Bearing Witness to the Lived Experience of Chinese Exclusion: An International Baccalaureate Inquiry Unit for Critical Literacy through Photovoice

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Bearing Witness to the Lived Experience of Chinese Exclusion: 
An International Baccalaureate Inquiry Unit for Critical Literacy 
through Photovoice

A Field Project 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 Teaching English to Speakers of Other Languages

by
Wesley Schoenherr
January 2018
Bearing Witness to the Lived Experience of Chinese Exclusion: An International Baccalaureate Inquiry Unit for Critical Literacy through Photovoice

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MASTER OF ARTS

in

TEACHING ENGLISH TO SPEAKERS OF OTHER LANGUAGES

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January 2018

UNIVERSITY OF SAN FRANCISCO

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

Approved:

Instructor/Chairperson Date
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CHAPTER ONE: INTRODUCTION

Venture not beyond your doors to know the world; Peer not outside your window to know the way-making of tian.\(^1\) The farther one goes The less one knows. It is for this reason that sages know without going anywhere out of the ordinary, Understand clearly without seeing anything out of the ordinary, And get things done without doing anything out of the ordinary. (Dao De Jing, Chapter 47, as translated by Ames & Hall, 2003)

Statement of the Problem

Created in Switzerland in 1968 to provide a standard curriculum for students in international schools across Europe, the International Baccalaureate (IB) is now offered in thousands of schools around the world. Two of the three international schools in Xi’an, Shaanxi Province, China - mostly serving the children of expatriate communities - recently began to offer IB programs: Upon its founding in 2012, Xi’an Hanova International School began offering all three of the IB programs - the Primary Years Programme (PYP), designed for students aged 4 to 10; the Middle Years Programme (MYP), for students aged 11-16; and the Diploma Programme (DP), for students in their last two years of secondary education. In 2015, the pre-existing Xi’an High-Tech International School began conversion of its curriculum to the PYP and MYP, with the United States College Board’s Advanced Placement Program currently still being offered for students’ last two years. As newcomers to the IB, both schools will face problems related to the interpretation and implementation of the IB curriculum in their specific contexts as international schools in China serving students from diverse national and linguistic

\(^1\) A classical Chinese term with roots in the veneration of ancestors and nature spirits. Summarizing Ames & Hall (2003), it can be understood as referring to eco-social conditions and forces.
backgrounds, including large groups of South Koreans. The first problem is that the existing curricula has not been designed with the unique learning needs in mind of learners of English as an Additional Language (EAL). The second is that delivery of the IB curricula in practice is still too Euro-centric to truly provide an education relevant to the challenges of globalism.

When it comes to EAL learners, the need for international schools to develop a program structure and curriculum that integrally serve the needs of these students, as opposed to serving them as an afterthought, is becoming increasingly important. Carder (2006) cites the following statistics, showing that the majority of students in international schools are “non-native” speakers of English:

In the 2004 European Council of International Schools (ECIS) annual statistical survey, 297 schools with a total enrolment of 161,863 students indicated that over half the student population (59%) spoke English as an additional language (EAL). Of these, 198 schools (67%) had 50% or more such students while only 21 schools had fewer than 10% EAL speakers. In 18 schools none of the students spoke English as first language. (pp. xii-xiii)

Despite having a majority of EAL speakers and therefore the responsibility to provide best-practice, inclusive support for their language development, Carder (2006) claims that, “in many International Schools there is still often a reactive policy rather than a programme model that provides the basic requirements for the language development of the current majority of second language learners” (p. xiii). He cites his daily experience of reading international school English as a Second Language (ESL) teachers’ posts on the ECIS ESL and MT (Mother Tongue) listserv requesting advice on how to set up programs for their EAL students on an “ad hoc” basis (p. xiii).

Concerning the problem of Eurocentric instructional practice, several educators in IB schools around the world have written about their concerns that the IB international schools are not living up their promises. They point to the traditional European origins of the IB curriculum
structure, and the traditional social studies education in Western political history that does not cover material beyond the Cold War received by most IB teachers as causal factors. Because of this, they claim, the IB is not truly preparing young people to cooperate in addressing the contemporary issues of our globalization. For example, Lewis (2006) provides the following alarming statistics:

In 2005, 18,712 students selected IB Higher Level history [48% of the total IB examinations for Group 3]. Ninety-eight percent of these students pursued either the history of the Americas or the history of Europe as their optional topic. In other words, less than 3% of all Higher Level history students concentrated upon Asia, Oceania, the Middle East or Africa. We can only explain this imbalance as a reflection of the dominant Anglo-European elements within our schools and a belief that non-Western regions are less important. (p. 57)

These data show the geographical limitation to the West of many IB schools’ curricula in practice. In relation to the pre-Cold War limitations of this curricula, Lewis (2006) cites the IB Chief Examiner’s 2005 Report which shows that “Once again, although six topics are offered there was a heavy concentration on topics 1, 3, and 5” (p. 57). These topics are: Topic 1: “Causes, practices and effects of war”, Topic 3: “The rise and rule of single-party states”, and Topic 5: “The Cold War.” The topics that few teachers chose to teach, though teachers asked by Lewis said that they were the most relevant to urgent global issues today, were Topic 2: “Nationalist and independence movements, decolonization and challenges facing new states”, Topic 4: “Peace and cooperation: international organisations and multiparty states”, and Topic 6: “The state and its relationship with religion and with minorities” (p. 57).

As they establish and refine their approaches to the IB within their unique contexts, these two schools would do well to avail themselves of a new development within the IB: the DP’s World Studies Extended Essay (WSEE) option (writing an extended essay is one of the
culminating assessments of the DP). As the International Baccalaureate (2018) website today describes it:

> A world studies extended essay must focus on a topic of global significance. This encourages the student to reflect on the world today in relation to issues such as the global food crisis, climate change, terrorism, energy security, migration, global health, technology and cultural exchange.

> The student should then explore how their chosen issue may be illustrated in a local context or contexts using specific examples of a small scale, local phenomenon; in this way the student is linking the local to the global.

The stated focus for this extended essay option on contemporary, local manifestations of global issues will help correct for the overly Eurocentric choices of curricular topics to teach of many international school teachers.

**Purpose of the Project**

In our highly interdependent and globalized world, teachers, especially those claiming to provide a truly international education, have the responsibility to cultivate learners with the knowledge and skills needed to effectively and sensitively address issues of global concern. One way that these skills have been defined is by the Organization for Economic Co-operation and Development (OECD) in the nine competencies measured by their Programme for International Student Assessment (PISA), in which students should acquire the ability:

- to use language, symbols and text interactively;
- to use knowledge and information interactively;
- to use technology interactively;
- to relate well to others;
- to cooperate;
- to manage and resolve conflicts;
- to act within the big picture;
- to form and conduct life plans and personal projects;
- and to assert rights, interests, limits, and needs (Lewis, 2006, p. 60).

The curriculum of this field project, as described above and in the following section on its development through an application of Photovoice methodology, will help cultivate these
abilities in students of an international school in Xi’an, China. As such, it will equip them to be able to equitably address the crucial issues of the world that they inherit and effectively transform it for the better.

Given the qualities of a good WSEE, as described by the IB and also the Mahindra creators (who, unlike in the reflection-only direction that the IB took it, originally envisioned a project that required fieldwork to identify and then address a local problem), the methodology of Photovoice seems especially well suited to a curriculum aiming to cultivate students who will eventually be able to produce such a project independently. Therefore, a fundamental ingredient in the development of this field project will be an exploration of the methodology of Photovoice (and/or related methodologies like Photonovella) and how it could be applied and adapted to the unique situation of an English or Humanities course within the IB MYP curriculum at an international school in Xi’an, China. The methodology of Photovoice, as described by one of its creators, Wang (2006), involves the following nine steps:

1. Select and recruit a target audience of policy makers or community leaders.
2. Recruit a group of Photovoice participants. (Steps 1 and 2 may be interchanged.)
3. Introduce the Photovoice methodology to participants, and facilitate a group discussion about cameras, power, and ethics.
4. Obtain informed consent.
5. Pose initial theme/s for taking pictures.
6. Distribute cameras to participants and review how to use the camera.
7. Provide time for participants to take pictures.
8. Meet to discuss photographs and identify themes: This involves the three stages of selecting photographs, contextualizing or storytelling, and codifying issues, themes, or theories. It is done by discussing questions in the mnemonic SHOWeD:
   ○ What do you See here?
   ○ What’s really Happening here?
   ○ How does this relate to Our lives?
   ○ Why does this situation, concern, or strength exist?
   ○ What can we Do about it?
9. Plan with participants a format to share photographs and stories with policy makers or community leaders (pp. 149-152).
Important to the picture-taking of step 7 is that participant photographers are trained to obtain informed consent of any human subjects they choose to photograph and to collaboratively compose the picture and the text for the accompanying caption through a mini-interview with them, as well as provide such subjects with a copy of the picture.

