

# Critical Review of K–12 Filipina/o American Curriculum

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## Abstract

This research study provides the first comprehensive and critical literature review of K–12 Filipina/o American curricula found in formal and informal educational settings. Thirty-three Filipina/o American curricula representing a diverse array of authors, audiences, content, and pedagogical approaches were reviewed. The authors of this study developed a “Critical Framework of Review” rooted in critical pedagogy in order to analyze the historical development of Filipina/o American curricula along with an analysis of major topics, concepts, guiding theoretical frameworks, pedagogical approaches, and outcomes. The review concludes with a discussion and summary of the overarching themes of Filipina/o curricular content, instruction, and impact gained from this study and recommendations for the application, development, distribution, and research of more Filipina/o American K–12 curriculum resources.

## Introduction

Filipina/o Americans represent the second largest Asian American group (2.3 million) and third largest ethnic group immigrating to the United States (Census, 2006).<sup>1</sup> Consequently, these students comprise a rapidly growing population in our K–12 schools (500,000). Because a number of studies reveal that Filipina/o American students are academically struggling in school (Nadal, 2008; Ogilvie, 2008; Halagao, 2004b), there is an urgent need to develop more effective, culturally responsive educational resources and opportunities that engage the backgrounds, needs, and experiences of K–12 Filipina/o Americans.

The purpose of this study was to provide a comprehensive and critical literature review of K–12 Filipina/o American curriculum for educators and administrators. The authors developed a “Critical Framework of Review” rooted in critical pedagogy to examine the development of Filipina/o American curricula along with an analysis of its major topics, concepts, theoretical frameworks, pedagogical approaches, and outcomes. The review concludes with overarching themes gained from this study and recommendations for the application, development, and research of Filipina/o American K–12 curriculum.

### Theoretical Perspective

Like most ethnic-specific curricula, Filipina/o American curriculum development has roots in the historic ethnic studies movement in higher education. The trickle-down from universities to K–12 settings has been minimal, however. A second home for this curriculum is based within the field of multicultural education, “a reform movement designed to make major changes in the education of students” (Banks, 2006, 1). Filipina/o American curriculum is also influenced by sources outside of the academy, including families and community organizations. Much of the historical work on Filipina/os, for example, is documented by community institutions like the Filipino American National Historical Society (FANHS). Because of these varied sources and influences, this research study included the “direct” or officially approved curriculum taught formally within school time and classroom settings as well as the “undirected” or “out-of-school” learning experiences found informally in places like community organizations, centers, and afterschool programs (Pinar et. al., 1995, 27).

### Methodology

#### **Background**

Our study represents collaboration among three Pinay professors from three different academic institutions from the East Coast, West Coast, and Hawai‘i.<sup>2</sup> We are curricularists, teacher educators, and researchers representing the fields of Asian American studies, ethnic studies, multicultural education, and social studies education. As active and involved participants in the Filipina/o American community, we consider ourselves “community engaged scholars.”

## Data Collection and Analysis

To connect our work for this endeavor, we relied on conference calls, Wikispaces, and Googledocs to create spaces for our research. We used Roseman, Kesidou, and Stern's (1996) approach to curriculum review: (1) preliminary phase; (2) content and instructional analysis phase; and (3) summary/report phase. In the preliminary phase, we defined the scope of our curricula to include K–12 curricula about Filipina/o American history and culture (not Philippine focused). We initially relied on prior knowledge to identify curriculum. We researched educational databases (i.e., ERIC) and online search tools (i.e., Google) for K–12 Filipina/o American curriculum. We e-mailed and interviewed community organizations about their educational curricula and reached out to curriculum list serves like Filamcurrprojects.

From these data sources, we identified curricula materials ranging from individual lesson plans, unit plans, oral histories, and multiyear programs, which included textbooks, teacher's manuals, student activity booklets, online materials, videos, and course syllabi. We examined brochures, curriculum guides, and all other published materials in order to understand the philosophy, goals, scope and sequence, and pedagogy. Curricula produced by any of the researchers of this study were examined by one of the other researchers.

During the data collection phase, we solicited information about each curriculum: name of curriculum/organization, authors, date of inception, location, and a more elaborate description that includes purpose/vision/mission, content, instructional methods, corresponding Web site and contact information, and, if possible, uploaded curriculum and materials onto the Wikispace. In the second phase of analysis, we developed our Critical Framework of Review to analyze the curriculum content and pedagogy. Previous literature reviews on textbook analysis (Weinbrenner, 1992), "Lists of Criteria for Analysis" (Stradling, 2001; Pingel, 1999), and sample curriculum frameworks and evaluations were helpful but limiting. Therefore, we created our own critical framework emerging from the positionality, philosophy, and epistemology of ourselves in contrast to the Eurocentric male-dominated paradigms and structures that have defined the meanings and methods of "review" in educational institutions.

