge. Below is a brief overview of the 9-week curriculum along with descriptions of general goals or activities for each week.

Figure 1: Brief overview of curriculum

<i>Week</i>	<i>Theme</i>	<i>Description</i>
1	Exploring	Engage in dialogue around experiences in San Francisco, (whether positive, neutral, or negative) through visuals and will preview the class/project.
2	Review	Class review of Ethnic Studies concepts, including identity & privilege. Weaving together E.S. concepts with Critical Geography and history.
3 & 4	Learning to Research	Two weeks emphasizing research, with Week 3 giving space for exploration and Week 4 narrowing down topics, histories, leads. Ideally visit a local archive during Week 4.
5	Investigating	Students find a group and pick a story they would like to pursue, now with more independent work time amongst the groups.
6 & 7	Putting it Together	Big collaboration week for Week 6! Roles are defined within the class to determine who is responsible for which component of the tour booklet. Week 7 kicks off with informal “progress reports” by students and leads into flexible work time. These weeks are good for check-ins with students and groups.
8	Practice & Finalizations	Organization-heavy week—stay calm! The tour is close, so this week is when booklets should be printed and finished to allow enough time for students to get used to the tour booklet before the tour happens.
9	Presenting	TOUR WEEK! Keep the focus and confidence going—students should be proud of what they’ve created. The tour will be on the second day of the week, again be sure to budget 2-3 hrs. based on distance of tour and length of booklet. The final day can serve as a debrief and reflection on the curriculum and tour process.

The activities embedded into the curriculum which build up to the final tour project veer away from “traditional” schooling (i.e. Freire’s banking concept of education) and engage in an interdisciplinary approach. In working closely with students, I have observed a lot of anxiety around grades, perfection, and identifying a “one right way” to complete an assignment.

However, because this class asks for soft skills—empathy, listening, creativity, imagination—

and hard skills—qualitative research, observational notes, design, critical analyses—to engage in the material fully, there is obviously no right way to complete the final project.

An Ethnic Studies lens can be applied to almost anything; in this case, the curriculum applies an Ethnic Studies lens to Geography and History, the focus of the curriculum, and always maintains a critical and social justice lens on the material. It is also important to point out that the class is intensely collaborative and intentionally targeting group work because this work—researching non-dominant histories, telling those stories through empathetic creative writing, informing others in our communities and on the tours—is emblematic of community organizing in real life. The difference between the high school adapted curriculum and Dr. Barnd’s curriculum is that while students will learn how to conduct different types of research best suited for the historical narrative they would like to showcase, the end product offers a different job for each student depending on their strengths they would best like to share: there is a role for everyone in our collective struggle for social justice.

The Final Product: The Tour & Booklet

The tour and booklet are what the entire curriculum leads up to: they are roughly 5 stories, chosen by students, highlighted on the tour through relevant pictures, maps, creative writing pieces, and descriptions to pair with the story (either a historical or personal account, or both). The booklet is a loose template of the final product, but, of course, that is ultimately up to the educator and students on how they might showcase the final product.

As students decide on what area to showcase, the tour will plot out the spaces which will reflect the stories chosen. The tour locations will not necessarily be the same as the stories, but rather representative of the histories highlighted, and instead reflect upon a common theme

threading the stories together. It is important for students to see the bigger picture of the tour—technically, this could all be carried out as a hypothetical tour, but then who would hear those histories previously left out or lesser known? The impact and action-based final project becomes bigger than grades or monotonous schoolwork; in the end, it will hold deep meaning to the communities students choose to highlight.

Part of using Critical Geography and Critical Pedagogy as theoretical frameworks is for the need to step outside of school walls and conduct community-based research. The final tour “performance” allows for that final connection between students and their highlighted and researched space/history; tying their work back to the space reveals greater significance in their efforts to tell these stories orally, visually, artistically, and geographically.

The Significance of a Social Justice Tour of San Francisco

Through my work, I have talked with students who feel detached from school or disengaged with the general material of classes—school might not be interesting to them or meaningful yet for various reasons. There are also students whose reading levels can vary between many different grades, making scaffolding imperative for all students to be able to participate in classes. However, the concepts explored within this curriculum and project push students to connect with the material and see the breadth of significance that it carries. In a similar strain to Paulo Freire’s (1970/2018) push to connect literacy with social justice concepts like class struggle and inequity, my curriculum builds upon Freire’s take and brings opportunity for visibility in the curriculum and understand they have their part to play in the final product, the tour.

Freirean education moves away from the banking concept of education and towards emancipatory practices (Hantzopoulos, 2016) which serve to free students from thinking there is

but a singular way to successfully finish classwork. He writes about mechanistic educational systems, rooted in a neoliberal frame, which serve to produce non-agitators, perfunctory students: “The theory and practice of banking education serve this end quite efficiently. Verbalistic lessons, reading requirements, the methods of evaluating ‘knowledge,’ the distance between the teacher and the taught, the criteria for promotion: everything in this ready-to-wear approach serves to obviate thinking” (1970/2018, p. 76). This method would certainly strive to either sanitize or remove ideas of social justice, revolution, or social change, because it produces the best workers—this is why the curriculum is hyper-interactive and utilizes creativity as a common tool for reflection and analysis. Someone who has been conditioned before to memorize and regurgitate information might find pieces of the course juvenile, but that is the point; I want to criticize our notions of “proper schooling” and question what can be used as a critical analysis tool, especially for students with varying experiences and skills. Creative means, then, deflect the standardization which compartmentalizes so many students.

Rooting Identity in Space

Students engaging in social justice dialogue is a main component of the curriculum which thrives upon students’ willingness to critically question social issues they see, learn about, or encounter. And this is important; our identities are inherently rooted in space. The way we move through the city is a product of knowledge accumulated from personal experiences and learning from people we know. More specifically, we adjust our movements according to how we are perceived by others and the space around us—this includes rules, systems, exclusions/inclusions. Because it is not only asking ourselves questions like, “*Who* is welcome in Pacific Heights¹³?”

¹³ Pacific Heights is a wealthy, mostly white neighborhood in San Francisco.

but also subsequently considering the *when*, *how*, and *why*. The final tour project employs this knowledge and requires for students to use this line of questioning in their interpretation of San Francisco. As this is an adaptation of Dr. Barnd's class, he puts it best when explaining the benefit of geographic methods for a project:

Geography and geographic methods can offer a unique means by which to engage students in meaningful learning and practice while actively addressing questions about the politics of the archive, the practice of knowledge production, the contested nature of history and space, and the power dynamics of spatiality and spatial practices. [...] It offers a guide for how a unique student-led and collective research project can utilize a hands-on artistic approach to learning and practicing cultural geography. (2016, p. 212)

As he writes, Geography can be a compelling tool for ethnographic work with students—it can also help students become more civically engaged (Kirschner, Strobel, & Fernandez, 2003). And while the curriculum is not solely focused on mapmaking, even the reinterpretation of maps can help students in citizen mapping for their audiences; there is a deeper motivation to map out truths, unearth issues, and display marginalized histories when students feel included in these geographies (Schlemper, Stewart, Shetty, & Czajkowski, 2018). There is a *slight* difference between this curriculum and Dr. Barnd's class—this curriculum assumes most students are deeply familiar with San Francisco, whereas students attending Oregon State University taking Ethnohistory Methodology might not have grown up in Corvallis.¹⁴

Throughout the curriculum, and before officially making the tour, the class will go through different exercises that involve investigating San Francisco geographically and through a critical lens. Their understanding of where their identities lie in these spaces and how this affects

¹⁴ Not always the case, but it is a slim chance.

their relationship to those spaces is an essential mindset. The following examples of Geography-based exercises can be found in the curriculum:

- Comparison of tourist maps, plotting out similarities and differences, and later discussing whether these spaces are accurately portrayed or not, and why. This would serve as an explanation to the *tourist gaze*.
- Class discussion on street art, the right to space, and who—according to societal norms—is “allowed” to be a street artist in San Francisco. Through a critical lens, when does street art become acceptable? Is it when it is finally deemed palatable by those in power? What is street art? Is it pre-approved or spontaneous? And, of course, this can include a walkthrough to make observations on street art.
- Dialogue around privilege and space: this is based on identities we hold that are not in our control. How can these parts of ourselves, and others, affect the way we walk through/see/interpret/treat a space? And what does that mean with how people see us?

These exercises take place before even starting the research portion of the project. The curriculum spends the first few weeks establishing the connections concerning parts of our identity, life experiences, San Francisco, and our disposition towards the spaces one finds within the city.

Teamwork Makes the Dream Work!

This curriculum is poised to encourage students to learn, analyze, critique, question, and create together; it is truly one big group project. However, a traditional notion of group projects (and our fear of them) might be the distrust in the group—traditional education relies on the banking concept of education (Freire, 1970/2018) and American-fueled individualism. So, when we mix that with a group project, it *is* frustrating because it fails through an individualist lens. It

will feel more like a competition. But when framed through a collective, community-organizing lens, the results can be powerful and come naturally to students. And in reframing what group effort looks like, we get closer to examples of mutual aid combatting class struggle: the larger lesson is *you belong here, your skills are valuable, and we need you in this struggle*.

As students work through the lessons each day, the main objective is always leading up to the final project. Around the fifth week, students get into groups and begin to join their ideas together to tell a story, and in the sixth week they identify a role they would like to take on for the final tour. The roles are as described below:

Figure 2: Chart describing student roles suggested for tours.

<i>Role</i>	<i>Description</i>
Creative writer	Writes or collaborates on the creative piece in their portion of the story.
Historical writer	Writes the historical piece explaining the significance of the creative piece and the historical event, site, or person. Provides greater context in tour.
Visuals/design	Visually organizes tour booklet, accounting for accessibility, legibility, and aesthetics (think art direction, yearbook, and magazines).
Public speaker/ tour-giver <i>Could overlap with writing roles</i>	Is comfortable with or willing to perform during the tour, either reading creative writing pieces or the historical accounts.
Promotion, outreach, and logistics	Works to promote tour amongst school community and surrounding community members interested.