The methodology of Photovoice is well-suited to scaffolding development of the skills necessary to compose a WSEE for several reasons: First, by centering inquiry into (for the WSEE) globally significant issues on the activities of taking photos of local spaces and communities of Xi’an and discussing them, the students are guided to make the local-global connections for which the WSEE strives. Second, in the discussions of step 8 pertaining to contextualizing the images and codifying themes and issues, students can arrive collaboratively at whichever of the global themes identified in the WSEE Guide apply to the pictures, rather than having them imposed. Third, the identification of two or more disciplinary perspectives from which to better understand what is seen, and their interdisciplinary integration, can be scaffolded by the group discussions of step 8 pertaining to codifying theories. The images can provide a concrete touchstone that will help such discussions remain grounded in the local. Particularly for EAL learners, the images will increase the amount of comprehensible input that are able to glean from such discussions.

Fourth, scaffolded writing-process instruction can also be embedded in steps 8 and 9 so that each student ends up writing a photo-essay emerging from the group discussions. This will provide the attention to writing skills necessary in an academic English or Humanities course. Again, being able to reference the images will help scaffold this writing process for EAL learners. Finally, the participatory research protocols involved in collaboratively composing pictures and captions and sharing them with subjects in step 7 will establish and/or strengthen
ties between the students and the wider communities of the school and hopefully lead to some sort of group action project. This can cultivate the intercultural understanding and involvement hoped to be one important outcome of the curriculum.

**Theoretical Framework**

Because this field project seeks to create a curricular unit that would fit into the larger curricular framework of the IB middle years and diploma programs, and given that the goals of the IB are implicitly based on cosmopolitan philosophies, this field project draws upon cosmopolitan theory in order to make more explicit how, specifically, to develop the cosmopolitan attributes of the IB learner profile. While IB curricular documents typically use the words “international mindedness” - and their grammatical variants - to describe the set of dispositions IB schools strive to develop in their students, a brief look at the language they use to describe this set of dispositions, which they call the “IB learner profile,” reveals that philosophies of cosmopolitanism underlie it. On the subject of the IB learner profile the curricular documents state, “The aim of all IB programmes is to develop *internationally minded* people who, recognizing their *common humanity* and *shared guardianship of the planet*, help to create a better and more peaceful world” and “The IB learner profile represents 10 attributes valued by IB World Schools. We believe these attributes, and others like them, can help individuals and groups become responsible members of local, national and global communities” (International Baccalaureate, 2014) (emphasis here and in the following is mine). The documents elaborate these 10 attributes by declaring that IB learners strive to be “inquirers”, “knowledgeable”, “thinkers”, “communicators”, “principled”, “open-minded”, “caring”, “risk-takers”, “balanced”, and “reflective” (International Baccalaureate, 2014 a).
Of the documents’ definitions of these 10 attributes, 8 definitions use language of either cosmopolitanism or ethical responsibility, which suggests an underlying cosmopolitan philosophy. The IBO’s definition of “knowledgeable” states “We develop and use conceptual understanding, exploring knowledge across a range of disciplines. We engage with issues and ideas that have local and global significance” (International Baccalaureate, 2014 a). Their definition of “thinkers” states “We use critical and creative thinking skills to analyse and take responsible action on complex problems. We exercise initiative in making reasoned, ethical decisions” (International Baccalaureate, 2014 a). Their definition of “communicators” states “We express ourselves confidently and creatively in more than one language and in many ways. We collaborate effectively, listening carefully to the perspectives of other individuals and groups” (International Baccalaureate, 2014 a). Their definition of “principled” states “We act with integrity and honesty, with a strong sense of fairness and justice, and with respect for the dignity and rights of people everywhere. We take responsibility for our actions and their consequences” (International Baccalaureate, 2014 a).

Their definition of “open-minded” states “We critically appreciate our own cultures and personal histories, as well as the values and traditions of others. We seek and evaluate a range of points of view, and we are willing to grow from the experience” (International Baccalaureate, 2014 a). Their definition of “caring” states “We show empathy, compassion and respect. We have a commitment to service, and we act to make a positive difference in the lives of others and in the world around us” (International Baccalaureate, 2014 a). Their definition of “balanced” states “We understand the importance of balancing different aspects of our lives—intellectual, physical, and emotional—to achieve well-being for ourselves and others. We recognize our interdependence with other people and with the world in which we live” (International
Baccalaureate, 2014 a). Finally, their definition of “reflective” states “We thoughtfully consider the world and our own ideas and experience. We work to understand our strengths and weaknesses in order to support our learning and personal development” (International Baccalaureate, 2014 a).

Some of the modern theoretical developments of the ancient Greco-Roman cosmopolitan philosophies, such as that of Appiah’s (2007) rooted cosmopolitanism, are somewhat useful in giving ways to understand some of the dynamic tensions embedded in the IB learner profile elaborated above. However, few are of practical use for guiding the details of curriculum development. Even Appiah’s (2007) concept of rooted cosmopolitanism as involving “universality plus difference,” while pointing in the right direction, is too philosophically normative in approach to be useful, under-theorizing as it does the work of this cosmopolitanism in a way that could form the basis of an elucidation of the features of practical skills teachers would need to help students develop to put such an ethical orientation into practice.

For example, in his chapter titled “Education for Global Citizenship,” Appiah (2008) simply lends his support to study and work abroad programs and other experiences of working together across nations. In addition to that, he says, “we should communicate the cosmopolitan ideas as ideas... And so I want to end… by discussing how to articulate cosmopolitanism as a theory to be considered by anyone wishing to introduce cosmopolitan ideas as part of the school curriculum” (p. 92). He then goes on to describe rooted cosmopolitanism as involving the philosophical recognition of fallibilism and pluralism. Overall, Appiah’s writings are useful for articulating some of the terminology of the didactic content of a cosmopolitan curriculum, but does little to elaborate the set of skills a curriculum desiring to help students take cosmopolitan action for social justice would need to develop.
The work of Kurasawa (2007, 2011) to articulate a *critical* cosmopolitanism from *below* goes further toward elaborating the features of such a set of skills. Kurasawa (2011) defines critical cosmopolitanism as:

a substantivist framework, which goes beyond the formal versions of ideas of being a citizen of the world, experiencing the world as one’s home, and human unity in order to support modes of political struggle that enable social actors to acquire the subjective and structural capacities to materially realize these principles. Transforming the current global order in a cosmopolitan direction, then, requires engaging in practices of global justice confronting all systemic relations of subordination while committed to establishing projects of egalitarian and pluralist universalism (p. 290).

It is this framework that informs the development of the curriculum of this field project. More details of this framework and the activities that it suggests for a curriculum based on it are elaborated in the next chapter.

**Significance of the Project**

While the IB is gradually adding more resources for teachers to effectively equip their students throughout the continuum of IB program curricula with the skills to eventually complete high-quality WSEEs, this author’s discussions with his friend whose children are attending an IB school in Xi’an suggest that there are still gaps in implementation. The purpose of this field project is, therefore, to fill some of those gaps in the MYP. Also, given that both of the above-mentioned international schools in Xi’an have a majority of EAL students, as well as the wealth of research on the benefits of bilingualism, this field project therefore sets out to integrally support the bilingualism of all students in the school from the beginning of its design process.

In other words, this field project seeks to develop a curriculum unit that engages students in thinking globally by interacting locally. This unit serves as scaffolding toward the writing of high-quality WSEEs by all students at these two schools, with particular attention to accommodating the learning needs of their EAL learners. In it, students develop explanatory
writing skills and intercultural understanding through the creation of photo-essays about cultural phenomena in Xi’an, and, together, a community-action project arising from their collective research findings.