## Critical Framework of Review

### Locating Our Framework in Critical Pedagogy

*“Critical Pedagogy is concerned with the elimination of oppression, the resurgence of hope and possibility. . . . A better world for all.”* (Shaw, 2008)

We believe that our methodology and development of our frameworks of review cannot be separated from our philosophies of education. Educators of color, feminists scholars, and particularly women of color have pushed against the falsely objective and narrow boundaries of research to value openness that exposes one’s positionality, particularly that of standpoint epistemology. As authors representing academia and community, we needed a framework that reflected our views and expectations of Filipina/o American curriculum. Because we view education and curriculum as a means for liberation, we made the deliberate choice to review the curriculum in this article with a lens rooted in critical pedagogy.

One of the most influential minds in the development of critical pedagogy is Paulo Freire. The nexus of Freire’s *Pedagogy of the Oppressed* (1970) is the notion of critical pedagogy through the development of problem-posing education, which is directly opposed to the banking model of schooling based on teachers “depositing” information into the minds of students. Problem-posing education creates spaces for students and teachers to develop a critical understanding of the problems in their world, including finding ways to pursue decolonization, freedom, and liberation. Along with building on Freire, we also draw from critical Filipina/o American theorist, Leny Mendoza Strobel and her work on decolonization, the libratory praxis of unlearning colonial mentality by “learning to love one’s self again” (Strobel, 2001).

Pedagogies represent the relationships among the purpose of education, the context in which education occurs, and the content and method of what is being taught and learned. Most deliberately, critical pedagogy aims to challenge oppression by developing a transformative education to pursue freedom and “critical leadership” (Tintiangco-Cubales, 2009b).

Drawing from these dialogues, we developed a Critical Framework of Review composed of twenty questions (see Table 1)

in order to find ways that the Filipina/o American curricula pursue critical pedagogy and leadership in the following areas:

**Critical Content:** Content and resources that challenge historical and cultural hegemony through the centralization of Filipina/o American resistance and counterhegemonic narratives.

**Critical Instruction:** Instruction that implements critical praxis in Filipina/o American and underserved communities and engages in *conscientizacão*, “a deepening awareness of the social realities which shape their lives and discover their own capacities to recreate them” (Darder, Baltodano, and Torres, 2009).

**Critical Impact:** Impact that happens at the individual and community levels. The building of the capacity of youth the read and transform themselves, their communities, and the world in which they live.

## Results and Discussion

This study reviewed thirty-three Filipina/o American curricula that fell into six categories: four formal educational programs in higher education and K–12 schools; nine community curriculum; three curriculum guides; four oral history as curriculum; nine published curriculum, and four unpublished curriculum. For quick reference, we developed an annotated listing, description, targeted audience, and suggested implementation of K–12 Filipina/o American Curriculum Resources (see Table 2). We discuss our summary of results in the following text according to curricular content, instruction, and impact.

### Curricular Content in Historical Context

After the founding of ethnic studies at San Francisco State in 1969, Oscar Peñaranda went on to teach in junior high and high schools and at the university level. As a master storyteller, accomplished writer, and poet who witnessed and made history, Peñaranda’s early work in Filipina/o American studies curriculum embodies the curriculum philosophy (Oliver, 1990) that “You are the curriculum.”

*University and Community Collaboration.* In the early 1970s, the University of California at Santa Cruz (UCSC) established a field study internship program with Filipina/o Youth Activities (FYA) in Seattle and published *Pinoy Know Yourself: An Introduction to the Filipino American Experience* (Canillo et al., 1975). In 1976, Joan May

Cordova created the Field Resource Component of UCSC's Third World Teaching Resource Center. Working with Alexis Canillo and younger UCSC students, they developed original, multimedia curriculum and taught Filipina/o American studies in local elementary and high schools. In 1978, the Pacific and Asian American Christian Education group published K–12 curriculum grounded in Asian American liberation theology. Cordova's junior high school curricula included, for example, a role play based on Trinity Presbyterian Church's role in the 1939 farm workers' strike.

*Open Minds to Equality* (Schniedewind and Davidson, 1983), the first K–12 curriculum to focus on issues of race, class, gender, and sexual orientation (Sleeter and Grant, 1990), included a case study—of Filipina American Reneé Ramos—an exploration of colonialism and identity. For the 1993 conference Association of Asian American Studies workshop for K–12 teachers in New York, Cordova developed a role-playing simulation about the 1934 struggle for land rights in Yakima Valley, Washington, eventually published in the *Asian American Studies K–12 Curriculum Guide* (1995). Building on these groundbreaking and still relevant products from the 1970s and 1980s, we identified a continuing need for further development of curriculum through university and community partnerships.