Zooming into the weeks leading up to the tour, there are many opportunities for collaboration amongst the class. Because while these roles exist, they do not exist in an individualist vacuum; the roles above are meant to highlight students' strengths and *still* rely on teamwork in smaller tasks for a most successful tour. Like in community organizing and mutual aid, every job is important, and no task is more important than others—it is a network of compassionate action. So, in drawing these similarities to the student-led tour, it levels the idea

that “menial” tasks are insignificant. This curriculum was made on the basis that school should promote growth while honoring students’ human-ness; having jobs for students that are at a low capacity some days is a humanizing option and still celebrates progress towards the class’s main goal. Additionally, holding these roles horizontally and among students creates an accountability to each other and the community rather than to the teacher and/or the school.

On Realistic, Accessible Approaches

As I always tell my students: *I’m gonna be real with you*. Students come to class with varying skills, and they might not always be up to “district standards.” Low-income students, in particular, who are pushed out of schools often lack the resources that wealthier peers might have access to; the exigencies of a curriculum should stop to consider in what ways it is 1) disadvantageous to students lacking these resources (which includes time), 2) upholding tenets of white supremacy in its definition of “proficient” and “success”, and 3) leaving space for flexibility or forgiveness.

It is understandable to want to hold students to a high standard—likely because you know they can do it—but without the proper scaffolding, the work becomes frustrating and asks some students to jump from Step 1 to Step 10, meanwhile other peers are ready at Step 9. In other words, asking someone who has difficulty reading at a “normal”¹⁵ pace to engage in accelerated levels of reading exercises (i.e. reading-heavy homework, reading out loud in class) will harbor feelings of inadequacy and insecurity around reading and that class. Worth is not conditional upon high level skillsets.

¹⁵ For the sake of this example, “normal” would just mean whatever the average standard is for that class.

With all this considered, this field project does not focus on whether students can be “saved” or not in nine weeks—instead, it concentrates on creating a sense of purpose. Because education should not be treated as merely a ticket out when, in reality, it will not aid in undoing systemic disenfranchisement overnight. However, reinterpreting education’s use to include fulfillment through community engagement *prior* to reaching college, I believe, increases the meaning in a high school education and attaches worth to learning unrelated to making money. Going back to the field project, the accountability to oneself, peers, and community are a large component of the final tour—*that* is what matters. The development of meaningful relationships to space is a drop in the bucket of liberatory education, but it is what is prioritized in this curriculum and what can help students understand themselves in the spaces around them before getting to any form of higher education (should they choose to go that route).

CHAPTER IV CONCLUSIONS AND RECOMMENDATIONS

Why Critical Geography and Critical Pedagogy?

The students I have worked with had often assumed that because I, and many other teachers, work at a high school, we must have been straight-A students in school—which is false. Part of the importance of this project is to recontextualize students' *and* teachers' perceptions of what education is supposed to be like and what it can be used for.

I grew up in Hillsboro, Oregon and went to a predominantly white Catholic high school; I was no stranger to falling behind, but my worst subject every year was always History. We reviewed the very beginnings of what seemed like the formation of Europe and modern societies, learned about all the wars, memorized the years they happened, who fought what, and how it unfolded. Come my sophomore year in our Government class, there was a section in our textbook which talked about the coup d'état in Chile, a significant event which my mom's family experienced in 1973. I was one of two Latinx students in that class and certainly the only Chilean student—I begged our teacher to talk about it or briefly mention it, but it was to no avail. We continued that year learning about U.S. government and policy through Winner's History. My junior year I nearly failed History (again), this time with a U.S. History curriculum—the Civil War, Peoples' Enslavement, the Oregon Trail, the Great Depression, and beyond, told through white perspectives.

Writing this curriculum and field project is partially for my high school self, but I know I am not the only student who has felt like this—an enthusiastic and spirited girl who thought she was not smart because she was bad at memorizing dates and, as an immigrant to the United States, did not identify with the curriculum provided [because none of the History classes talked

about Latin America once]. I felt unimportant to those teachers in that regard (yes, they were all white men).¹⁶

What if those teachers talked about Manifest Destiny from the perspective of Indigenous peoples? What if we had learned about the ways in which Oregon as a governmental body worked hard to unjustly exclude and sterilize Black, Indigenous, Latinx, and Asian people to achieve a white state? (Novak, 2015).

A few years later, during my time as an Ethnic Studies major at Oregon State University, I took Ethnohistory Methodology with Dr. Natchee Blu Barnd. I was *excited* about History following my realization that it did not have to be all white, and I could lay focus on highlighting marginalized voices in dynamic and creative ways. The class used Pulido's et. al. (2011) book, *A People's Guide to Los Angeles*, the first of three books in a continuing series. The idea that a tour actively rejected the most widely known parts of Los Angeles, instead critiquing them, and adding more revolutionary spots of their own was incredible. It was a wake-up call to become more aware of the spaces around us, of how we might reinforce hegemonic systems contributing to the ongoing oppression of marginalized groups without realizing it. The refusal to passively accept History as is gives deeper meaning to the research and ethnographies conducted.

Dr. Barnd's class left me interested in our interactions through space and History, especially racialized space, and wondering about all the pieces of history I did not know—in other words, I wondered about the non-dominant histories that were left out. In an article where he writes about his “social justice tour” class, Barnd (2016) puts out a call for further work to be done on the topic, writing:

¹⁶ People can be well-intentioned and still hurt others.

...I continue to see a need for real cost and non-financial support templates that help teacher-practitioners craft innovative and engaging learning experiences. I would suggest that this sort of research would further illustrate how such teaching and learning endeavors are not just about pedagogical techniques, but also valuable points of analysis for strategically engaging with our communities (p. 221).

This field project is motivated by Dr. Barnd's call to action and my own inspiration through his mentorship—having gone through the process of creating a tour of Corvallis,¹⁷ Oregon, and being a student who grew academically through this class, I see myself in my students now and envision this curriculum as an empowering educational opportunity for them and other educators. The goal is to show the links between education, community engagement, and social change to become *scholar activists* through this project. To practice critical geography to reinterpret and disrupt hegemonic spaces by bringing histories and experiences from marginalized voices into the present is crucial in an always-evolving social justice framework.

Hope for Critical Courses

This field project shows readers one way to imagine the use of Critical Geography in class. It is important to keep in mind that learning opportunities can happen at any age—this curriculum just highlights what it might look like at a high school level. Our levels of education are not necessarily tied to any age, just a stage in our lives.

In efforts to incorporate Critical Geography into classes, there is a lot of hope around the prospect of students gaining a greater critical consciousness socially and spatially, and using geographic methods as tools for students to understand their world through deeper lenses

¹⁷ The ancestral land of the Mary's River Band of the Kalapuya.

(Martija & Silva, 2013). Examples through Dr. Barnd's (2016) classes based in geographic methods can be an indicator in how it benefits students, educators, *and* audiences bearing witness to tours; the dissemination of non-dominant stories through live tours can be accessible in terms of delivery, and, if planned out enough, in tour routes, as well. And if not in a live tour, the pace-yourself versions of tours can be found in all volumes of the *People's Guide* series in addition to map-centric books like *Infinite City: A San Francisco Atlas* by Rebecca Solnit (2010).

If not Critical Geography, the incorporation of critical classes in general is a step in the right direction—because it means that systems are slowly evolving to leave room for critical thought at younger ages or through more accessible means. And though the news of attacks on Critical Race Theory (CRT) in schools pops up every now and then, it is not any different than the fear of Ethnic Studies or socialism being taught in school—conservative-leaning states like Idaho, Tennessee, Iowa, and Ohio have helped fuel any fear on the topic by banning the use of CRT (Sawchuk, 2021). Of course, teaching CRT to 2nd grade is a bit difficult, and instead translates to telling non-dominant stories and veering away from history, literature, and even science through a mostly white perspective. This does not mean educators in these states cannot try to incorporate critical methods into their teaching practice and interactions with students, but the barriers are high if English teachers cannot teach authors of color that merely mention race and racism. It is clear that “normal” and “dominant” to these politicians always meant “white,” because what else would the norm be if not avoidant of BIPOC experiences?

A glimmer of hope does shine through after the College Board welcomed a new subject to its Advanced Placement (AP) courses. An AP course on the African diaspora has been launched after a pilot program to see its success in different schools (Teachers College, 2020; Kelley, 2020). It is—excitingly—an interdisciplinary curriculum, meaning varying methods of

research can be used at the culmination of a capstone project. And what is even better about the news is that unlike other AP courses, the curriculum is not nearly as rigid and has room for educators to incorporate relevant lessons for students; this means there is the possibility to include lessons using geographic methods and including local histories that would not otherwise be in a national curriculum. The introduction of this AP course hopefully brings change and re-evaluation to other intensive courses in the College Board, and provides proof of how this can affect students positively in school.

Recommendations

Break Away from “Tradition”

For educators wanting to implement this curriculum into their own classrooms, it is important to hold Freire’s (1970/2018) vision in mind: placing a deep trust in people and their creativity. And if this is to happen, “Education must begin with the solution of the teacher-student contradiction, by reconciling the poles of the contradiction so that both are simultaneously teachers *and* students” (p. 72). This means that in the application of the curriculum lies a conscious effort that, as an educator, remains fully in line with students’ efforts to make the tour a reality. An example of this may look like the educator taking an active part in the tour-making alongside their students. This would require the educator to encapsulate students’ research and remain fully present and active in students’ research.

The curriculum made pushes for the humanization of students through their own life experiences and acknowledges children’s relationship to cities and urban spaces. Pairing this, along with quotidian spaces carrying non-dominant histories, breathes life into educational systems which seek to find non-starters, rule-followers, or appeasers. Children from

marginalized and minoritized backgrounds are under no obligation to follow rules and standards meant to truly oppress them. Again, leaning on Freire’s (1970/2018) thoughts:

The educated individual is the adapted person, because [they are] a better ‘fit’ for the world. Translated into practice, this concept is well suited to the purposes of the oppressors, whose tranquility rests on how well people fit the world the oppressors have created, and how little they question it. (p. 76)

This is written in regards to the banking concept of education¹⁸ and how it conditions us into buying into oppressive systems—which can even include the idea that higher education is the “only ticket out.” The anxiety rooted in hard-to-reach ideals of success to gain admittance to universities strips education of its true power and pushes students who are doing what they can to survive to appease oppressive structures for their own sake. Attaining a critical consciousness becomes harder and “going with the flow” simply falls into place. Entering educational survival mode neglects self-identity development; exiting survival mode might look like concern to gain capital through a false interpretation fed that money equals success—and it does not. To bring back Philomena Essed’s (2002) teachings on *everyday racism*:

People who reject what is seen as ‘normal’ often become agents of change. Given these considerations the notion of ‘the everyday’ can be tentatively defined as *socialized meanings, making practices immediately definable and uncontested so that, in principle, these practices can be managed according to (sub)cultural norms and expectations*. (p. 187)

We do have societal expectations that pressure us to walk, talk, and think in certain ways; schools are certainly under pressure to adhere to restrictive rules of districts. However, Essed’s

¹⁸ See pg. 9 of this document.

words confirm the need for counter-hegemonic curricula and opportunities for students to engage in critical approaches to school. Becoming smart enough or skilled enough to attain capital leaves out the opportunity to gain change-making abilities for breaking these everyday rhythms.