The audiences for the project are me, as a hopeful future teacher at one of the international schools in Xi’an, the other teachers at that school that I would be collaborating with in further developing and implementing the curriculum, and the students at the school (likely 9th to 10th graders) who would be participating.
CHAPTER TWO: REVIEW OF THE LITERATURE

Introduction

This field project sets out to develop a curriculum that can begin to fill the gap between the truly cosmopolitan education that it is the mission of the IB to develop in its students and the still normatively Eurocentric education that it currently provides in practice. In the process, this field project intends to better support EAL learners than they are currently supported by the IB by building the curriculum on instructional methodologies that are inherently visual in nature. As such, the literature informing the development of this field project curriculum falls into the following categories: I. Theory on the skills that an action-oriented, critical cosmopolitan attitude is comprised of and how to develop those skills through education; II. Model curricula using methodologies such as Photovoice that can be adapted into a curriculum unit, or set of curricular units, for IB schools in Xi’an, China; III. Information on initiatives that currently exist within the IB to update its curricula to foster this cosmopolitanism and the challenges in its development and implementation; IV. Analysis of the needs of EAL learners within IB schools; and V. Information on the IBO’s current initiatives to better address EAL learners’ needs and remaining gaps.

Critical Cosmopolitanism

Kurasawa (2011) identifies three principle categories of meanings of cosmopolitanism common to the various cosmopolitan discourses put forward by Appiah and others. Cosmopolitanism is:

1. World Citizenship: “a worldview according to which subjects understand themselves as citizens of the world or belonging to humankind as a whole, whether in opposition to or superimposed upon their membership of territorially- or socio-culturally-delimited communities… a refutation of parochial or nativist tendencies” (Kurasawa, 2011, p. 279).
2. Worldliness: “an ethos of worldliness, of seeking to engage with the world as one’s dwelling-place or home… an openness to difference and commitment to cultural pluralism… a capacity for multiperspectivism… to move between and be able to decode a wide array of divergent socio-cultural practices and belief-systems, as well as to be familiar with the self-understandings of various groups across the world” (p. 279).

3. Human Unity: “a belief in human unity and a consequent attachment to humankind in toto… supported by a humanist universalism that advocates recognition of the worth of all civilizations’ and societies’ contributions to social life… [and] seeks to translate seemingly incommensurable cultural frameworks to make them mutually intelligible (p. 279).

Here (2011) and in Kurasawa (2007), he points out that these discourses on cosmopolitanism mostly frame these three meanings as “normative aspirations” and undertheorize their radical implications. Through reframing these three meanings in the terms of critical theories, such as those of Habermas, Levinas, and neo-Marxism, Kurasawa (2011) and other critical cosmopolitans seek to expose “the considerable gap between the normative aspirations contained in the three significations detailed above and their actualization in the current world order” (p. 280). As Kurasawa (2011) explains, this is done generally in two ways: “through a negative critique of the structural obstacles and relations of domination preventing such ideals from being presently achieved, and through a reconstructive critique of alternative perspectives and practices by which cosmopolitan principles can be grounded in the material world” (p. 280).

In particular, from the vantage point of critical theory, the key question is one of shifting the conception of cosmopolitanism from being strictly a set of subjective or attitudinal dispositions towards other human beings (that is to say, a product of a person’s will, volition or moral sentiments) towards a more substantive and systemic project of universal emancipation tackling structurally-produced sources of inequality and global injustices blocking the exercise of individual and collective capabilities and the flourishing of human potential. To sum up, then, critical cosmopolitanism is defined by its pluralist egalitarianism and emancipatory universalism, as well as its materialist substantivism (Kurasawa, 2011, p. 280).

Kurasawa (2007) lays out in detail the substantive and systemic project that he speaks of in the second to last sentence above.
Kurasawa (2007) critiques the formalist paradigm of both the philosophically normative (of which Appiah is a part) and politico-legal institutionalist branches of cosmopolitan philosophy for producing “an experientially and culturally thin account of socio-political life” (p. 8). On the other end of the spectrum, he is skeptical of the strictly descriptive mode of a global civil society empiricist paradigm, which cannot conceptualize patterns of practice that could guide actions toward social justice. Between these two ends of the spectrum, Kurasawa (2007) elaborates a critical substantivist paradigm which “is organized analytically around a double movement” that begins ‘from below’ by unpacking and making sense of the social labour of groups and persons implicated in human rights struggles in historically specific socio-cultural contexts, yet proceeds ‘upward’ to formulate normative reconstructions of what is required ethically and politically of these struggles to advance the work of global justice (p. 10).

This paradigm of critical substantivism produces an action-theoretical conceptual framework that understands “modes of practice” by the free will of agents as located within and structured by “historically transmitted and socially institutionalized forms of thought and action, discourses and relations of power” (p. 10). These modes of practice consist of a practice confronting particular sets of “perils (or obstacles)” against which it must enact “a certain repertoire of social tasks” (p. 11). Furthermore, these modes of practice are analogously transferable across socio-historical environments.

Applying this critical substantivist paradigm to analyze a range of primary and secondary sources on groups engaging in transnational work for social justice, Kurasawa (2007) delineates five modes of practice: bearing witness, forgiveness, foresight, aid, and solidarity. Each of these five modes of practice must enact a specific repertoire of social tasks to confront a particular set of perils, or obstacles (see “Figure 3. Practices of global justice” reproduced here from Kurasawa
Furthermore, these five modes of practice overlap; they are interdependent and mutually constitutive (see “Figure 4. The work of global justice” reproduced here from Kurasawa (2007), p. 17). Underlying their mutual constitution are features that all five modes of practice have in common: intersubjectivity, publicity, and transnationalism.
A closer elaboration of the repertoire of social tasks of each mode of practice and the dispositions needed to successfully enact them against their perils begins to lay out features that should be included in the curriculum of this field project. Beginning with bearing witness and the task of speaking out (voice) against the peril of silence: Kurasawa (2007) shows that bearing witness involves naming and publicizing unjust events and situations through a process of fact-finding and record-setting, which is aided when “audience members can strive to decentre their own worldviews, suspend their preconceptions and enlarge their horizons in order to be in a position to receive eyewitnesses’ narratives, which may well lie beyond what the former knew or imagined” (p. 35). Accordingly, the curriculum of this field project must assist students in both engaging in these archival practices and decentering their own worldviews as they do so.

Next, the second peril to bearing witness, that of possible incomprehension of injustices, partially stems from “the restitutive and reproductive inadequacies of any and all technologies of representation” (p. 36). The interpretive gaps between eyewitnesses to global injustices and their audiences also, according to Kurasawa (2007), create an additional peril:

Since… readers and viewers may not easily comprehend… systemic problems in remote places, media coverage often veers toward packaging of formulaic or sensationalist narratives and images that leave little room for the experiences of eyewitnesses and the circumstances surrounding their ordeals to be represented in all their complexity (p. 37).

To educate students to account for all these representational inadequacies and tendencies, this field project curriculum should include education in critical visual, written, and digital media literacy. Also on the topic of the task of interpretation, Kurasawa (2007) says that agents involved in practices of bearing witness can develop representational and sense-making initiatives as well as support the establishment of devices and institutional resources assisting testimonial reconstruction, such as inventing or expanding procedures and organizations capable of explaining, preserving and broadcasting oral and visual records to the word at large. (p. 39)
Therefore, this field project curriculum must assist students in the project-based learning that could result in outcomes that enact these representational and sense-making initiatives.

The third peril facing bearing witness is indifference, which must be countered by the cultivation of empathy. The latter “requires the cultivation of both emotional and formally rational capacities among publics… Accordingly, we can draw upon expressivist and rationalist traditions of thought…both essential to explain the sources of a nascent cosmopolitan moral imagination” (Kurasawa, 2007, p. 44). Therefore, the projects that this field study curriculum will help students to create must both vividly describe “the sights, sounds, smells, tastes, emotions and thoughts” that accompany injustices as well as facilitate rational ethical reflection. Prior to that, it must expose students to model testimonial works that skillfully employ both expressivist and rationalist modes.