*Counternarratives and Controversial Topics.* By using multiple perspectives and primary sources, *Resistance in Paradise* (Wei and Kamel, 1998) engages students in linking the Philippine-American War to the anti-Marcos movement of the 1970s. Allan Aquino, in *Teaching about Asian Pacific Americans* (2006), also uses primary sources, scholarly articles, and multimedia connections between the Philippine-American War and post 9/11 political contexts. Linda Revilla's online resources—rich in primary source data—builds the historical context for Noel Izon's (2002) documentary *Untold Triumph: The Story of the 1st and 2nd Filipino Infantry Regiments, U.S. Army*.

Multiple perspectives on the Philippine Revolution open the groundbreaking *Pinoy Teach* curriculum (Cordova and Espiritu, 1996), an institutional partnership between the University of Washington (UW) and FYA in which UW students taught middle school curriculum to local junior high students in several schools. The *Pinoy Teach* curriculum highlights Filipina/o American as well as universal experiences.

Using content from *Filipinos: Forgotten Asian Americans* (F. Cordova, 1983), *Voices: A Filipino American Oral History* (J. M. Cordova and Canillo, 1984, 2000), and *Pinoy Know Yourself*, high school teacher Ray Obispo creates original curriculum for the Filipina/o American Cultural Society (FACS) of Salem High School in Virginia, which creates skits, spoken word, and oral histories performed throughout the United States. As University of Michigan students teach at the local Paaralang Pilipino their curriculum builds on examples from *Pinoy Teach*, the performances of FACS, and literature and history. They have also published *Filipina/o Women in Detroit* (Lawsin and Galura, 2002), oral histories, which incorporate folk music by Lisa Hunter.

More recently developed curricular content often uses and/or is delivered through state-of-the-art multimedia technology. For example, the Smithsonian's centennial interactive multimedia curriculum (nicknamed [www.iJeepney.com](http://www.iJeepney.com)) was designed by a Hawai'i-based curriculum team directed by Patricia Halagao; the interactive curriculum covers Philippine and Filipina/o American history through music, art by a Walt Disney artist, written lesson plans, MyBalangay online activities, and posters. Tintiangco-Cubales, Mabalon, and Erpelo's (2008) online curriculum on the play adapted from Carlos Bulosan's short story, "The Romance of Magno Rubio," uses literature and performance to explore the impact of racism and discrimination on the lives of the "manong generation."

Veronica Salcedo uses films like *Lumpia* and political cartoons from the *Forbidden Book* to create standards-based Filipina/o American high school curriculum for her US history course. As with FACS, existing oral histories and training in oral history methodology engaged students in the creation of original oral history publications such as *In Our Aunties' Words* (Cordova and Lawsin, 2004) and *In Our Uncles' Words* (Cordova, 2007). Nurturing and transforming identities to include cultural knowledge about the Philippines is central to Boston's Iskwelehang Pilipino (Filipino School). Curricular content in the thirty-year-old, immigrant family-based institution is designed to support US-born children's heritage, language, and cultural development through instruction in Tagalog as well as diverse traditions related to food, music, dance, and history. The Iskwelehang Pilipino site provides a stable, supportive, counterhegemonic space for students to explore Filipina/o American identity and "Dare to be Pin@y," while growing up in white dominant suburban Boston neighborhoods.

Finally, curricula developed during the last ten years such as that of Pin@y Educational Partnerships (PEP), founded and directed by Allyson Tintiangco-Cubales, and Filipino Heritage Studies at Logan High School aim to provide critical, antiimperialist perspectives on Filipina/o American history while encouraging students to connect their experiences to Filipinas/os in diaspora.

### Curricular Instruction

In our analysis of K–12 Filipina/o American studies curricular instruction, we found that teaching methods range from direct instruction to more constructivist and collaborative models of teaching and learning. Through particular choices of methods, teachers promoted competing or complementary goals of developing relevant skills, aligned with typical district and state standards. Many of the lesson plans that we reviewed include instructional methods that specifically build reading, writing, critical thinking, research, technology, leadership, and/or community organizing skills. The methods also typically include interpersonal goals that aim to affect student’s identity, self-esteem, and self-determination and that support pedagogical goals of encouraging students to participate actively in their communities.

Through our review of instruction, we report that a uniquely Filipina/o American pedagogy is emerging with implications for the broader field of multicultural critical education and curriculum studies. Critical instruction is not as simple as adding a Filipina/o day to learn “traditional” songs and dances or eat lumpia. Ladson-Billings and Tate (1995) criticize these superficial multicultural practices in some schools.