Use of Curriculum

This field project can be used in many ways and does not have to be implemented in its entirety if not convenient. The point of this curriculum is to show examples of embedding Critical Geography into a high school class, but it is understandable that due to district guidelines or lack of flexibility in other districts, it might be hard to implement the full curriculum. It was written in a modular way so it is easier to grab chunks relevant to educators' lesson plans and make slow progress towards geographic methods as valuable educational tools.

I encourage anyone who comes across this to explore the activities throughout the curriculum and see what can be used in their classes—a documentary, journaling prompt, video, or perhaps a full day's worth of lessons...or the whole thing! Transitioning to a critical pedagogy framework does not come with an ultimatum and can, thus, happen gradually if needed.

Though there is mention of Humanities throughout this field project, the amazing thing about Critical Geography and Critical Pedagogy is that they are very interdisciplinary. For example, this curriculum could be taught in any of these classes and still come out with the same final product, just with a stronger emphasis on the following subjects: Art, Creative Writing, English, History, Ethnic Studies, Journalism, Graphic Design, Heritage Spanish, or Civics. I would be particularly interested to see how this might pan out in a heritage language class, because it would change the audience yet have a strong emphasis on non-dominant stories in the area. Or perhaps embedding a social justice framework to an art or graphic design class—would

the creative writing pieces fluctuate between that and visual storytelling? The booklet would certainly be a great way to translate crucial design skills to a social justice framework. The possibilities are endless!

It is exciting to consider the vast iterations of this project that are possible, while still considering costs for an engaging and informative tour. And so, I encourage, as does Dr. Barnd (2016), to avoid any financial barriers if possible and strive for a tour that relies on accessible-to-everyone resources: public transportation, citizen mapping through Google maps (and on paper), booklet design conducive to low-cost printing options, and much more. I also hope that in the way of what resources are available, educators strongly take into account students' time—free time is a luxury that many marginalized and minoritized students cannot afford to offer for teachers' demands. It is absolutely necessary to keep the worktime embedded in this curriculum and allow students a greater chance to have their own time; we want to form a positive relationship in these lessons about space and avoid punitive measures in learning altogether.

Conclusions

In summary, applying geographic methods to any class, when specific to the students' familiar spaces, places their knowledge as crucial to the class's rhythm. This problematizes traditional tendencies from educational systems promoting the *banking concept of education* (Freire, 1970/2018) by needing collaboration and dialogue between the educator and students— at this point, the roles can be switched depending on the knowledge shared. There is power in youth being able to curate histories they deem important to the spaces they belong to. This practice counters the banking concept and promotes liberating scholarship; and, as we know, “Liberation is a praxis: the action and reflection of [people] upon their world in order to

transform it. [...] Liberating education consists in acts of cognition, not transferals of information” (Freire, 1970/2018, p. 79). Thus, Critical Geography endorses Critical Pedagogy’s mission to help students achieve a critical consciousness [spatially] by questioning, researching, redrawing, wondering, and decolonizing our understanding of us and the spaces we inhabit or move through. We have observed that using Lefebvre (1974, 1992) as an anchor in building this critical consciousness of space can, too, aid in linking together geographic methods to critical notions of education.

At its surface, this is a project boosting students’ creativity and research skills; at its root, this project employs students’ personal knowledge of San Francisco to enrich their and audience’s relationships with the city and its communities. Students as hosts of their own city elicit a sense of ownership and pride over the tour—the work to inform others and uphold marginalized voices does not go unrecognized. Dr. Barnd’s reflections of his class accurately portray this field project curriculum, too, writing that “The relationship between research and creativity proved important [...]. It was also key to a more participatory and meaningful learning experience” (2016, p. 213). The tireless research, brainstorming, and many iterations of writing to come out of this from students and spoken back to audience members, whether strangers or not, certainly builds agency encouraging confidence as budding scholar activists. Given the many potential positive outcomes this project can bring, this curriculum is to be used and implemented thoughtfully, compassionately, and urgently if we are to continue this collective struggle against oppressive systems in education and beyond.

*“La historia es nuestra y la hacen los pueblos.”
- Salvador Allende*

APPENDIX A

9-Week Class Curriculum

Creating a Social Justice Tour of SF (9 weeks)

Ethnic Studies, Creative Writing, Humanities, Art, Performance, Journalism

Curriculum Description & Overview:

This curriculum is laid out in a total of 27 days, over 9 weeks, using Gateway High School's schedule pre-pandemic as a model. It anticipates a class of about [hopefully] 14-20 students with one or two teachers (could use a co-teaching model). The class holds a workshopping feel towards the middle and end when students are working on their final entries for the tour and looks to equip students with valuable qualitative research and ethnographic skills. It is encouraged, but not required, for students to have previously taken an introductory Ethnic Studies (E.S.) course. Additionally, visits to research-related sites are expected (i.e. occasional field trips)! This can also work wonderfully as a summer program.

Inspired by Natchee Blu Barnd's Ethnohistory Methodology course at Oregon State University, this high school level curriculum is a re-interpretation of his college-level Ethnic Studies course.

Over the 9 weeks, students engage in conversations around how our identities affect the spaces we encounter, as well as how we are perceived in those spaces. Through review of Ethnic Studies concepts, exploratory and narrowed research, investigations partnered with local archives, and media engaging in critical conversations about the city around us, students' work culminates in a social justice tour of San Francisco. The tour draws on speculative story-telling, depending on what information can be gathered, and emphasizes telling stories from non-dominant perspectives.

The work done in the curriculum draw upon several subjects: Ethnic Studies, Creative Writing, Humanities, Art, Performance, and Journalism. It takes a multi-faceted approach to engage students from differing backgrounds and underscores student knowledge of San Francisco as crucial to the class. In its process, the final tour and accompanying booklet are meant to emulate aspects of community organizing, in which everyone is welcome, and all skills are necessary.

Main components for evaluation:

- 3 Reflections (beginning, middle, end)
- Final entry for tour
- Tour "performance"

Helpful resources before starting:

- *Infinite City: A San Francisco Atlas* by Rebecca Solnit (2010)
- *A People's Guide to the San Francisco Bay Area* by Rachel Brahinsky & Alexander Tarr (2020)

- Natchee Blu Barnd’s 2016 article in an issue from the Journal of Geography, “Constructing a Social Justice Tour: Pedagogy, Race, and Student Learning through Geography”

Due Dates:

The only significant things that are time-sensitive are the 1) final entry for the tour, 2) the performance itself, and 3) the final reflection. All other assignments laden throughout the curriculum are subject to the educator(s) determining when is best for due dates. That being said, this curriculum is not meant to be punitive whatsoever and encourages flexibility on behalf of the educator(s). Most days have incorporated work time to anticipate student needs and offer extra time.

Necessary preparation for educator:

This curriculum requires much preparation from the educator facilitating this. On top of field trips, the educator(s) should seek to contact local archives to plan for field trips with students and curating materials with leads that students can use. Other preparation might include scaffolding material for students at differing levels in their education—this includes students with IEP’s and 504s—so it may look like added time in the curriculum, or sentence frames for reflections and journal entries, for example. There are likely additional financial costs that should also be anticipated: transportation, food, printing costs for tour booklets, supplies for students, accessibility needs on tour, and other gear or props used on the tour. It’s encouraged to keep the tour and curriculum as low-cost as possible, however, a grant may help with increasing resources.

The Weeks in Review:

Week 1: EXPLORING

Students will begin to engage in dialogue around their experiences in San Francisco, (whether positive, neutral, or negative) through visuals and will preview the class/project. They will start to put to paper their curiosities and questions about San Francisco.

Week 2: REVIEW

This week is a class review of introductory Ethnic Studies concepts that students are hopefully familiar with but might need a refresher on, including identity and privilege (it’s best to review that anyway, since we’re constantly changing!). Depending on the breadth of knowledge in the room, it’s ideal to then spend week 2 weaving together E.S. concepts with critical geography and history.

Week 3: LEARNING TO RESEARCH

Week 3 marks the first of two weeks of learning to research, and is dedicated mostly to exploration and getting comfortable with researching. There are chances for reflection, a

day for map interpretation and analyses to start connecting space to stories, and a WebQuest using small leads and guiding questions.

Week 4: LEARNING TO RESEARCH II

In the second week of students' beginning stages research, there is a more focused goal to find a direction for the topics and stories they find themselves interested in. The second day is a field trip to a local archive where they can identify more leads, and the week finishes with reflections on the research up to this point.

Week 5: INVESTIGATING

Students will have hopefully already found a couple leads they would like to continue with, and come into week 5 ready to narrow down to one story with their group. The “workshop” feel of the class becomes more apparent starting week 5 as groups work together on their research, with a suggested citation workshop if necessary.

Week 6: PUTTING IT TOGETHER

Big collaboration week! Roles are defined within the class to determine who is responsible for which component of the tour booklet. Highly encouraged for students to find ways to help each other and collaborate across roles. Be sure to find times to check-in with student groups to determine any needs within the class.

Week 7: PUTTING IT TOGETHER II

Informal “progress reports” can kick off the week, more for students to know where their peers are at and how they can help each other. Workshops are spread throughout the week—students participate based on their designated role, but it’s largely a working week with some (hopefully) great playlists in the background to keep a steady flow!

Week 8: PRACTICE & FINALIZATIONS

Organization-heavy week—stay calm! The tour is close, so this week is when booklets should be printed and finished to allow enough time for students to get used to the tour booklet before the tour happens. Day 2 is a practice day, which will likely take 2-3 hours depending on group readiness! Public speaking workshop bookends the week for students signed up in public speaking roles.