The fourth peril facing bearing witness is forgetting, which must be countered by fostering modes of collective remembrance. Essential to the latter, “is the ritualization of commemoration, the establishment and regular performance of public ceremonies of collective remembrance such as memorial days or events, school-organized visits to sites of memory and the broadcasting and circulation of testimonies within public spaces” (Kurasawa, 2007, p. 49). Accordingly, this field project curriculum must help students create projects with an element of ritualizing commemoration, as well as involve them in already-existing commemorative rituals.

The fifth peril facing bearing witness is the possibility of the repetition of injustices resulting from overconfident complacency, which must be countered by directing testimonial labor “toward puncturing or disrupting self-delusions about the impossibility of human rights abuses occurring here and now, as well as interpellating the general public to guard against the
reoccurrence of such abuses” (Kurasawa, 2007, p. 51). Accordingly, this field project curriculum must help students to draw links of action between the past, present, and future.

**Model Curriculum Using a Photovoice Methodology**

To summarize the points of guidance resulting from the above theoretical investigation, the curricular unit of this field project, then, must assist students:

1. in accounting for the inadequacies of media products in representing systemic injustices and tendencies by educating them in critical visual, written, and digital media literacy.
2. in engaging in archival practices of witnessing historical injustices while decentering their own worldviews in the process.
3. to learn from model testimonial works that skillfully employ both expressivist and rationalist modes.
4. in inventing or expanding procedures and organizations capable of explaining, preserving and broadcasting oral and visual records of injustice.
5. to themselves vividly describe “the sights, sounds, smells, tastes, emotions and thoughts” that accompany injustices as well as engage in rational ethical reflection.
6. to create projects with an element of ritualizing commemoration.
7. to draw links of action between the past, present, and future.
8. to do all of the above in a way that is directly relevant to the Chinese cultural and historical context of the international schools in which this curriculum is designed to be implemented.
In looking for a curriculum that exhibited the above elements, a partial match was found in the Literacy Through Photography (LTP) curriculum of Ewald (2001, 2012), particularly Ewald’s “Memories From Past Centuries” unit within this curriculum. Here I highlight features of this curriculum that manifest the above seven qualities called for by Kurasawa (2007)’s theoretical analysis. In Chapter Three, I show how this field project satisfies criterion number 8 by taking the basic structure of Ewald’s “Memories From Past Centuries” unit, which in content deals with the subject of the Holocaust, and adapting it to employ a Chinese content that is more directly relevant to the context of international schools in Xi’an, China.

1. Helping students in accounting for the inadequacies of media products in representing systemic injustices and tendencies by educating them in critical visual, written, and digital media literacy.

Part of Ewald (2001)’s LTP curriculum involves a series of activities that teach students how to analyze the ways in which choices have been made by a photographer in taking a picture that reveal a point of view.

2. Engaging students in archival practices of witnessing historical injustices while in the process decentering their own worldviews; and 3. helping students to learn from model testimonial works that skillfully employ both expressivist and rationalist modes.

The “Memories of Past Centuries” unit of Ewald et al (2012, subtitled “Performing History, Thinking About Everyday Choices,” engages students in utilizing the American Jewish Joint Distribution Committee (JDC)’s archive of photographs and case histories of children who survived the Holocaust. Each student receives the photograph and case history of a different child and the class is facilitated in a processes of “reading” both the photographs and case histories and engaging in inquiry about them.
Several activities are done to help students decenter their own worldviews when approaching the JDC archive. Prior to being exposed to the archival materials, the students are helped to explore and address their preconceptions about by journaling on what they think they know about Jews and then having a discussion based on what they write. Both prior to and after their initial investigation of the archival materials, the students are assisted in building understanding of the historical context of the survivor children’s case histories by exploring the Holocaust Memorial Museum’s website “Anne Frank the Writer: An Unfinished Story” and reading children’s literature featuring people who took actions to help Jews survive the Holocaust.

In exploring the website and reading the children’s historical fiction, students are at the same time exposed to models of testimonial works that skillfully employ both expressivist and rationalist modes. This aids them in producing their own testimonial works in these modes later in the unit.

3. Engaging students in inventing or expanding procedures and organizations capable of explaining, preserving and broadcasting oral and visual records of injustice; 5. Facilitating students in the process themselves of vividly describing “the sights, sounds, smells, tastes, emotions and thoughts” that accompany injustices as well as engaging in rational ethical reflection; 6. Creating projects with an element of ritualizing commemoration; and 7. Drawing links of action between the past, present, and future.

After examining their Holocaust survivor child’s photograph and case history, the “Memories of Past Centuries” unit guides students through a process of writing three pieces of first-person perspective historical fiction based on these materials: the survivor child’s story, the story of a friend who knew the child, and the story of a Nazi whose story intersected in some
way with the child’s. Students then choose one of these pieces and are guided through a process to perform it as if they themselves were the character of the first-person narration. This performance is video recorded. Next, they collaborate with each other in small groups to edit together a video made up of clips from all of their performances that presents a greater message. A screening of the class’s videos is then held in which community members are invited.

In doing all this, the students are expanding the effect of the JDC’s archive by bringing it to life for an audience of their local community. In creatively writing and even performing characters based on these archives, they very viscerally feel both their common identity and nonidentity with the Holocaust survivor children. This video element also artistically facilitates reflection in the students and their audience on links of action between the past, present and future. Finally, in holding a premier screening of these videos for the community, they are also enacting a ritual of commemoration of the event of the Holocaust.

**Current Initiatives of the International Schools Association (ISA)**

The International Schools Association (ISA) has made a couple of changes in recent years to their Middle Years Programme (MYP) that present opportunities for teachers to develop curricula that truly fosters the competencies of a critical cosmopolitan. Officially adopted in 1994, the ISA revised the MYP (the IB program for 11 to 16 year olds) in 2014. One change was to replace the prior “Areas of Interaction” with “global contexts.” The six global contexts are “Identities and Relationships,” “Orientation in Space and Time,” “Personal and Cultural Expression,” “Scientific and Technical Innovation,” “Globalization and Sustainability,” and “Fairness and Development.” Descriptions of each of these six global contexts, focus questions for each, and suggestions for topics of interdisciplinary inquiry units in which they might be explored are elaborated in the table below.
Another change has been to introduce 16 prescribed “key concepts,” which originate out of specific academic disciplines transfer interdisciplinarily. The 16 concepts and their definitions as given in IB (2014 b) are listed below:

- **Aesthetics** deals with the characteristics, creation, meaning and perception of beauty and taste. The study of aesthetics develops skills for the critical appreciation and analysis of art, culture and nature.
- **Change** is a conversion, transformation or movement from one form, state or value to another. Inquiry into the concept of change involves understanding and evaluating causes, processes and consequences.
- **Communication** is the exchange or transfer of signals, facts, ideas and symbols. It requires a sender, a message and an intended receiver. Communication involves the activity of conveying information or meaning. Effective communication requires a common “language” (which may be written, spoken or non-verbal).
- **Communities** are groups that exist in proximity defined by space, time or relationship. Communities include, for example, groups of people sharing particular characteristics, beliefs or values as well as groups of interdependent organisms living together in a specific habitat.
- **Connections** are links, bonds and relationships among people, objects, organisms or ideas.
- **Creativity** is the process of generating novel ideas and considering existing ideas from new perspectives. Creativity includes the ability to recognize the value of ideas when developing innovative responses to problems; it may be evident in process as well as outcomes, products or solutions.
- **Culture** encompasses a range of learned and shared beliefs, values, interests, attitudes, products, ways of knowing and patterns of behaviour created by human communities. The concept of culture is dynamic and organic.
- **Development** is the act or process of growth, progress or evolution, sometimes through iterative improvements.
- **Form** is the shape and underlying structure of an entity or piece of work, including its organization, essential nature and external appearance.
- **Global interactions**, as a concept, focuses on the connections among individuals and communities, as well as their relationships with built and natural environments, from the perspective of the world as a whole.
- **Identity** is the state or fact of being the same. It refers to the particular features that define individuals, groups, things, eras, places, symbols and styles. Identity can be observed, or it can be constructed, asserted and shaped by external and internal influences.
- **Logic** is a method of reasoning and a system of principles used to build arguments and reach conclusions.
- **Perspective** is the position from which we observe situations, objects, facts, ideas and opinions. Perspective may be associated with individuals, groups, cultures or disciplines. Different perspectives often lead to multiple representations and interpretations.
- **Relationships** are the connections and associations between properties, objects, people and ideas—including the human community’s connections with the world in which we live. Any change in relationship brings consequences—some of which may occur on a small scale, while others may be far-reaching, affecting large networks and systems such as human societies and the planetary ecosystem.
- The intrinsically linked concept of **time, space and place** refers to the absolute or relative position of people, objects and ideas. Time, place and space focuses on how we construct and use our understanding of location (“where” and “when”).
Systems are sets of interacting or interdependent components. Systems provide structure and order in human, natural and built environments. Systems can be static or dynamic, simple or complex.