*Challenging Superficial Multiculturalism.* We noted the challenges to critically include Filipina/o Americans experiences particularly at the elementary school level. In Petrillo’s *A Kid’s Guide to Asian American History* (2007), for example, the section on Filipina/o Americans begins with a brief historical background of events and people that she views as significant in Filipina/o American history, followed by ways to include “Filipina/ oness” into elementary-level classrooms, for example by creating a shell picture frame, learning some conversational Tagalog phrases, and making star-shaped Christmas lanterns called parols. It might be argued that this stage of “multicultural” activities is necessary to introduce students, especially younger children, to Filipina/o American content.



In contrast, however, growing numbers of programs like PEP also teach elementary school children Filipina/o and Filipina/o American culture with a critical history that challenges essentialized notions of what it means to be “Filipina/o.” PEP lesson plans use storytelling and interactive activities to teach students about Filipina/o issues and events, such as the Philippine American War, colonialism, and the lack of recognition of World War II Filipina/o veterans. This intentional educational process of decolonization at an early age enables students to connect with stories of Filipina/os and also to reflect and act on current issues in their own communities. Tintiangco-Cubales (2010, 1) refers to this mode of instruction as “critical leadership praxis.”

To combine the methods of teaching culture and critical content, PEP partnered with the Filipina/o language department at San Francisco City College, which encourages the concurrent enrollment of high school students. The instruction is half on Filipina/o language taught by Professor Leo Paz and half on critical history and issues taught by PEP graduate students. In this course the students choose an issue that needs to be addressed in the community, and they create a plan to address the problem.

*Engaging the Community.* Throughout our curriculum review, we further noted a consistent goal of encouraging students to participate in their communities. iJeepney’s final unit, “Kick It Up! Make History” has students explore how Filipino Americans have stood up for the American values of democracy, justice, and freedom and uses the sipa (hacky sack) metaphor to challenge youth to keep the ball moving forward by acting and uplifting their communities.

The PEP Pipeline Teaching Project provides a structured intervention that enables students to go into their communities to teach Filipina/o American history and raise awareness about critical issues in their communities. In this intergenerational project, college students teach youth; high school students teach middle and elementary students; and older elementary students teach younger ones. Community activists and organizers share their experiences and expertise with everyone. Using a similar intergenerational model, Filipino Heritage Studies at Logan High School involves seniors who assist in teaching the course to juniors.

Community activists and organizers also share their knowledge and perspectives within the PEP classroom. PEP invites lo-

cal San Francisco Bay Area organizations to collaborate in teaching about issues and campaigns that affect Filipinos, youth, and similarly marginalized people. PEP's curriculum also supports guest presentations by community organizers with historical and sociological content to provide a strong context for the topics that the community experts highlight. Through this multifaceted engagement with the community in the classroom, PEP teachers and students then participate directly in relevant community-based events, workshops, and campaigns.

*Storytelling and Performance.* To explore the counternarratives of Filipina/os, a specific method of instruction employed in many of the lesson plans and workshops is storytelling. Jocson (2008, 244) names this as a practice of *kuwento*—"a pedagogical tool to construct as well as challenge existing forms (or lack) of knowledge about Filipina/o American history in the classroom." In Peñaranda's Filipina/o Heritage Studies classes, for example, he shares stories and poetry with students about his personal experiences working in the Alaskan canneries. *Kuwento* instructional practice allows for oral histories and counternarratives of students and their families to become central text for the courses.

Related to the oral tradition of *kuwento*, a significant amount of the curriculum reviewed utilizes what Tintiangco-Cubales (2009a) names "critical performance pedagogy." Drawing from Augusto Boal's "Theatre of the Oppressed," which is an interactive theater that creates a dialogue between performers and audience members about problems in their communities, she states,

Critical Performance Pedagogy is in direct response or opposition to how the we are forced and expected to "perform" on the stage, on TV, and in society and how these mainstream performances perpetuate stereotypes and lack critical representations of our identities. (Tintiangco-Cubales, 2009a, 101)

Critical performance pedagogy can be seen throughout the curriculum. At PEP's elementary school level, students learn about the regions of the Philippines through the rewriting of pop songs and popular nursery rhymes by reciting the major island groups of Luzon, Visayas, and Mindanao to the remake of "Head, Shoulders, Knees, and Toes, Knees and Toes." Similarly, Veronica Salcedo uses pop songs like that of Justin Timberlake's to teach students about history. In *Pinoy Teach* and PEP, students write or act in skits in or-

der to learn concepts such as imperialism and rearticulate events in Filipina/o American history. *Pinoy Teach* uses the debate format called “structured academic controversy” to give students a multivocal understanding of controversial topics. Similarly, PEP uses *balagtasan*, a Philippine form of poetic jousting as a means to debate.