Week 9: PRESENTING

TOUR WEEK! Keep the focus and confidence going—students should be proud of what they’ve created. The tour will be on the second day of the week, again be sure to budget 2-3 hrs. based on distance of tour and length of booklet. The final day can serve as a debrief and reflection on the curriculum and tour process. Highly suggested to take the last day as a time for everyone to relax and be together in community!

Week 1: Exploring

Day 1 Since there's only 45 minutes on Mondays, I figured it would be best to have a more fun and hands-on day while previewing what the class will be about on the following, longer class. The first day will serve as a hook rather than a day to explain too much.

Time: 45 mins.

TIME & ACTIVITY	DESCRIPTION	MATERIALS/PREP
Introductions (5 mins.)	<ul style="list-style-type: none"> Students will introduce themselves to each other Provide name and grade 	
My favorite place in San Francisco is... (25 mins.)	<p>What is your favorite place in San Francisco and why?</p> <ul style="list-style-type: none"> Students will draw on a large piece of butcher paper their favorite place in San Francisco. Think of the colors, the smells—how do you feel when you go? They won't label their drawing and will instead explain to their peers why they picked the place that they did. The end result should be many places, facing several directions, showing different places of San Francisco—put up in classroom! 	White butcher paper Crayons Markers Bingo dabbers Colored sharpies
Know – Want to know – Learn (K-W-L) of SF (10 mins.)	<p>Draw a large K-W-L Chart on a piece of butcher paper!</p> <ul style="list-style-type: none"> Students will write on post-it notes what they would like to Know and Want to Know about San Francisco. They can write as many as they want. Once written, they'll paste them on the KWL chart and be given the option to talk about what they wrote. <p><i>This draws upon and credits the knowledge that they bring forward from their own experiences!</i></p>	Butcher paper w/ KWL chart pre-drawn Pens/Sharpies Post-Its
Exit Ticket (5 mins.)	<p>Mapping Out Myself</p> <ul style="list-style-type: none"> Exit ticket is just students starting on their Mapping Out Myself assignment once they're done with their KWL post-its. Students create a fictional map/illustrate a journey of the influential parts of their lives that have shaped who they are today. It's fine if they don't get far! 	8.5 x 11 paper Pens Colored pencils Crayons

Day 2

Day 2 becomes a more in-depth preview of what the quarter will look like, what the end product might be, and how we'll get there.

Time: 90 mins.

TIME & ACTIVITY	DESCRIPTION	MATERIALS/PREP
Warm-Up (10 mins.)	Have students brainstorm of a place in San Francisco that is special to them—could be a childhood memory, favorite place to eat, significant event <ul style="list-style-type: none"> • They will later present in the following weeks • 5 mins. presenting, 5 mins. Q&A • Have students let teacher know of their selected space before presenting 	
Delve into previewing class (20 mins.)	Start with class norms. Then preview the class, going over each week & learning goals, as well as describing the final project (which is what the entire class is). ¹⁹ <ul style="list-style-type: none"> • Focus on dialogue, empathy, creativity, community engagement, and own knowledge of SF as important skills for this class • Show examples of what this project could be, visual examples of handbook, poems, narratives, etc. • Important to also emphasize that there is no one correct way to do this! • Bring up that the project will involve groupwork, so they can start thinking about their groups early on based on topic interests. 	Slideshow Projector
Pass around examples (10 mins.)	Let students see examples of what this project could look like as the final product, and reinforce what their contribution will be through a separate example page. <ul style="list-style-type: none"> • Recite a poem or piece that is written out in example • Project picture used in example for classroom <i>While example will showcase a space in San Francisco, this can be modified to suit whatever place you are in.</i>	Physical copies of the “end product” (x3) Physical copies of what their own contribution might look like (they can keep)
Break (5 mins.)		
Mapping Out Myself (40 minutes)	Mapping out Myself <ul style="list-style-type: none"> • Students continue creating a fictional map/illustrate a journey of the influential parts of their lives that have shaped who they are today. • Provide templates • Encourage students to reflect their style onto the map 	8.5 x 11 paper Pens Colored pencils Crayons

¹⁹ If more time is available, highly encouraged to go to physical site of where example is from and emulate for students what this might look like.

	<p>While students work on their maps, talk about the meaning of <i>sonder</i>²⁰, basing conversations off of Rebecca Solnit's (2010) idea that everyone has their own map and view of the world around them.</p> <ul style="list-style-type: none"> • How might this idea apply to our own perceptions of San Francisco versus others'? 	
Exit Ticket (5 mins.)	Students will sign up for their time slot during warm-ups starting week 3 and beyond (this ultimately depends on how many students the class will have)	Sign-up sheet

²⁰ *Sonder* is not a word in an official dictionary but has been made popular by tumblr user John Koenig on his blog "[The Dictionary of Obscure Sorrows](#)." It means, "the realization that each random passerby is living a life as vivid as your own."

Day 3

Day 3 is dedicated to figuring out what themes of social justice and spaces students are initially interested in.

Time: 90 mins.

TIME & ACTIVITY	DESCRIPTION	MATERIALS/PREP
Warm-up (5 mins.)	Watch music video about San Francisco or quick video depicting San Francisco through a movie, TV show, or music video. <ul style="list-style-type: none"> • What is highlighted? • Are these spaces easily identifiable? • Why do you think they picked these spots? 	Laptop Projector Pick a school-appropriate video to show students
Mapping Out Myself (25 mins.)	Students will have finished map and will then pair up to discuss with each other their maps and the differences they see <ul style="list-style-type: none"> • Listening is an important skill here—emphasize it! • Students will share their journeys with each other and compare and contrast their maps’ similarities and differences (in journey, visuals, etc.) (15 mins.) • 10 mins. for students to share out with class 	Maps from students Prep slides with directions
Go back to Know – Want to know – Learn (K-W-L) of SF (10 mins.)	Use K-W-L chart from Day 1 and explore what students wrote—what students write will determine the class’s direction. You are a facilitator here. <ul style="list-style-type: none"> • Talk about different SF neighborhoods mentioned • Investigate what students in class can fill in for each other and what remains a mystery on the K-W-L chart • Apply a social justice framework to discussion 	Prep slides highlighting neighborhoods mentioned by students, if applicable
Break (5 mins.)		
Themes and Patterns of SF (15 mins.)	Given what students have mentioned in previous discussions, students will identify themes that interest them and are curious about, for example: <ul style="list-style-type: none"> • Queer spaces, Black history, Filipinx spaces, Controversial monuments, Community organizing, Gentrification/Housing crisis, Transportation, Disability advocacy, Etc. 	Type in suggestions from students on slides Projector
Laptop Prep (5 mins.)	Students can grab a laptop and get set-up, although physically writing upcoming reflection is welcome, too.	School laptops (if available)
1 st Reflection (25 mins.)	First Reflection due the following week! <ul style="list-style-type: none"> • Minimum 1 paragraph, maximum 1 page double-spaced • Students will reflect on their curiosities gathered throughout the week and what they hope to uncover through their research • Ex. Prompts: How might you see your neighborhood through a social justice lens? What are some assumptions about your neighborhood? If you designed a map of SF, what places would you call out/highlight? What places do you want 	Laptop Paper Pens Pencils Prep sentence frames for reflection

	to learn more about? Why? What does SF mean to you? What does it mean to be a young, critical historian?	
Exit Ticket (5 mins.)	Temperature check: Students write down on a post-it how they're feeling about the class so far. They could say bored, excited, curious, unsure, etc. Best if they're honest!	Writing utensils Post-Its

Week 2: Review

Day 1

Day 1 of week 2 is a review of Ethnic Studies concepts that will prove helpful when students start doing their research. Week 2 as a whole will tie in material having to do with Geography and History in order to exercise knowledge of and learn about these terms.

Time: 45 mins.

TIME & ACTIVITY	DESCRIPTION	MATERIALS/PREP
Warm-up (10 mins.)	<p>Define two or more of the following terms in your own words:</p> <ul style="list-style-type: none"> • Racism • Homophobia • Environmental Racism • Transphobia • Islamophobia • Ableism • Colorism • Resistance • Critical Consciousness • Community Organizing • Decolonization <p><i>Warm-up is just a temperature check on what students already know based on their personal experiences or gained knowledge from a previous Ethnic Studies course taken.</i></p>	<p>Computer Projector</p> <p>Paper Writing Utensils</p>
Preview Week 2 (10 mins.)	<p>Go over Week 2 activities and goals. Week 2 is a review of previous Ethnic Studies knowledge, ideally learned from past Ethnic Studies classes.</p> <p>The goal is to show an understanding of concepts which address and describe forms of oppressions, discrimination, and justice. This knowledge will be important in the following weeks ahead as research starts!</p>	<p>Computer Projector</p>
Identifying Strengths Activity (15 mins.)	<p>Have students detail what they think they're good at and can contribute to the class and tour. Some examples:</p> <ul style="list-style-type: none"> • "I am good at art and design." • "I have lived in San Francisco my whole life and know it like the back of my hand." • "I think I am a strong writer." • "I'm passionate about history!" 	<p>Paper or post-its Writing utensils</p>

	<p>Some students might not identify with some hard skills in the moment. Try encouraging them to write down soft skills that are just as valuable:</p> <ul style="list-style-type: none"> • “I’m a very curious person, and maybe a little bit nosy.” (deep diving into research) • “I’m loud and social!” (public speaking) • “I’m always lost in thought.” (writing) • “I’m a perfectionist.” (peer editing, visual organization of booklet) <p>Then students will share out what they are good at so they know who they can come to with questions based on their knowledge.</p> <p><i>The goal is for them to build confidence in skills they already possess and/or for them to see their soft skills as translatable onto research.</i></p>	
Exit Ticket (10 mins.)	<p>Put on some music; students can just draw as their exit ticket. If they’re stuck or adamant that they’re not artistic, give some suggestions!</p> <ul style="list-style-type: none"> • Meditative doodle • Trace their hand over and over again • Try and draw what’s in front of them • Draw a random animal, but with their non-dominant hand and eyes closed (can get some laughs) • Color in a gradient • Practice 3-D shapes <p><i>Drawing and using our hands connects us to our creativity. It also allows us to let go of imperfections and embrace them!</i></p>	<p>Paper to draw on Writing utensils Markers Crayons Colored pencils</p>

Day 2

Day 2 will be a chance to look inward on our own positionalities and how that can affect the stories we see, hear, and interpret. Is history truly objective? And is *space* objective?