In addition to these 16 interdisciplinary key concepts, the individual MYP subject guides define discipline-specific related concepts. One of these related concepts within the MYP’s “language and literature” subject group that will be useful for this field project, as will be explained below, is “Audience imperatives”, defined as “An umbrella concept to refer to whomever (the reader, the listener, the viewer) a text or performance is aimed at, and the characteristics, impact or desired responses created” (IB, 2014 b, p. 49).

Planning a unit of inquiry for the MYP, then, involves looking at a key concept through the lens of a global context to form a statement of inquiry. “Teachers construct the statement of inquiry for a unit by combining a key concept, one or more related concepts, and a global context for the unit into a meaningful statement that students can understand. This statement expresses the relationship between concepts and context; it represents a transferable idea supported by factual content” (IB 2014 b, p. 62). The statement of inquiry then is used to generate inquiry questions for the unit. “Inquiry questions are drawn from, and inspired by, the statement of inquiry. Teachers and students develop these questions to explore the statement of inquiry in greater detail. Students can develop their own questions in ways that satisfy curiosity and deepen understanding” (IB 2014 b, p. 63). Accordingly, an MYP unit of inquiry apropos Kurasawa (2007)’s analysis of the perils of bearing witness would bring together the key concept of Communication with the Language and Literature related concept of Audience Imperatives within the global context of Orientation in Space and Time to yield something like the following statement of inquiry: The degree of effectiveness of people bearing witness to a historical injustice to motivate an audience to take actions to address the continuation of these injustices is affected by the orientations of both parties in space and time.
Such a unit of inquiry could adapt Ewald (2012)’s “Memories from Past Centuries” unit by using its basic structure while replacing the Holocaust content with content more directly relevant to the Chinese context. Furthermore, in order to build transferable conceptual understandings related to the above statement of inquiry, the students would need to be guided through a process of reflection that is absent from Ewald’s curriculum in its current form. This reflective process is therefore a piece that the unit of inquiry of this field project adds.

**English-as-a-Second Language (ESL) Learner Needs in IB Schools**

Carder (2006, 2007, 2011, 2014, 2015) has written repeatedly of the lack of proper policy and program organization to truly nurture the bilingualism of ESL learners in IB schools and the tendency to put ESL students in the same category as those with learning disabilities. In all of these publications Carder has proposed measures to rectify this situation, involving changes on the administrative level of IB schools, which have largely gone unheeded to the present. As the author of this field project is a classroom teacher with interest and experience in curriculum design, not school administration, aiding the implementation of Carder’s proposed organizational changes is beyond the scope of this field project. However, knowledge of this lack that Carder points out (a lack by the way that exists in nearly every school, not just IB schools) makes the sense of urgency to develop mainstream classroom curriculum with the needs of ESL students integrally in mind even more acute. Mainstream classroom teachers must arm themselves with knowledge of good instructional practice for their ESL students and develop curriculum with this knowledge in mind while the organization by administrators of provisions for ESL learners gets worked out.

Such educators in international schools have written in professional journals, such as the International Schools Journal, of methods that have found success in engaging their ESL learners
and resulted in great learning outcomes. For example, Zwahlen (2017) summarizes the research showing the effectiveness for ESL learners (and other learners as well) of “authentic learning” methods - which include learning activities “based on authentic materials, tasks, projects, outings or off-campus service learning” (p. 38). In all these authentic types of learning activities, the “authenticity centered on communicating based on the needs of a live audience... Thus, regardless of label or context, authentic learning features a set of fundamental characteristics: student work that is linked to the real world, seeks genuine answers, is assessed per real-world standards or audiences, and often includes student reflection” (p. 37).

One of the case studies that Zwahlen (2017) references as an exemplar is that of Seunarinesingh (2010) of curricular units taught by teachers in Trinidad and Tobago utilizing authentic learning methods that were effective with primary school ESL learners:

one teacher used newspaper articles about hurricanes to help Caribbean Creole students build standard English language proficiency... While a hurricane was brewing, students read about an earlier storm that had devastated a neighboring island. They discussed what happened and brainstormed a list of preparations and emergency supplies. When the coming hurricane hit another island, students read about the effects and conducted a writing task to practice related grammar. They culminated by crafting letters to parents asking for needed supplies. Throughout the process, students made spontaneous inquiries and connections. By combining current events with language defined by the curriculum, and using easily available authentic texts and images to focus on grammar, vocabulary, and writing, the teacher contextualized learning and ultimately increased student engagement (Zwahlen, 2017, p. 38).

The “Memories of Past Centuries” unit of Ewald, Hyde, and Lord (2012) described in the above section exhibits these summarized qualities of authentic learning. It is linked to the real world through the use of authentic materials (primary source documents); engages students in a process of negotiating between eyewitnesses’ accounts of the Holocaust and their own creative imagination to write historical fiction pieces, perform them, and finally edit them into a movie; and is assessed by an audience of community members who attend a premiere screening of the
movies. In the process of adapting Ewald, Hyde, and Lord’s structure to a Chinese context and content, this field project must follow the examples of the teachers in the case studies reviewed by Zwahlen to seize on opportunities within the process of the students creating these movies to focus on developing ESL learners’ proficiencies in standard English grammar, vocabulary, and writing.

Summary

This review of the literature has elucidated that a curriculum seeking to realize the development of the IB learner profile’s internationally-minded characteristics in IB school students, including ESL learners, will have the following qualities:

1. The curriculum will not simply teach cosmopolitan attitudes and capabilities in a normative way. Rather, it will seek to engage students in exploring the gap between the realization of these attitudes and capabilities for all people and the uneven distribution of the material and symbolic resources to achieve this realization to various groups around the globe.

2. One unit of such a curriculum will be centered upon questions derived from this inquiry statement: “The degree of effectiveness of people bearing witness to a historical injustice to motivate an audience to take actions to address the continuation of these injustices is affected by the orientations of both parties in space and time.”

3. The unit’s structure will be based upon Ewald, Hyde, and Lord’s (2012) “Memories of Past Centuries” unit.

4. It will assist students:
   a. in accounting for the inadequacies of media products in representing systemic injustices and tendencies by educating them in critical visual, written, and digital media literacy.
b. in engaging in archival practices of witnessing historical injustices while
decentering their own worldviews in the process.
c. to learn from model testimonial works that skillfully employ both expressivist and rationalist modes.
d. in inventing or expanding procedures and organizations capable of explaining,
preserving and broadcasting oral and visual records of injustice.
e. to themselves vividly describe “the sights, sounds, smells, tastes, emotions and thoughts” that accompany injustices as well as engage in rational ethical reflection.
f. to create projects with an element of ritualizing commemoration.
g. to draw links of action between the past, present, and future.
h. to do all of the above in a way that is directly relevant to the Chinese cultural and historical context of the international schools in which this curriculum is designed to be implemented.

5. It will include an added element of reflection upon the challenges of representing others’
historical experiences of injustices for a contemporary audience, thus helping the students to
delve deeper into the unit’s inquiry statement.

6. It will seize upon opportunities within this process of project-based learning to develop
ESL learners’ mastery of standard English vocabulary, grammar, and writing conventions.