Finally, digital and virtual forms of dialogue are utilized through iJeepney.com. The online format of iJeepney helps to facilitate interaction and community building for Filipina/o diasporic populations. iJeepney (2006) journeys into the past and encourages students to “explore their identity, examine the concept of revolution, trace their family history, and contribute positively to their community and society.” Furthermore, a community for teachers is created in its tsmisis.edu where teachers find, add, and comment on a growing database of Filipina/o American curricula and resources.

### Curricular Impact

*Identity Transformation as Impact.* To complete our critical review of Filipina/o American curricula, we look beyond the domains of content and instruction to focus on impact— what difference do these educational resources actually make for students, teachers, families, communities, and the larger public? At the most basic level, we looked for documentation of curricular impact at the level of personal awareness, identity, and pride. One example of this level of individual impact was the report of a student who was so moved by seeing Heras’ (2001) *Silent Sacrifices: Voices of the Filipino American Family*, a documentary about the conflict between immigrant parents and their US-born children, that she showed the documentary to friends at her own birthday party. Students were similarly moved by Ray Obispo’s use of oral history as curriculum while working on *In Our Uncles’ Words* (2007).

Beyond individual impact, we identified some curricular resources with explicitly defined mission statements or philosophies focusing on community impact. We also looked for infrastructure and organizational capacity or other evidence of actual practice that promoted advocacy and social action, such as Sariling Gawa, a Hawai’i-based recipient of the 2007 Leadership Education for Asian Pacifics award, which is a grassroots organization dedicated to developing Filipina/o American youths’ knowledge, skills, and

values through an annual leadership conference. Similarly, Search to Involve Pilipino Americans (SIPA) reflects a long-standing commitment to youth/community development for more than three decades. SIPA's most recent service-learning program, for example, involved world champion boxer Manny Pacquiao in a community/youth project to help clean up Los Angeles Filipinotown. Other examples included *Pinoy Teach's* concluding mural project at Seattle's Filipino Community Center and PEP's culminating Filipino Community Projects.

*Teaching as Impact.* Four curricula had explicit intentions and assessments of academic and community impact, beginning chronologically with J. M. Cordova's Field Resource Component of the Third World Teaching Resource Center at UCSC (1976). This pedagogical tradition was extended in *Pinoy Teach*, with PEP, and at Paaralang Pilipino where college students learn content and pedagogy in university education or Asian American studies courses and then teach it in public schools. In these cases, ethnic identity development and pride were closely linked to self-efficacy and social action. In Halagao's (2004a) study "Holding up the Mirror: The Complexity of Seeing Your Ethnic Self in History" she found that true empowerment came not when the students' were learning about their history, but when they did something with it.

An important indicator of success for these curricula was the actual recruitment of Filipina/o Americans teachers to the field of education. The *Pinoy Teach* curriculum, for example, specifically affected student's professional choices and led to the production of more Filipina/o American teachers (Halagao, in press). A similarly powerful pipeline for K-12 youth to attend college and go on to teach was documented in our review of PEP. A remarkable 95 percent of PEP teachers have gone on to become educators in schools and/or to pursue graduate degrees in education or ethnic studies.

In the Freirian spirit of transformative teaching, Emily Lawsin's "Bayanihan Spirit" pedagogy, iJeepney.com's use of technology, and PEP's PEPagogy each contribute to new ways of learning and teaching. Tintiangco-Cubales's development of a Pinayism curriculum is community based and creates a community of Pinays by developing what she coins "Pinayist praxis": "Pinayist praxis is a process, place, and production, that aims to connect the global and local to the personal issues and stories of Pinay struggle, survival, service, sisterhood, and strength" (Tintiangco-Cubales and Sacra-

mento, 2009, 179–80). Through the development of Pinayism workshops, Pinayist pedagogy has impacted the ways in which Pinays, particularly youth, are viewed and how they view and treat themselves. Impact is also seen in the collective projects, conferences, organizations, and even courses that were inspired by Pinayism.

*Reproduction of Impact.* Finally, positive impact was measured in the national recognition, replication, and adaptation of the curricula. For example, Veronica Salcedo, a history teacher from Virginia Beach was recognized by Daughters of the American Revolution for her outstanding teaching of history. A major national institution like the Smithsonian Institution—through its Asian Pacific American program—sponsored the development of iJeepney.com. Our review found a considerable number of curricula like *Pinoy Know Yourself*, *Pinoy Teach*, iJeepney.com, and PEP being reused and adapted across the country in afterschool programs, community organizations, summer camps, and mainstream social studies classrooms. With curricula like iJeepney.com freely available, and accessible online and publications, such as *In Our Aunties' Words* or *In Our Uncles' Words*, and sourcebooks like PEP being used by teachers throughout the country, the critical impact of these curricula resources continues to grow.