Time: 90 mins.

TIME & ACTIVITY	DESCRIPTION	MATERIALS/PREP
Warm-up (10 mins.)	<p>Watch this video about Tyrus Wong's experience as a child at Angel Island. Connect to Ethnic Studies concepts reviewed.</p> <p>Some more context around Tyrus Wong to help with the warm-up:</p> <ul style="list-style-type: none"> • https://www.nytimes.com/2016/12/30/movies/tyrus-wong-dies-bambi-disney.html • https://www.huffpost.com/entry/tyrus-wong-american-masters-film-pbs_n_59afc6fae4b0354e440dd2bc • https://asiancdc.org/blog/2019/7/8/tyrus-wong 	Computer Projector
Identity activity (30 mins.)	<p>Students will fill out an identity wheel, outlining what contributes to making them who they are. They will fill out the following:</p> <ul style="list-style-type: none"> • Age • Race/Ethnicity • Citizenship status (optional) • Nationality • Sexual Orientation • Gender • Religion • Parent Status (optional) • Primary languages spoken • Mental Illness/Chronic Illness/Disability (optional) 	Prep worksheets with wheel already photocopied Writing utensils Markers
Break (5 mins.)		
Identity Discussion/Dialogue (20 mins.)	<p>This is a discussion around privileges and disadvantages based on identities we hold that are not in our control. How can these parts of ourselves, and others, affect the way we walk through/see/interpret/treat a space? And what does that mean with how people see us?</p> <p>Some examples of this to bring up:</p> <ul style="list-style-type: none"> • Policing and racial profiling • Inaccessible sidewalks • Language barriers where it's especially inconvenient (like at the doctor or in a government office) • "Karens" grabbing their bag, calling the cops, remaining suspicious • Borders; lack of mobility in terms of citizenship status 	

	This discussion will depend on what direction the class takes it. So these examples might/might not work depending on who is in the class.	
Analyzing our Streets Activity & Discussion (25 ins.)	<p>https://www.history.com/topics/us-states/san-francisco</p> <p>Go through the above link which discusses San Francisco history. How many street names do students recognize? What trends do they observe? And what perspectives are left out?</p> <ul style="list-style-type: none"> • How does this history affect the way the city is today? Does it affect it at all? • What histories are being left out in this article? If someone didn't know anything about San Francisco, what impressions would they get of it based on this website? 	Prep printed out pages in link for students Highlighters Writing utensils
Exit Ticket (5 mins.)	<p>On a post-it note: What is your opinion on street art? Can include murals, graffiti, tags, etc. Does it help a space or hurt it? Are there times when it's ok (perhaps a 0-10 on "okayness"). Try to encourage students to be honest—there's no right answer!</p> <p>This is prep for thinking about day 3 and day 3's warm-up! Keep post-it notes.</p>	Post-its Writing utensils

Day 3

Day 3 engages students in discussions about how perspective and interpretation can affect how we interpret space—it uses street art as a focus for discussion and the day finishes with some black-out poetry to, again, engage in thinking about perspective and how to flip a colonized narrative.

Time: 90 mins.

TIME & ACTIVITY	DESCRIPTION	MATERIALS/PREP
Warm-up (10 mins.)	Have students share what they wrote for their Exit Ticket from day 2! Allow for brief discussion.	
Street Art Discussion & Dialogue (25 mins.)	<p>Fnnch VS. Ricky Rat</p> <p>Fnnch²¹ is the “honey bear” artist, whose work can be seen primarily from houses all over San Francisco and occasionally as wheat-pastes or as larger commissioned work. He owns his own business, and hires people to work for him—needless to say, he runs a large operation for being a street artist.²² A transplant from the Midwest, he’s also worked with tech figures like Mark Zuckerberg.</p> <p>Ricky Rat²³ is on the opposite end of fnnch—he is a Bay Area native, does not have excess amount of money, and uses his art to critique forms of oppression present in the Bay Area. You might see Ricky Rat as a wheat paste on a slab of wood somewhere around SF, but quickly taken down because his phrases are largely critiques (i.e. “You’re currently standing on Ohlone land”).</p> <hr/> <p>Use fnnch and Ricky Rat as example in conversation. Street art is often policed and heavily controlled. When is street art seen as acceptable? Who decides when it’s ok? Are there hypocrisies in street art?</p> <ul style="list-style-type: none"> • Despite graffiti’s global popularity, cities still criminalize it • Street Art Heaven in Valparaíso, Chile <ul style="list-style-type: none"> ○ This article offers a counter-perspective to how a space could be if street art and graffiti were not criminalized. 	<p>Computer Projector</p> <p>Prep pictures of fnnch & Ricky Rat street art, as well as examples of public and privatized art</p>
Break (10 mins.)	Use time to walk to an outside location if possible.	
Black-Out Poetry Exercise (35 mins.)	Go outside, ideally a garden nearby or just outside of school and engage in a black-out poetry exercise. The focus is to change the narrative of the initial page into something different, with a social justice narrative. See	Prep pages from different sources that might talk about colonized perspectives for students

²¹ Fnnch is white

²² Andersen, T. (2020). *S.F. honey bear artist — now in top 1% of industry — donated almost \$250K in 2020*. San Francisco Business Times.
<https://www.bizjournals.com/sanfrancisco/news/2020/12/24/fnnch-honeybear-san-francisco.html>.

²³ Ricky Rat is multi-racial

	what students come up with! Encourage to take risks; great if they feel encouraged to share out.	to flip its meaning— newspapers, books, online articles, etc.
Exit Ticket (10 mins.)	Walk back to class. Students write a short 1-2 sentence reflection on the poetry. Hand in poems.	

Week 3: Learning to Research

Day 1 This day is focused on introducing Weeks 3-4, covering expectations around research habits, methods, and goals. It will also be when their journals are introduced to them where they keep track of their research explorations!

Time: 45 mins.

TIME & ACTIVITY	DESCRIPTION	MATERIALS/PREP
Warm-up (5 mins.)	Watch a video about San Francisco (entertaining or informative)	Computer Projector
Review Weeks 3 & 4, goals (15 mins.)	Weeks 3 & 4 are when students learn different forms of research, methods helpful in the next few weeks when researching histories for project. It's important students keep in mind: <ul style="list-style-type: none"> • Which methods they feel most confident in • Can always trace their steps back to a source or "discovery" 	Computer Projector Slides
Journal Distribution (10 mins.)	Students will get their research journals (small booklets) where they will track the methods explored throughout this week and the next. <ul style="list-style-type: none"> • Allow some time for personalization and ensuring each student has their name on journal • The distribution spills into the prompt and quick write 	Journals or paper stapled together Writing Utensils
Journal prompt (10 mins.)	Quick write for students: <ul style="list-style-type: none"> • Name 3 skills you are good at/proud of/confident in. Elaborate—why are you proud of these skills? How can your skills be helpful to others? • Example: <i>I am good at listening, drawing, and team work in sports.</i> 	Projector for prompts for everyone to see
Exit Ticket (5 mins.)	Answer briefly in journal: <ul style="list-style-type: none"> • What is a question or place you are looking forward to exploring more? 	

Day 2

Day 2 is dedicated to reading maps, interpreting them, and critically analyzing how we view and use them. It's a question-heavy day—we want to build the connections to think critically!

Time: 90 mins.

TIME & ACTIVITY	DESCRIPTION	MATERIALS/PREP
Warm-up (10 mins.)	Student presenter! Student presents on their selected space (5 mins.) followed by peer Q & A (5 mins.).	
The Meaning of Maps (20 mins.)	<p>Lesson on what we think of when we hear “Geography”—think of maps made throughout colonization. How do we decolonize maps? What else can they tell us?</p> <ul style="list-style-type: none"> • Investigate power: who made it? Why? What do the names mean? <ul style="list-style-type: none"> ○ Zoom out for a second. Compare & contrast terms & names of different islands and natural landmarks. (Ex. Mt. McKinley vs. Mt. Denali; Easter Island vs. Rapa Nui. • Discuss books like <i>A People’s Guide to the San Francisco Bay Area</i> (Brahinsky & Tarr, 2020) and <i>Infinite City: A San Francisco Atlas</i> (Solnit, 2010). <ul style="list-style-type: none"> ○ What if these maps were mainstream? Would it change anything? 	Computer Projector Slides
Break (5 mins.)		
What do popular tours of SF tell us? (40 mins.)	<p>Students will rummage through typical tourist maps of San Francisco, ones that are common and free. In groups they then will:</p> <ul style="list-style-type: none"> • Select one map from the pile • Decide which map they will look at together • Plot points they feel are most popular and highlight them <p>Compare results with other groups, come to conclusions on which SF spots are specifically marketed to tourists based on common spaces highlighted in the maps</p>	SF Maps from various tourist attractions around the city Paper Writing utensils
Class dialogue (10 mins.)	<p>What themes or areas of interest are highlighted in tourist maps? Why do you think that is?</p> <p>For follow up:</p> <ul style="list-style-type: none"> • Has anything changed about the way you view maps or your own space today? 	
Exit Ticket (5 mins.)	Write an appreciation or question in your research journal! Share if you’d like.	Journals Writing Utensils

Day 3

Day 3 is a focus of online research, tactics, and forms of documentation. Students will engage in a WebQuest to become comfortable doing online research through small leads and guiding questions.

Time: 90 mins.