7. It will be linked to the real world through use of primary source documents, will allow
students to seek genuine answers to their inquiries, and will be assessed per real-world standards or audiences.
CHAPTER THREE: THE PROJECT AND ITS DEVELOPMENT

Development of the Project

The initial seeds of this project come from as far back as 2011, when I was teaching English as a foreign language in Xi’an, China. By that time, I had already been living in Xi’an for two years and had made connections with some of the wider Chinese communities in the city through the family of the woman who would become my wife, a Xi’an local. Xi’an already felt like a home where I had family, and my way of thinking was becoming a mixture of the more recently acquired Chinese sensibilities of my new Chinese family and the older sensibilities that I had acquired from my family back in the United States. With this new mindset, I began to observe how newly arriving foreign teachers, as well as those who had been in China for a while but had not made significant connections beyond the expatriate community, struggled to understand and feel at home in the time and place of Xi’an. Shortly before moving to San Francisco to get a California teaching credential, I made friends with a New Zealander who had married a Chinese woman and had two children who had started to attend one of the international schools. He was more at home than most foreigners I had met, but his inability to pick up much of the language still made him feel at a distance from the culture.

In 2013, I enrolled in the University of San Francisco’s credential program with the plan to eventually return to Xi’an and teach at one of the international schools there. From my previous experience and initial research on international schools, I knew that isolation from the surrounding culture can present a challenge for students in these schools. I suspect that this challenge of the isolation tendency also lies behind such sentences in the IB learner profile as “We engage with issues and ideas that have local and global significance” (emphasis mine). Such sentences are an effort to strive for an antidote. Knowing that some of the
international school students would experience isolation as did those of my New Zealander friend, and others possibly even more so, I therefore dreamed early on of creating a curriculum that would put students in touch with the history and culture of China as it impacted individual lives in ways with which they themselves could connect personally.

Creating such a curriculum, at the level of depth that I envision, has been a taller order than I expected. In the early phases of research for the proposal for this project in the Summer 2015, I came across a new development in the IB Diploma Programme (DP) curriculum - the World Studies Extended Essay (WSEE). As the IB website today describes it:

A world studies extended essay must focus on a topic of global significance. This encourages the student to reflect on the world today in relation to issues such as the global food crisis, climate change, terrorism, energy security, migration, global health, technology and cultural exchange.

The student should then explore how their chosen issue may be illustrated in a local context or contexts using specific examples of a small scale, local phenomenon; in this way the student is linking the local to the global.

This essay is to be an independently pursued capstone to a student’s 12th-grade year, which is the second year of the DP. Therefore, I initially sought to create a unit for the preceding Middle Years Programme (MYP) that would engage students in the type of inquiry and writing that they would need to master in order to later successfully complete a WSEE independently.

I originally envisioned doing this by creating a curriculum that would engage students in finding such manifestations of global issues in small-scale phenomena found in present day Xi’an, China. However, the natural flow of the research and development of this project in its later phases led me to produce a curriculum in which the global topic of migration is explored through its historical manifestation in the primary source documents of Angel Island (California). Thus, the dynamic of examining a manifestation of a global issue in small-scale
phenomena has been preserved, but the immediacy to the time and place of present day Xi’an has been removed a few degrees.

The main cause of this shift was in finding a theoretical framework to more specifically guide my understanding of what must go into the development of the kind of cosmopolitan person that the IB learner profile seeks. I knew instinctively as a practicing teacher, that I must find a theory that articulates how someone could acquire this cosmopolitan attitude in the process of doing something, since doing things is how students really learn. This type of theoretical framework was found in the work of Kurasawa (2007). Because he articulates his framework in an examination of actions that strive to address human rights violations, particularly those actions addressing the Holocaust in his chapter on bearing witness, I began to focus more specifically on historical injustices. This focus connected naturally with the unit by Ewald et al (2012) that I had been directed toward by my simultaneous research into Photovoice methodologies. This unit essentially involves students in extending witness of the Holocaust into their lives by writing historical fiction based on primary sources from the American Jewish Joint Distribution Committee’s archive. It was a natural next step to adopt Ewald’s structuring of this unit as a template for my own curriculum.

Next, I needed to choose which historical event to substitute in my curriculum for the use of the Holocaust in Ewald’s. I toyed briefly with the idea of using the devastating Chinese Cultural Revolution of the 1960s and 1970s. This period would be more immediate in time and place to students in Xi’an. I had heard that in recent years the Chinese government had opened up its archives of primary source documents related to this period. However, for several reasons I decided not to use this historical period. First, the newly “released” documents are still hard to obtain even by professional historians. Second, even if I could make do with documents that are
already archived and translated in other countries, the events of the Cultural Revolution are
difficult to understand fairly from an outsider’s perspective. Third, I worried that without a deep
initial appreciation for Chinese culture, studying the horrors of this period would only make
students in an international school in Xi’an feel less at home in China. And finally, given that
open scrutiny of the Cultural Revolution is politically sensitive today in China (since it is a
source of embarrassment for the Chinese Communist Party), I worried about what repercussions
I could potentially face should I ever actually try to teach such a unit there.

Therefore, I chose the Chinese Exclusion Era that took place at the Angel Island
immigration center in the San Francisco Bay Area. I had visited the museum there with my wife
several years prior and felt a humbling connection with what the Chinese arrivals had gone
through back then, having recently moved from China to San Francisco myself and having gone
through the standard year-long visa-application process with the U.S. government in order for
my wife to be able to join me. I felt that I could relate while at the same time feeling humbled
that at least my wife had not been detained and subjected to that level of scrutiny.

Once Chinese Exclusion on Angel Island was chosen as the content, I spent a great deal
of time in the final stage of this project finding and digesting information on the subject, much of
which is incorporated into this curriculum. I read nearly all of Island: Poetry and History of
Chinese Immigrants on Angel Island 1910-1940, by Lai, Lim, and Yung (2014). I watched the
Immigration Station, is incorporated into this unit. The second, Chinese Couplets: A Family’s
Journey Through Chinese Exclusion, was not incorporated, but could be used to extend students’
considerations into how Chinese arrivals’ experiences of exclusion hindered communication
about their past to their offspring and the effects this had in turn on the identity-formation of this
later generation. I also explored the resources for educators available on the Angel Island Immigration Station Foundation’s website, and discovered a free iTunes U course with accompanying interactive iBook on constructing an understanding of the Chinese Exclusion Era through guided in-depth examination of many primary source documents. It is probably too involved for 9th and 10th grade students, so I did not adopt it wholesale into this unit. But it could be useful for me to develop my own skill with analyzing primary source documents so as to know better how to help my students.

Though I initially felt a great deal of disappointment in the compromises I had to make from my initial vision, in retrospect I see that what I have produced thus far has a great deal of merit. It is a good place to start. Just as migration was an easy issue to relate to my own life experiences, it will be easier for international school students to make a connection. It still brings a big global issue down to small-scale occurrences. Though students in this unit, unlike in Ewald et al (2007)’s other Literacy Through Photography units, are not producing photographs of their own world, they are bringing some of themselves in contact with people from the past in order to imagine and perform them. Also, they are engaged in the process of editing these performances.

**Description of the Project**

Below, the reader will first find a general unit overview divided into the approximate number of weeks needed to thoroughly explore all of the inquiry questions in detail, which is seven. It may be possible to complete the unit in as little as four to five weeks.

Next is a more detailed breakdown of each week into overviews of each lesson. Please note that there are not exactly 5 lessons in each week, one for each day, because some lessons
would likely take more than one day, especially in the later weeks, once writer’s workshops begin.

**The Project**

Bearing Witness to the Human Experiences of Chinese Exclusion on Angel Island:
A Mentorship in Bearing Witness Through Appreciating the Work that Has Been Done
&
Extending the Work By Writing, Publishing, and Performing Historical Fiction

7 Weeks
5 Days Per Week; 50 Minute Time Blocks

**Unit Overview**

<table>
<thead>
<tr>
<th>WEEK #</th>
<th>PHASE</th>
<th>INQUIRY QUESTIONS</th>
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| 1-2    | Analyzing the primary and secondary sources of Chinese Exclusion on Angel Island | - What initial hypotheses can I make about what was going on with Chinese arrivals on Angel Island as I analyze maps, photographs, and government documents from the immigration station?  
- How should I hone my initial hypotheses as I analyze political cartoons, excerpts of the Chinese Exclusion Act, and a timeline?  
- What can analyzing the oral histories and poems of Chinese arrivals add to my understanding of their situation?  
- How does Cecelia Lowe’s juxtaposition of these sources plus other elements like reenactments, narration, and music bear witness on both rational and emotional levels? |
| 3-5    | Writer’s Workshop: Reading Mentor Historical Fiction Texts and Writing 3 Historical Fiction Pieces from Different People’s Perspectives: Arrival, Officer, and Intermediary | - How is a first-person narrative story different from an eyewitness oral history? What literary techniques are used?  
- How can I use details from the photograph of my Chinese arrival and their government documents as seeds for a literary story that imagines what their lived human experience might have been like?  
- How can I revise my draft to make it more impactful?  
- What should the cover of our class anthology be? |
---

### Rehearsing and Recording Performative Readings of the Historical Fiction Pieces

- How should we organize the stories within it?
- Which parts should I perform?
- How can I express emotion through my voice to enhance the reading?
- What facial expressions and/or gestures should I make to enhance the reading?