## Conclusion and Recommendations

Contrary to the false assertion or assumption that “there are no Filipino American resources,” we identify a growing body of literary and artistic works, historical references (both scholarly and community based), and multimedia curricular resources. Our research provides educators, administrators, and community organizers with the most *critical* and extensive information currently available about K–12 Filipina/o American curricula. Using our own Critical Framework of Review rooted in critical pedagogy, we examined thirty-three curricula according to twenty criteria grouped under the analytic categories of critical content, critical instruction, and critical impact. Based on these categories, we presented our data with highlights showing specific strengths offered by each curriculum.

From our collaborative process of curricular review, four major themes emerged. First, we see a clear history and growth of community and academic partnership since the 1960s that are grounded in liberatory theoretical frameworks and practices of community knowledge production. Community-based organizations have

typically provided critical leadership in producing or recovering resources that represent the basis for meaningful curriculum development and instruction. Such partnerships have established collaborative models of critical pedagogy and reciprocal social action, typically in the form of service learning by and for college students.

A second emergent theme from our review is the role of Filipina/o American students in initiating and generating new knowledge about themselves. Although Filipina/o American experiences may have been largely absent from the formal school curricula experienced by most students in US schools, particularly at the K–12 level, numerous curriculum development projects evolved through individual and collective efforts of college and high school students at the grassroots level who desired to learn more deeply about themselves, along with the struggles and contributions of their families and communities historically and currently.

Third, our review revealed a diversity of curricula that ranged from freestanding lesson plans to comprehensive, multilevel instructional programs. We further discovered that the goals, mission, content, and methodology of particular curriculum materials depended greatly on the audience it was designed to serve and the relative critical stance and context of the designer/producer. Critical perspectives ranged from representations of the Filipina/o American experience to explicit analyses of inequality and intentional engagements in social justice activities.

Fourth, in seeking to review the full body of Filipina/o American curricular resources from a critical vantage point, we identified a need for new analytic tools with which to carry out the study—in effect, making the road as we walk. Thus, our study not only highlights a variety of innovative approaches to curriculum and instruction, but also we have added further to the field by developing and testing our own original Critical Framework of Review. In the process, we show that it is possible to use a critical pedagogy perspective when analyzing K–12 curriculum, and we offer a specific model that can be easily adapted for use with comparable communities. In addition, we offer the following recommendations for further development and application.

### **Recommendations for Publications and Partnerships**

Recognizing that numerous examples of Filipina/o American pedagogy, theory, and curricula have transformed the lives of

students and communities, we recommend that institutional support for publications and development of multimedia curricula be expanded and that new initiatives to advance Filipino American curriculum development in higher education and K–12 schools also be advanced. We suggest, in particular, that more partnerships between community-based organizations and academic institutions be created in order to increase professional development opportunities that expose broader audiences to the Pin@y contributions, engage curriculum developers about ways to infuse the rich curricular content into existing curricula, and find ways to improve curriculum so that it is more representative of our diverse communities.

### **Recommendations for Research and Assessment**

This research study provides the first comprehensive, comparative, and critical evaluation of K–12 Filipina/o American curricula found in formal and informal educational settings. We recommend that future studies include (1) quantitative and qualitative longitudinal studies of impact that these specific curricula have had on students across the domains of knowledge, skills, and attitudes; and (2) an examination of the effect of ethnic studies and critical multicultural education on student academic achievement, specifically at various K–12 levels.

### **Recommendations for Practice**

This critical review of K–12 Filipina/o American curriculum provides educators and administrators with a variety of rich resources characterized, in part, by transformative content and pedagogy that align with or exceed local/state content and performance standards. In order to reflect more fully the diverse school populations and address the severe opportunity gaps that currently exist in K–12 schools, more culturally relevant and community engaged curricula such as the examples highlighted in the preceding text are essential to improving academic performance and school culture. Finally, our methodology and critical framework developed to review Filipina/o American curricula can have universal application, particularly if teachers and administrators commit themselves to use, create, and review their own curricula with a critical lens toward content, instruction, and impact.