TIME & ACTIVITY	DESCRIPTION	MATERIALS/PREP
Warm-up (10 mins.)	Student presenter! Student presents on their selected space (5 mins.) followed by peer Q & A (5 mins.).	
WebQuest Lesson/Emulation (15 mins.)	<p>This lesson will be partially explaining what a WebQuest is and what its use will be in the class. Pick a space: why should your audience care about this space? What makes it historically significant to San Francisco?</p> <ul style="list-style-type: none"> • Suggested websites: <ul style="list-style-type: none"> ○ SF Public Library Digital Collections ○ Western Neighborhoods Project ○ SF Public Library Online Collections – Online Archive of California • Teacher will pick a topic/event/theme to research beforehand and model how to gain further information through online research. <ul style="list-style-type: none"> ○ Cover key search words and phrases ○ Using Wikipedia as a springboard ○ Using a guiding question • Students will identify a space they are looking to learn more about/narrow down. <p><i>If helpful, students can think of this as a journalism/reporting activity—trying to find out details surrounding an event or space that further contextualize it for the audience.</i></p>	<p>Computer Projector Guided worksheet for students Prep slides to model WebQuest Prep list of leads for students to go off of if they wish!</p>
Break (5 mins.)		
Laptop Prep or Computer Lab migration (5 mins.)	Getting set up with either a laptop or moving to a school computer lab or library to research their topic.	School laptops (if available) or computers
WebQuest Activity (35 mins.)	<p>Time for the WebQuest activity!</p> <ul style="list-style-type: none"> • Students are documenting their research in their journals through a log and the guided worksheets • What about San Francisco is interesting to them and would they like to learn more about? <ul style="list-style-type: none"> ○ Wikipedia rabbit holes are encouraged! ○ Totally fine if students find out about multiple things around a common theme—encourage them to link it all together. • Topic will not be identified just yet, but helpful if they would like to start during this activity. • Students can work together and it is encouraged for them to help each other out! 	<p>Computers Guided worksheet for students Research logs/journals</p>

Exit Ticket (5 mins.)	What is the most important thing you learned today? Write in journal!	Journals Writing utensils
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Week 4: Learning to Research (cont'd.)

Day 1 Week 4 is focused on narrowing down a story or lead for students to investigate further in Week 5. The research focus will be much more hands-on.

Time: 45 mins.

TIME & ACTIVITY	DESCRIPTION	MATERIALS/PREP
Warm-up (10 mins.)	Student presenter! Student presents on their selected space (5 mins.) followed by peer Q & A (5 mins.).	Computer Projector
Week 4 goals and review (10 mins.)	By the end of Week 4, students will identify a lead they can go into investigating for Week 5. It's important students keep in mind: <ul style="list-style-type: none"> • What theme they most would like to highlight moving forward <ul style="list-style-type: none"> ○ Best if theme they choose is something they closely identify with • Prep for field trip on Day 2 of this week to archive • Going over guiding questions • Questions from students 	Computer Projector Slides
Picture Activity (20 mins.)	Teacher will prepare archived pictures from sources like the SF Public Library Digital Collections , the Western Neighborhoods Project , or Open SF History and print the images; post around room paired with piece of butcher paper next to them for students to write on. <ul style="list-style-type: none"> • Students pick an image they wish to write speculations, observations, and analyses on. <ul style="list-style-type: none"> ○ Where in San Francisco might it be? ○ What year does it look like? ○ They can also come up with a story for any people shown or write what it makes them feel, perhaps how they might relate to it. • Ideally, students work together to shape a speculative historical narrative around the image (perfectly fine if fragmented). • Each group shares with the class! 	Butcher paper Images pre-printed Computer Projector Slides (to project printed images for everyone to see)
Exit Ticket (5 mins.)	Answer briefly in journal: <ul style="list-style-type: none"> • What is something I think I will see differently about San Francisco? 	Journals Writing utensils

Day 2

Day 2 this week is important! Students will go to a local archive to continue their research, talk with a librarian or archivist, and identify a possible lead or compelling piece of history they would like to focus on. The time may be longer than 90 mins.

Time:~2.5-3 hrs.

TIME & ACTIVITY	DESCRIPTION	MATERIALS/PREP
Warm-up (5 mins.)	Students will grab research journals and write down a personal goal for today. Not to share but just for themselves.	Journals Writing utensils
Excursion to a local historical archive (~3 hrs.)	<p>Teacher will set up field trip beforehand and coordinate with archivist to pre-select material that can serve as good leads for students' project. Will take some prep time from the teacher.</p> <ul style="list-style-type: none"> • Suggested to print a handout which outlines the itinerary, maps out where students are going, and gives instructions on what to do once at the archives. This will all depend on connection with the archivist and what they coordinate with the teacher. • This is a chance for students to rummage through what they can, scan images they want to look further into or take pictures with their phones, and seek help from the archivist. • <u>Fun challenge</u>: plot out "I spy" points throughout your route using archived photos of streets or landmarks you will pass. Challenge students to see their space differently! Student with the most I spy's wins a prize! • <u>Optional learning opportunity</u>: plot out sites of interest, weird history, or little-known facts. <p><i>STUDENTS SHOULD NOT TAKE JOURNALS WITH THEM.</i></p>	<ul style="list-style-type: none"> - Field Trip permission slips - Printed out information sheets - Pre-plan meals & bus fare
Exit Ticket	<i>No exit ticket!</i>	

Day 3

Day 3 of this week centers reflection on the field trip, what it means to be a researcher, and the impact being a critical historian can have on communities often left out of History.

Time: 90 mins.

TIME & ACTIVITY	DESCRIPTION	MATERIALS/PREP
Warm-up (10 mins.)	Student presenter! Student presents on their selected space (5 mins.) followed by peer Q & A (5 mins.).	
Laptop Prep or Computer Lab migration (10 mins.)	Getting set up with either a laptop or moving to a school computer lab or library to research their topic.	School laptops (if available) or computers
2 nd Reflection (40 mins.)	<p>Second Reflection due the following week!</p> <ul style="list-style-type: none"> • Minimum 1 paragraph, maximum 2 pages double-spaced • Students will reflect on what it feels like to research history and be a researcher. <p>Ex. Prompts: Who decides what is important? How are you deciding what is important in San Francisco? What do you see or think about San Francisco after looking through historical archives? Reflect on our trip to the archives—what stood out to you and how has it helped you become a young historian?</p>	<p>Laptop Paper Pens Pencils</p> <p>Prep sentence frames for reflection</p>
Break (5 mins.)		
2 nd Reflection continued (20 mins.)	<p>Second Reflection work continued</p> <p>This is especially helpful for students who require scaffolding or might take more time on writing their reflections.</p> <ul style="list-style-type: none"> • For those who are finished, they can start the exit ticket early and identify their topic(s) of interest. 	<p>Laptop/computer Paper Pens Pencils</p>
Exit Ticket (5 mins.)	What is the topic you are aiming to research? Or perhaps narrowing down? Write in journal!	<p>Journals Writing utensils</p>

Week 5: Investigating!

Day 1

Week 5 is when students have identified their topic and are now narrowing down the information to move forward in compiling their part of the project. Day 1 is reviewing Week 5 goals and observing a documentary with James Baldwin as a reflection on race, space, and time.

Time: 45 mins.

TIME & ACTIVITY	DESCRIPTION	MATERIALS/PREP
Warm-up (10 mins.)	Student presenter! Student presents on their selected space (5 mins.) followed by peer Q & A (5 mins.).	Computer Projector
Week 5 goals and review (10 mins.)	Goals for week 5 are for students to investigate their chosen San Francisco story, compile a list of resources, and jot down important details of their story. <i>If there are more questions that come up this week or students need more time to get to the bottom of the story, they should discuss with the teacher in case they should use their time during Week 6 or need additional help.</i>	Computer Projector Slides
Comparing 1960s SF to today (20 mins.)	Watch clips of James Baldwin in Take This Hammer , specifically moments when he interviews Black San Franciscans about their feelings of The City and its white residents. Students are encouraged to write notes in their notebooks—just personal reflections and reactions. Things you can point out: <ul style="list-style-type: none"> Filming locations – can students identify any on their own or recognize any filming locations? Reflections on what Black folks are saying about racism in 1960s San Francisco. Has anything changed? Had you ever seen San Francisco in the 1960s? What are your thoughts now that you've seen some clips? For students that know more who James Baldwin is, perhaps they can reflect on what it feels like to see James Baldwin traversing San Francisco.	Computer Projector Speakers Journals Writing utensils
Exit Ticket (5 mins.)	Answer briefly in journal: What is something that struck you as you watched James Baldwin talk with Black folks in SF?	Journals Writing utensils

Day 2

Students will get together on Day 2 in their groups which they'll be working with for the final product. Week 5 is leading into the many workshopping days—be sure you have some fun working playlists lined up! *Groups will differ depending on interest and number of students enrolled.*

Time: 90 mins.

TIME & ACTIVITY	DESCRIPTION	MATERIALS/PREP
Warm-up (10 mins.)	Student presenter! Student presents on their selected space (5 mins.) followed by peer Q & A (5 mins.).	
Getting into Groups (30 mins.)	<p>Teacher will have pre-determined which groups will go together based on the stories researched or from students expressing interest earlier on.</p> <p>Students will come together in their groups (probably around 2-4 per group depending on class size) and have some time to:</p> <ul style="list-style-type: none"> • discuss their story & its relation to a social justice theme • compile their research/knowledge and identify any points they should further investigate • brainstorm on what they envision for their piece <ul style="list-style-type: none"> ○ Assigning roles, discussing props or visuals, determining feeling of their story and theme, etc. 	<p>Laptops Journals</p> <p>Students' compiled resources Writing utensils</p> <p>Butcher paper Markers</p>
Break (5 mins.)		
Getting into Groups (cont'd.) (35 mins.)	Groupwork continues. It's encouraged for students to not only ask the teacher questions but ask questions to each other.	
Exit Ticket (10 mins.)	<p>Revisiting drawing from Week 2!</p> <p>Put on some music; students can just draw as their exit ticket. If they're stuck or adamant that they're not artistic, give some suggestions!</p> <ul style="list-style-type: none"> • Meditative doodle • Trace their hand over and over again • Try and draw what's in front of them • Draw a random animal, but with their non-dominant hand and eyes closed (can get some laughs) • Color in a gradient • Practice 3-D shapes 	<p>Journals Writing utensils Markers Crayons Colored pencils</p>

Day 3

Continuing the investigations! Day 3 of Week 5 continues holding space and time to further research stories. There is a citation workshop that is suggested, particularly for students who have compiled sources that are not classic online articles and need some guidance on how to cite those sources.

Time: 90 mins.