### Collaborating in groups to edit together a promotional video for the historical fiction anthology

- Where should we chop up our performances into smaller pieces?
- How can we juxtapose those pieces for maximum impact on the audience?
- What music might we use and at what points?
- What intertitles should we insert and where?

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**Celebration of Historical Fiction Anthology Release and Promotional Videos Premier**

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### WEEKS 1 and 2:

**Analyzing the primary and secondary sources of Chinese Exclusion on Angel Island**

**Key Inquiry Questions:**
- What initial hypotheses can I make about what was going on with Chinese arrivals on Angel Island as I analyze maps, photographs, and government documents from the immigration station?
- How should I hone my initial hypotheses as I analyze political cartoons, excerpts of the Chinese Exclusion Act, and a timeline?
- What can analyzing the oral histories and poems of Chinese arrivals add to my understanding of their situation?
- How does Cecelia Lowe’s juxtaposition of these sources plus other elements like reenactments, narration, and music bear witness on both rational and emotional levels?

**Language Objectives for ELs:**
- grammatical uses of “may”, “might”, “maybe”
- academic vocabulary: citizen, community, exclude / include, immigrant, opportunity, paper son/daughter/family, prejudice, racism, stereotype, deport, detain, enforce, ethnicity, foreign, illegal, incarceration, interrogation, nativism, naturalized citizen, segregate, bribe, commerce, contraband, corroborate, diplomat, suspect, testimony, undocumented, barracks, calligraphy, examination, hookworm, inspector, intern, quarantine, stenographer, trachoma, transcript
<table>
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<tr>
<th>LESSON #</th>
<th>OBJECTIVES: SWBAT...</th>
<th>INQUIRY QUESTIONS</th>
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<tbody>
<tr>
<td>1</td>
<td>Forming hypotheses based on the layout and surroundings of the Angel Island Immigration Station</td>
<td>- What hypotheses can we make about the lives of Chinese immigrants at the station by analyzing maps of the island and the station buildings? - Why might the US government have chosen to relocate the immigration station from San Francisco to Angel Island? - Why might they have chosen to keep husbands and wives in separate dormitories? - Why might they have chosen to keep the Chinese and Japanese immigrants separate? - Why do you think the Chinese dormitories are the largest? Why are the male Chinese dormitories larger than the female Chinese dormitories? - How would you describe the daily life of the immigrants based on the photographs of them in their dormitories, in the dining hall, in the recreation areas, in the hospital, in the exam room, and in the interviewing room? - Why are they examining the feces of the Chinese for hookworms? - What sorts of questions are they asking the immigrant applicants? Why these types of questions? - Why were the Chinese characters etched into the walls of the dormitories? Who etched them? If we could read them, what might they say? - Why were almost all of the Chinese immigrants at the immigration station for days, many of them weeks, and some of them for months? Why would they need dormitories, a dining room, and a hospital there in the first place?</td>
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Documents:
- Map of Angel Island
- Map of the Immigration Station
- Medical exam document
- Page of an interrogation transcript
- Table 1 Detention Time 1910-1940

Organizers:
For guiding and recording analysis of the documents.
| 2 | Honing hypotheses in light of the historical timeline of the Chinese Exclusion Era. | - Begin to develop understanding of the political and legal historical context for what was going on in the island. Start to hone some of the hypotheses formed in Lesson 1.  
- Interact with political cartoons and bulletins from the lead-up to the Chinese Exclusion Act.  
- Engage with an interactive timeline of the Exclusion Era.  
- Ask questions and develop the skill of inquiry.  
- Develop curiosity for the lessons that will follow by developing hypotheses that can be tested as more information is learned in the later lessons.  
Handouts: the ones that go with PORTS lesson 2. | What can the political cartoons tell us about the attitudes of certain groups of people toward Chinese immigrants at this time?  
- What light does the timeline shed on our understanding of the documents that we saw in Lesson 1?  
Documents:  
Political cartoons and bulletins |
|---|---|---|
| 3 | Tapping into the emotions of the detainees by analyzing the poems | - Understand some Chinese detainees’ experiences through an expressivist mode.  
- Develop ability to understand the use of literary and historical allusions.  
- Develop ability to understand the use of figurative language. | - What range of feelings toward the situation is expressed by the set of poems?  
- What else can we hypothesize about these detainees by reading their poems? |
| 4 | Analyzing a range of eyewitness accounts polished from interview transcripts | - Hone understanding of the lived experiences of detention on Angel Island by analyzing oral histories. | - What range of attitudes toward their experiences in detention on Angel Island is expressed in the set of oral histories? |
| 5 | Analyzing an example of a testimonial work that skillfully weaves together all of the elements to engage via rationalist and expressivist modes. | - Watch the documentary, *Carved in Silence*, to further hone/fill in their understanding of what was happening in the station.  
- Using a graphic organizer, analyze the documentary to see how it skillfully employs both expressivist and rationalist | - What elements is the documentary constructed of? (Footage of the station in its current state with no people, reenactments, shots of archival photos and other documents, interviews with people who had been there, readings of the poems from the walls, narration by the director.)  
- How are those elements woven |
<table>
<thead>
<tr>
<th>Modes to bear witness to the Chinese immigrants’ experiences there. Organizer: for analyzing the elements of the documentary.</th>
<th>together? What effect on the audience is intended? How is the combined effect different from reading about this place in a history book? from a newspaper article from the time? From just looking at the primary sources separately? - This documentary plays on a loop in the museum. Who are the likely audience for this documentary?</th>
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<tr>
<td>6 Getting a sense of the labor behind bearing witness to those impacted by history.</td>
<td>- Understand that bearing witness requires a great deal of work from individuals, groups, and communities. - Analyze the “Road to Restoration” short video on Cecilia Lowe’s website, which gives glimpses into how the museum was developed. - What work does it take and by whom to bear witness to the experiences of people who were overlooked by the traditional accounts of history?</td>
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**WEEKS 3, 4, and 5:**
**Writer’s Workshop: Reading Mentor Historical Fiction Texts and Writing 3 Historical Fiction Pieces from Different People’s Perspectives: a Chinese Arrival, an Immigration Officer, and an Interpreter or Kitchen Worker**

**Key Inquiry Questions:**
- How is a first-person narrative story different from a eyewitness oral history? What literary techniques are used?
- How can I use details from the photograph of my Chinese arrival and their government documents as seeds for creative writing that imagines what their lived human experience might have been like?
- How can I revise my draft to make it more impactful?
- What should the cover of our class anthology be?
- How should we organize the stories within it?