Table 1: Critical Framework of Review

<b>CRITICAL CONTENT</b>
1. Does the content include counternarratives?
2. Does the content reflect micro- and macrolevels of analysis of Filipina/o American experience?
3. Is the content grounded in the growing body of historical, literary, and multimedia resources on Filipina/o Americans?
4. Does the content utilize community-based research and sources of knowledge?
5. Does the content include primary sources?
6. Does the content include multiple subjectivities?
7. Does the content address controversial topics?
8. Does the content promote dialogue and critical thinking about Filipina/o Americans?
9. Does the content engage students in constructing new knowledge about Filipina/o Americans?
10. Does the content reflect connections to universal themes, issues, concepts, and events?
11. Does the content meet or exceed respective state or national standards?
12. Does the content engage students in critically reflecting on themes of (1) identity; (2) the struggle for justice; (3) giving back to community; and (4) contributions to humanity?
<b>CRITICAL INSTRUCTION</b>
13. Do the methods encourage the sharing of counternarratives?
14. Do the methods implement inquiry-based cyclical processes of critical praxis?
15. Do the methods of instruction encourage a process of decolonization, the libratory praxis of unlearning colonial mentality?
16. Do the methods promote empathy and perspective taking?
17. Do the methods engage students to connect Filipina/o American history to their personal experiences?
18. Do the methods of instruction provide spaces, projects, assignments, and dialogue that “encourage(s) students to become social agents and develop their capacity to confront real-world problems that face them and communities?” (Duncan-Andrade & Morrell, 2008, 25)
<b>CRITICAL IMPACT</b>
19. How does the curriculum impact one’s identity?
20. How does the curriculum impact the community and society?



Name	Description	Contact Info	Target Audience	Implementation
<b>Formal Educational Programs</b>				
Filipino American Heritage Studies	Curriculum at Logan High School in Union City, CA, that emphasizes the connection between working-class Filipino families and peoples' struggles in the Philippines.	<a href="http://www.ji.ethnic.studies.googlepages.com/home">www.ji.ethnic.studies.googlepages.com/home</a>	High School	Classroom
iJeepney.com	Multimedia Filipino American online and print curriculum and community forum for teachers and students sponsored by the Smithsonian Institution.	<a href="http://www.iJeepney.com">www.iJeepney.com</a> or <a href="http://www.filam.si.edu/curriculum">www.filam.si.edu/curriculum</a>	Middle Level, but adaptable to Elementary, High School, Undergraduate, and Graduate Levels	Classroom, Personal Use, Community Use, and Online
Pin@y Educational Partnerships	Teaching pipeline in San Francisco schools and a space for the development of critical Filipina/o American curriculum, research, and sourcebooks.	<a href="http://www.pepsf.org">www.pepsf.org</a>	Elementary, Middle, High School, Community College, Undergraduate, and Graduate Levels	Classroom, Afterschool, Lunchtime, Community, and Personal Use
Pinoy Teach	Multicultural curriculum exploring Filipino American history and culture with student textbook, activity booklet, and teacher manual for school community partnerships and professional development.	<a href="http://www.pinoyteach.com">www.pinoyteach.com</a>	Middle Level, but adaptable to Elementary, High School, Undergraduate, and Graduate Levels	Classroom, Personal, and Community Use
<b>Community Curriculum</b>				
Filipino American Cultural Society (FACS)	Organization that develops Filipino American students through the arts, community investment, and the exploration of Philippine and Filipino American history.	<a href="mailto:robispo@gmail.com">robispo@gmail.com</a>	High School	Classroom and Afterschool Student Organization
Filipino American Library	Summer cultural school focused on Philippine history, geography, language, and culture.	<a href="http://www.filipinoamericanlibrary.org">www.filipinoamericanlibrary.org</a>	Elementary	Summer School

Filipino Community Center, Active Leadership to Advance the Youth (ALAY)	Afterschool activities including sports and recreation, music and culture, community involvement, and leadership development.	www.filipinocc.org	Middle and High School	Afterschool
Galing Bata	Afterschool program that promotes biliteracy and positive Filipino American identity.	824 Harrison Street, San Francisco, CA 94107	Elementary and Middle School	Afterschool
Iskwelahang Pilipino (IP)	Founded in 1976 and run by volunteers, IP teaches Filipino heritage through music (an award-winning rondalla ensemble), food, art, language, and culture.	www.ipbahay.org/	Preschool to High School	Weekend School
Kuya and Ate Mentorship Program (KAMP)	Collective that conducts workshops on Filipina/o American history, movements, and identity in schools in San Diego.	www.kampsdwebs.com	High School	In-class and Community Workshops
Liwanag Kultural Center (LKC)	Grassroots, Daly City-based nonprofit organization that provides culturally relevant education, leadership, and artistic development for the Filipino youth and community in North San Mateo County. LKC houses Kalayaan School for Equity and Pilipino Youth Coalition-San Mateo County (PYC-SMC).	www.liwanag.org	High School	Afterschool and Community
Paaralang Pilipino Language and Cultural School	Bilingual education for Philippine American youth that promotes the cultural heritage of the Filipino people (history, art, music, folk dance, customs, and traditions).	www.paccrm.org	Elementary, Middle Level, and High School	Weekend School
Saraling Gawa Youth Council	Organization that focuses on cultural awareness, ethnic pride, and leadership development.	www.sarilinggawa.org	High School and College	Summer Camp
Search to Involve Pilipino Americans (SIPA)	SIPA's Kultural Enrichment and Language Program (KELP) focuses on Filipino language, art, history, literature, and culture.	www.esipa.org	Elementary	Afterschool