TIME & ACTIVITY	DESCRIPTION	MATERIALS/PREP
Warm-up (10 mins.)	Student presenter! Student presents on their selected space (5 mins.) followed by peer Q & A (5 mins.).	
Citation Workshop! (20 mins.)	<p>A quick workshop/lesson on citation so students can keep track of their sources and cite their references used. Ideal to look into how to cite different sources:</p> <ul style="list-style-type: none"> • Online articles • Images • Oral histories • Interviews • Reports/statistics • News articles (especially old ones) • Other old things found in archives <p>Have students pick a source they would like to cite so they can workshop it in class.</p>	<p>Computer Projector Slides</p> <p>Prep handouts with guides and examples on how to create these citations</p>
Break (5 mins.)		
Continuing investigations! (50 mins.)	<p>Students will continue to investigate their story and compile information on it. Teacher can walk around and learn from each student group, assist in any way possible. Again, peers seeking help from each other is highly encouraged!</p>	<p>Laptops Journals Writing utensils</p>
Exit Ticket (5 mins.)	<p>Prompt: Where are you at in your process as a group? What is going well? What could use improvement or some extra attention?</p>	<p>Journals Writing utensils</p>

Week 6: Putting it Together

Day 1 Weeks 6 & 7 are when students are fine-tuning their written pieces and visually organizing the tour map and booklet. It's a highly collaborative week! Day 1 is a big check-in day and when roles are explicitly defined within the class.

Time: 45 mins.

TIME & ACTIVITY	DESCRIPTION	MATERIALS/PREP
Warm-up (10 mins.)	Student presenter! Student presents on their selected space (5 mins.) followed by peer Q & A (5 mins.).	
Weeks 6 & 7 goals and review (10 mins.)	Goals for weeks 6 & 7 are to fine-tune all aspects of the tour—writing, visuals, equipment needs & supplies, etc. Week 6 specifically will focus on promotion of tour and check-ins with groups to ensure everyone has what they need by week 7.	Computer Projector Slides
Assigning roles (15 mins.)	This is a very important part of the curriculum! Students will identify the role ²⁴ they would like to help in; this increases accountability to peers! Roles: <ul style="list-style-type: none"> • Creative writer <ul style="list-style-type: none"> ○ Helps write the creative piece in their portion of the story. • Historical writer <ul style="list-style-type: none"> ○ Writes the historical piece explaining the significance of the creative piece and the historical event, site, or person. • Visuals/design <ul style="list-style-type: none"> ○ Visually organizes tour booklet, accounting for accessibility, legibility, and aesthetics (think art direction, yearbook, and magazines). • Public speaker/tour-giver (could overlap with writing roles) <ul style="list-style-type: none"> ○ Is comfortable with or willing to perform during the tour, either reading creative writing pieces or the historical accounts. • Promotion, outreach, and logistics 	Computer Projector

²⁴ These are only suggested roles! The educator(s) can change the roles according to how it best fits the class.

	<ul style="list-style-type: none"> ○ Works to promote tour amongst school community and surrounding community members interested (there's a capacity, but you have to hype yourselves up!) ○ Logistics will help with accessibility needs, timing, and supplies needed. 	
Check-ins sign up (5 mins.)	Student groups will sign up for check-in times throughout Week 6 to evaluate where they're at and what else they will need.	Sign-up sheet
Exit Ticket (5 mins.)	<p>Answer briefly in journal:</p> <p>Is anything making you nervous about the tour? How come?</p> <p>What is something you are excited about for the tour?!</p>	<p>Journals</p> <p>Writing utensils</p>

Day 2

This 2nd day in week 6 is the start of the many work times students will have. Again, highly encouraged for students to find ways to help each other and collaborate across roles. The day ends with a reflection on a spoken-word performance to get them fired up for the tour!

Time: 90 mins.

TIME & ACTIVITY	DESCRIPTION	MATERIALS/PREP
Warm-up (10 mins.)	Student presenter! Student presents on their selected space (5 mins.) followed by peer Q & A (5 mins.).	
Work within and across roles (40 mins.)	Now that students have their assigned roles, today will be a day to work on their things. <ul style="list-style-type: none"> • Creative: start on/keep working on piece • Historical: start on/keep working on piece • Visuals/design: Identify design needs, start on mock-up for tour booklet • Public speaker/tour giver: work with peer based on their creative or historical writing piece if not their own. Look over tour map. • Promotion etc.: draft emails to write—collaborate with visuals/design crew if visuals are needed for email or other promotional items (i.e. posters). 	Laptops Journals Writing utensils Paper Markers Post-its
Break (5 mins.)		
Work within and across roles (cont'd.) (25 mins.)	Continue working! Check-in time with different groups while others work.	
Exit Ticket (10 mins.)	Watch spoken-word performance No Child Left Behind by Dominique Christina and Denice Frohman. Journal prompt: Reflect on first impressions of the poem. What is it telling us, the audience? How do you feel after listening to them? Which lines struck you the most? Write honestly!	Journals Writing utensils

Day 3

This day is essentially the halfway point in the “Putting it Together” weeks—while students are working, it’s important for the educator(s) to finish check-ins with students and end with a temperature check about the tour.

Time: 90 mins.

TIME & ACTIVITY	DESCRIPTION	MATERIALS/PREP
Warm-up (10 mins.)	Student presenter! Student presents on their selected space (5 mins.) followed by peer Q & A (5 mins.).	
Work time (40 mins.)	Students keep working on their tour materials and writing! Educator(s) checking in with student groups.	Laptops Journals Writing utensils Paper Markers Post-its
Break (5 mins.)		
Work time (30 mins.)	Continue working! And more check-ins!	
Exit Ticket (10 mins.)	Announcement on having workshop mentors come to class during Week 7 to help field specific questions in their roles. Classroom temperature check: How do you feel about the tour coming up in three weeks? Draw a scale on a whiteboard where they can draw a dot with a whiteboard marker or on butcher paper with markers. VERY NERVOUS VERY EXCITED ←----- ----- ----- ----- ----- ----- -----→	Whiteboard or butcher paper Whiteboard markers/ markers Take picture of white board answers, save for next week!

Week 7: Putting it Together (cont'd.)

Day 1 Week 7 continues work from Week 6. Students will be anticipating workshops this week to help with their piece of the puzzle. Day 1 is dedicated to some worktime, Week 7 preview, and optional progress reports from each group by their story.

Time: 45 mins.

TIME & ACTIVITY	DESCRIPTION	MATERIALS/PREP
Warm-up (10 mins.)	Student presenter! Student presents on their selected space (5 mins.) followed by peer Q & A (5 mins.).	
Week 7 goals and review (10 mins.)	Goals for week 7 are to continue putting together written pieces, visuals, and logistics (by the end of week should know how many people will be present at the tour). List workshopping opportunities by community mentors in the upcoming days. <ul style="list-style-type: none"> • Historical writing workshop • Creative writing workshop • Design workshop • Logistics will not have a workshop but rather an in-depth check-in with teacher 	Computer Projector Slides Contact possible mentors to help with workshop (could be from school or not)
Worktime/Progress Reports (20 mins.)	Worktime for everyone. Optional to have quick, informal “progress reports” of where each group is at by story.	Laptops Post-its Paper Writing utensils Journals Markers
Exit Ticket (5 mins.)	In journal: Write down one thing you are proud of so far and one thing you hope to improve this week.	Journals Writing utensils

Day 2 Day 2 in week 7: another work day! And a writing workshop!**Time: 90 mins.**

TIME & ACTIVITY	DESCRIPTION	MATERIALS/PREP
Warm-up (10 mins.)	Student presenter! Student presents on their selected space (5 mins.) followed by peer Q & A (5 mins.).	
Work time (40 mins.) <hr/> Workshop w/ historical group	Work time for students! First workshop offered for the historical pieces. Workshop instructor will be from a community mentor—up to the educator (and possibly students) to decide who that will be.	Laptops Journals Writing utensils Paper Markers Post-its Contact someone to help Students prep something to workshop
Break (5 mins.)		
Work within and across roles (cont'd.) (30 mins.)	Continue working! Check-in time with different groups while others do workshop. Check in with the logistics crew. Workshop can continue.	
Exit Ticket (5 mins.)	In journal: Write one goal you have for the next class, maybe a to-do list until then!	Journals Writing utensils

Day 3

Final day of "Putting it Together!" Two workshops will be happening today.

Time: 90 mins.

TIME & ACTIVITY	DESCRIPTION	MATERIALS/PREP
Warm-up (10 mins.)	Student presenter! Student presents on their selected space (5 mins.) followed by peer Q & A (5 mins.).	
Work time (40 mins.) <hr/> Workshops with creative writing and visuals	Students keep working on their tour materials and writing! Two separate workshops happening: <ul style="list-style-type: none"> • Creative writing workshop • Visuals/design workshop 	Laptops Journals Writing utensils Paper Markers Post-its
Break (5 mins.)		
Work time (30 mins.)	Continue working! And more check-ins!	
Exit Ticket (10 mins.)	Classroom temperature check: How do you feel about the tour coming up in two weeks compared to how you were feeling last week? Draw a scale on a whiteboard where they can draw a dot with a whiteboard marker or on butcher paper with markers. VERY NERVOUS VERY EXCITED ←----- ----- ----- ----- ----- ----- ----- -----→	Whiteboard or butcher paper Whiteboard markers/ markers

Week 8: Practice & Finalizations

Day 1 Week 8 is when students cross their T's and dot their I's. It's important to get everything done on time for the booklets to be printed before Week 9! Day 1 is used as time to get organized for the week ahead and plan for any remaining to-do's.

Time: 45 mins.

TIME & ACTIVITY	DESCRIPTION	MATERIALS/PREP
Warm-up (10 mins.)	Student presenter! Student presents on their selected space (5 mins.) followed by peer Q & A (5 mins.).	
Weeks 8 goals & week 9 preview (10 mins.)	Goals for week 8 are to finalize and turn in contribution to tour! Preview Week 9: Tour logistics, how many people are coming as an audience, and preview reflection due at the end of Week 9.	Computer Projector Slides
Work time (20 mins.)	Some work time to-do suggestions: <ul style="list-style-type: none"> Identify and locate any props or gear needed for tour Write biographies for each student Take student portraits for booklet Also a great time for peer feedback and collaboration. Communication is key in the project for this to go well!	Laptop Journals Writing utensils Post-its Markers
Exit Ticket (5 mins.)	Each student picks a name out of a hat. They will write an appreciation for that person and give it to them!	Post-its Writing utensil Prep names for students to pick out of a hat

Day 2 Day 2 of week 8 is very important: it is a tour practice!

Time: ~ 3 hrs.