**Language Objectives for ELs:**
- narrative use of first-person past tense
- use of narrative description
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|    | Studying photographs and documents of those arrivals that do not have a recorded oral history and taking notes for writing historical fiction stories based on them. | - Analyze photographs and government documents about a Chinese arrival to Angel Island for seeds of a historical fiction story about them. | - How can I use details from the photograph of my Chinese arrival and their government documents as seeds for creative writing that imagines what their lived human experience might have been like? | - Write a poem that expresses the human emotions of their Chinese arrival about their situation. | - How can I use the details from the photograph of my Chinese arrival and their government documents as seeds for a poem in their voice?  
- Based on what I know about the events they went through, what might have been their emotions concerning these events? |
|    | Writing a poem (or collage poem) in the voice of their Chinese arrival. | - Identify the elements of the stories that distinguish the narrative stories from an oral history.  
- Identify techniques that could be used when writing their historical fiction stories. | - How is a first-person narrative story different from a eyewitness oral history? What literary techniques are used? | - Write a historical fiction short story about from the first-person perspective of their Chinese arrival.  
- Incorporate their poem into the story. | - How can I use the details from the photograph of my Chinese arrival and their government documents as seeds for a historical fiction short story?  
- Where can I place the poem within the story? |
|    | Reading historical fiction children’s books about Chinese immigrants. | - Identify the elements of the stories that distinguish the narrative stories from an oral history.  
- Identify techniques that could be used when writing their historical fiction stories. | - How is a first-person narrative story different from a eyewitness oral history? What literary techniques are used? | - Write a historical fiction short story about from the first-person perspective of their Chinese arrival.  
- Incorporate their poem into the story. | - How can I use the details from the photograph of my Chinese arrival and their government documents as seeds for a historical fiction short story?  
- Where can I place the poem within the story? |
|    | Writing their immigrant’s first-person story. | - Write a poem that expresses the human emotions of their Chinese arrival about their situation. | - How can I use the details from the photograph of my Chinese arrival and their government documents as seeds for a poem in their voice?  
- Based on what I know about the events they went through, what might have been their emotions concerning these events? | - Write a historical fiction short story about from the first-person perspective of their Chinese arrival.  
- Incorporate their poem into the story. | - How can I use the details from the photograph of my Chinese arrival and their government documents as seeds for a historical fiction short story?  
- Where can I place the poem within the story? |
|    | Revision by peer review and/or writing conferences with teacher. | - Improve their short stories by adding more descriptive details where necessary. | - Where can I improve my story by adding more description?  
- What should I add? | - Improve their short stories by adding more descriptive details where necessary. | - Where can I improve my story by adding more description?  
- What should I add? |
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<td><strong>12</strong></td>
<td><strong>Study</strong>ing information about immigrant inspector.</td>
<td>- Analyze the oral history of Immigrant Inspector Emery Sims, from pages 312-315 of <em>Island</em> for useful information when writing a piece from the perspective of an inspector.</td>
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<td><strong>13</strong></td>
<td><strong>Writing an</strong> immigration officers’ first-person encounter with the Chinese applicant.</td>
<td>- Write a historical fiction piece from the first-person perspective of an immigration officer who interacted with their Chinese arrival.</td>
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<td><strong>14</strong></td>
<td><strong>Revision by peer review</strong> and/or writing conferences with teacher.</td>
<td>- Improve their immigration officer pieces by adding more descriptive details where necessary.</td>
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<td><strong>15</strong></td>
<td><strong>Studying information about interpreters and kitchen staff.</strong></td>
<td>- Analyze the oral history of Chinese Kitchen Helper John Mock on pages 245-249 - and/or that of Chinese Interpreter Edwar Lee on pages 260-265 - of <em>Island</em> for useful information when writing a piece from the perspective of an intermediary.</td>
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<td><strong>16</strong></td>
<td><strong>Writing an interpreter’s or kitchen helper’s story as it intersects with the immigrants’.</strong></td>
<td>- Write a historical fiction piece from the first-person perspective of a Chinese kitchen worker and/or a Chinese interpreter who interacts at some point with their Chinese arrival.</td>
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<td><strong>17</strong></td>
<td><strong>Revision by peer review</strong> and/or writing conferences with teacher.</td>
<td>- Improve their interpreter/kitchen worker pieces by adding more descriptive details where necessary.</td>
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**WEEK 6:**
Rehearsing and Recording Performative Readings of the Historical Fiction Pieces
Language Objectives for ELs:
- pronunciation, inflection

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<th>OBJECTIVES: SWBAT...</th>
<th>ESSENTIAL QUESTIONS</th>
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| 18       | Rehearse reading their historical fiction pieces in costume and with emotional expression and gestures. | - Which parts should I perform?  
- How can I express emotion through my voice to enhance the reading?  
- What facial expressions and/or gestures should I make to enhance the reading? |
| 19       | Record each other performatively reading their pieces in a well-framed shot. | - Which parts should I perform?  
- How can I express emotion through my voice, facial expressions, and gestures to enhance the reading? |

**WEEK 7:**
Collaborating in groups to edit together a promotional video for the historical fiction anthology

**Language Objectives for ELs:**  
- Language for making suggestions and putting forward ideas: For example - “I think we should…”

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<th>INQUIRY QUESTIONS</th>
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| 20       | Watch each other’s videos with an eye toward patterns in how they are similar and where they are different.  
- Collectively decide how to divide their videos in chunks.  
- Collectively decide about how to weave chunks together. | - Where should we chop up our performances into smaller pieces?  
- How can we juxtapose those pieces for maximum impact on the audience?  
- What music might we use and at what points?  
- What intertitles should we insert and where? |
| 21 | Editing the files together into a promotional movie for the anthology of historical fiction pieces. | Use simple video editing software, such as iMovie, to weave together their individual videos into a promotional video. | Where should we chop up our performances into smaller pieces?  
How can we juxtapose those pieces for maximum impact on the audience?  
What music might we use and at what points?  
What intertitles should we insert and where? |

**Celebration of Historical Fiction Anthology Release and Promotional Videos Premier**
CHAPTER FOUR: CONCLUSIONS AND RECOMMENDATIONS

Conclusions

This field project set out to create a curriculum that could help 9th or 10th grade students at an IB school in Xi’an, China make deeper connections with the time, place, and culture of that city by noticing and deeply analyzing concrete manifestations of global issues in local, small-scale phenomena. This was in response to research showing the negative effects on international students of isolation into insular expatriate enclaves. It was also an attempt to find a way to articulate in more substantive terms a set of actions that students could facilitated to perform skillfully to actualize the cosmopolitan elements of the IB learner profile. The broader curricular purpose is to immerse 9th and 10th grade students in the kinds of activities that would make them more likely to choose to attempt the World Studies Extended Essay, the essay in the IB curriculum most relevant to today’s needs, in their 12th-grade year. The ultimate purpose is to create citizens of the world empowered and equipped to transform global structures so that all people have access to the material and symbolic resources to be fully participating and thriving global citizens.

In discovering the theoretical framework of critical cosmopolitanism, particularly the work of Kurasawa, and connecting it to the IB learner profile, this project has found its brain. It has a way to make substantive the ideals behind the IB learner profile - which are sometimes interpreted shallowly in practice - by elaborating a set of actions and duties that such an ideal person would be skilled at taking up. It can now be articulated in clear terms what students need to be able to actually do to become such people. The writing of clear objectives for the curriculum now has a compass.
From one perspective, this project has come a long way: from initially researching the curricular framework of the IB, to envisioning a curricular unit that could support a piece of that framework, to theoretically undergirding and altering that initial vision, to finding a matching educational methodology and unit template, to choosing content to adapt that template, to familiarization with the resources on Chinese Exclusion that could be used in the curriculum, to hashing out the unit overviews. But from another perspective, with all this foundation laid, the actual final product has a long way to go.

My four year experience teaching English as a Foreign Language in China and two and a half year experience teaching English Language Arts professionally in California has heightened my awareness - perhaps at times to a somewhat debilitatingly hyper level - to the complexities of designing lessons that would succeed with real classrooms of students. To completely flesh out a complete set of individual lessons that would scaffold students’ learning up to the high bar set by the preceding chapters and the following overviews is not impossible, but will take a great deal more work. Also, through my two and a half years of professional teaching experience, I am aware that I do not possess all of the expertise necessary to really know how to successfully pull off such an ambitious unit. What you see here is honestly the setting of a goal that I realistically see myself taking another five years of developing lessons, testing them out with students, then adjusting them as necessary, to authentically realize.

Recommendations

Further Development

The first step in the further development of this project will be getting a job teaching at one of Xi’an’s IB schools. The next step will be establishing a close working relationship with one of the Social Studies teachers there. After that we will need to research effective
methodology on teaching students to understand history mostly through analyzing primary source documents. Finally, we will write out individual lesson plans, incorporating primary source documents from the many resources on Chinese Exclusion that I have found. After that we will co-teach the unit, note areas that need to be improved, and make the adjustments for future teaching iterations of the curriculum.
REFERENCES