TIME & ACTIVITY	DESCRIPTION	MATERIALS/PREP
Warm-up (10 mins.)	No warm-up today, just a review of norms while out practicing the tour and a reminder to be supportive of each other!	
Tour practice (3 hrs.)	<p>Students will preview tour and practice their pieces, as well as the flow of the tour. It's very different once they're finally at the locations so this will help ease any nerves!</p> <ul style="list-style-type: none"> • This is essentially a rehearsal since the tour is a partial performance. • Recommended for educator(s) to time the tour or at least how long it takes to recite written pieces to get an estimate on how long the tour will be! 	<p>Journals Writing utensils Tour materials</p> <p>Prep field trip forms Tour booklets (even if just drafts) Anticipate transportation needs</p>
Exit Ticket	<i>NO EXIT TICKET</i>	Journals Writing utensils

Day 3

The finalizations continue on Day 3 of Week 8! This day includes a public speaking workshop for the students in the public speaking group to chisel their delivery for the tour. The day ends with a fun video to ease nerves before Week 9!

Time: 90 mins.

TIME & ACTIVITY	DESCRIPTION	MATERIALS/PREP
Warm-up (10 mins.)	Student presenter! Student presents on their selected space (5 mins.) followed by peer Q & A (5 mins.).	
Work time (40 mins.)	Work time for class!	Laptops Journals Writing utensils
Public Speaking Workshop (40 mins.)	Public speaking workshop for students in charge of delivery during tour, led by a community mentor or member of the school community!	Paper Markers Post-its
Break (5 mins.)		
Work within and across roles (cont'd.) (25 mins.)	Continue working! Check-in time with different groups while others work. All hands on deck to help put together booklets (folding, stapling, organizing pages, etc.)	
Exit Ticket (10 mins.)	To ease some nerves, end the week with a fun video involving San Francisco—either a music video or clip from a movie! Some suggestions: <ul style="list-style-type: none"> • Drake – The Motto (Edited) ft. Lil Wayne, Tyga https://www.youtube.com/watch?v=0V2VVEH6AX4 • NSYNC – This I Promise You https://youtu.be/6thmPrTxBtI • Scene from The Princess Diaries https://youtu.be/QWOI36nwePg • Vertigo Filming Locations https://youtu.be/EJ9KnHv_1d0 <p>Students can respond/give reactions to the video out loud or in their journals.</p>	Computer Projector Speakers Journals Writing utensils

Week 9: Presentation Week!

Day 1

Week 9 is the big week! You have made it to final tour day! Day 1 is an important day to help keep students focused, at ease, confident, and proud of their end product.

Time: 45 mins.

TIME & ACTIVITY	DESCRIPTION	MATERIALS/PREP
Warm-up (10 mins.)	Student presenter! Student presents on their selected space (5 mins.) followed by peer Q & A (5 mins.).	
Weeks 9 goals and review (10 mins.)	Goals for Week 9 are to deliver tour, celebrate, and reflect on this experience. Educator(s) will preview the 3 rd reflection which will be due on day 3 of week 9. The final reflection is important for many reasons: <ul style="list-style-type: none"> • Student feedback on curriculum experience • Reflection on skills and knowledge gained throughout project, as well as personal growth 	Computer Projector Slides
Prep for tour, questions (20 mins.)	Spend time to ask each other questions regarding the tour: <ul style="list-style-type: none"> • Expectations and norms • How to ease nerves, help each other out • Ways to be supportive towards one another • How to celebrate an awesome feat • See who audience is <p>Work on any other preparation that needs to be done still!</p>	Computer Projector
Exit Ticket (5 mins.)	Write one thing you hope people come away with after the tour! Could be something they learned, gained, or perhaps a feeling they experienced.	Journals Writing utensils

Day 2

TOUR DAY! Where did the time go?! Instill pride, confidence, and support in each other as you share wonderful critical and historical knowledge with your audience. Congratulations!

Time: ~ 3 hrs.

TIME & ACTIVITY	DESCRIPTION	MATERIALS/PREP
Warm-up (20 mins.)	<p>A warm-up to the tour and team huddle in a circle. Up to educator(s) and students to decide what activity best fits the group! Some suggestions:</p> <ul style="list-style-type: none"> • Go around and share appreciations for the group! • Have folks volunteer to give a “toast” to the tour • Someone can lead a moment of mindfulness and stretching <p>Be sure to review tour map and order!</p>	<p>Tour materials!</p> <p>Field trip forms for students</p>
TOUR (~2 hrs.)		
Debrief & Clean-Up (40 mins.)	<p>You will debrief as a group day 3 of week 9, but it’s still important to do a quick check-in following everything. Perhaps bookend with another group huddle!</p> <p><i>The tour might take longer/less than two hours, so plan accordingly and ensure there’s enough time in case the tour goes over-time.</i></p>	<p>IMPORTANT: PREP A FEEDBACK FORM FOR PARTICIPANTS (either online or written)</p>

Day 3

Following the tour, the final day of the curriculum will be spent working on the reflection and just being in community with each other. Students might use all or some of the time. It will be a relaxed final day!

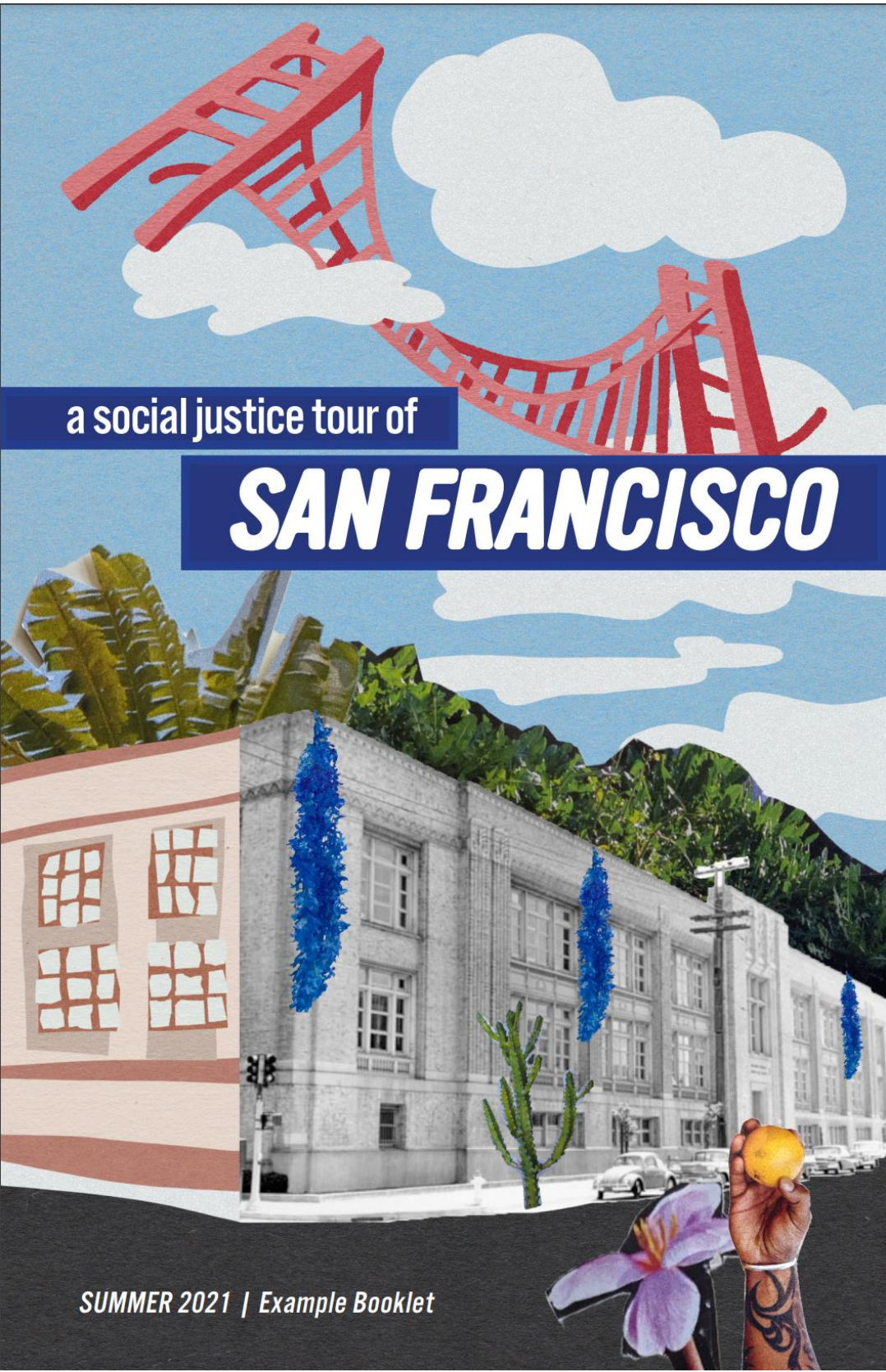
Time: 90 mins.

TIME & ACTIVITY	DESCRIPTION	MATERIALS/PREP
Warm-up (10 mins.)	Talk about how tour went! Write a takeaway in journal.	Journals Writing utensils
Revisiting K-W-L Chart (20 mins.)	Bring out K-W-L chart from week 1 and fill in the final column: L for <i>Learn!</i> What did students learn based on their answers in the K (Know) and W (Want to know) columns?	K-W-L Chart from Week 1 Marker (unless done on computer)
3 rd Reflection work time (20 mins.)	Work time on reflection! This is the most important reflection, since their feedback is an important component of it, as well as offering a space to process the tour and the past 9 weeks. Some prompts: <ul style="list-style-type: none"> • How would you say this class helped you grow? • What went well during this process (i.e. what did you feel successful in and proud of) and what would you improve or change? Is there anything you would have done differently for your personal process? • What are some things you learned about San Francisco and yourself during this process? 	Laptops Journals Writing utensils Paper Markers Prep sentence starters for reflection!
Break (5 mins.)		
3 rd Reflection work time (30 mins.)	Continue working! Include time or space for students to draw/doodle, hangout, etc. if they have finished their reflection.	Paper Markers
Exit Ticket (5 mins.)	Write one sentence advice you would give to someone who is thinking of taking this class. What would you tell them to prepare?	Journals Writing utensils

APPENDIX B

**Example booklet
of final project**

Click on the
image to see the
full booklet!



SUMMER 2021 | Example Booklet

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