Curriculum Guides	Description	Contact Info	Target Audience	Implementation
An Untold Triumph: The Story of the 1st and 2nd Filipino Infantry Regiments, U.S. Army	PBS documentary on World War II Filipino American infantry regiments along with online viewing guide and teacher resources designed for 5th-12th grade.	www.csus.edu/aas/philipinos	Middle Level, High School, and College	Video, Classroom, Workshops, and Community Use
Silent Sacrifices: Voices of the Filipino American Family	Documentary and viewing guide about issues between immigrant parents and their American-born children.	www.asianamericanmedia.org/rf_cms/index.php	Middle Level and High School	Video, Classroom, Workshops, and Community Use
"The Romance of Magno Rubio" Online Curriculum Guide	Online curriculum guide on the teaching of Carlos Bulosan's short story, "The Romance of Magno Rubio," and Lonnie Carter's off-Broadway play, "The Romance of Magno Rubio"	www.magnoru.biounit.wikispaces.com	High School and College	Classroom, Personal Use, and Online
<b>Oral History as Curriculum</b>				
Cordova, J. M., and A. Canillo. 1984 and 2000. Voices: A Filipino American Oral History. Stockton, CA : Filipino Oral History Project.	An example of oral history as curriculum, Voices has been dramatized and interpreted by students and teachers throughout the United States, most notably by FACS, of Salem High in Virginia Beach.	forourcommunities@gmail.com	Elementary, Middle Level, High School, and College	Classroom, Personal Use, and Community Use
FANHS Hampton Roads Chapter. 2004. eds. J. M. T. Cordova and E. Lawsin. In Our Aunties' Words: The Filipina Spirit of Hampton Roads. San Francisco: T'boli Press.	An intergenerational production team of students and community members conducted oral histories and designed this first publication by FANHS Hampton Roads Chapter, a resource on Filipina women's history.	www.fanhs-hr.org	Middle Level, High School, and College	Classroom, Personal Use, and Community Use
FANHS Hampton Roads Chapter. 2007. ed J. M. T. Cordova. In Our Uncles' Words: We Fought for Freedom. San Francisco: T'boli Press.	Produced by an intergenerational team that included students, In Our Uncles Words includes oral history excerpts, narratives by older adults, and a scholarly narrative that places Filipino veterans' experiences into historical context.	www.fanhs-hr.org	Middle Level, High School, and College	Classroom, Personal Use, and Community Use
Lawsin, E. and Galura, J. 2002. Filipina Women in Detroit: 1945-1955, Oral Histories from the Filipino American Oral History Project of Michigan. Ann Arbor: University of Michigan OCSL Press.	Oral history publication created through the University of Michigan service-learning projects is also a curriculum resource with extensive bibliographies, timelines, and a syllabus.	www.umich.edu/~mics/volumes/philipinos.html	High School and College	Classroom, Personal Use, and Community Use

<b>Published Filipino/o American Curriculum</b>		Target Audience	Implementation
Aquino, A. 2006. "On the Cursings and Blessings of War: Discussions for a Filipino American Experience Class." Pp. 153-62 in Teaching about Asian Pacific Americans: Effectiveness Activities, Strategies, and Assignments for Classrooms and Communities, ed. E. Wen-Chu Chen and G. Omatsu. Lanham, MD: Rowman and Littlefield.	High School and College	Classroom, Personal Use, and Community Use	
Baltazar, P., E. Fabillar, S. R. Shalom, T. Bautista, R. Ontal, and O. Penaranda. 1998. "The Philippines." Pp. 159-84 in Resistance in Paradise: Rethinking 100 Years of U.S. Involvement in the Caribbean and the Pacific, ed. D. Wei and R. Kamel. Philadelphia: American Friends Service Committee.	High School	Classroom, Personal Use, and Community Use	
Cordova, J. M. T. 1995. "Yakima Valley's Struggle for Land Rights." In Asian American Studies K-12 Curriculum Guide, ed. P. N. Kiang. Boston: Massachusetts Asian American Educators Association.	Elementary, Middle Level, and Secondary	Classroom, Personal Use, and Community Use	
Cordova, T., and P. Espiritu. 2001. Pinoy Teach: A multicultural curriculum exploring Filipino history and culture. Seattle: Filipino Youth Activities, Inc.	Middle, High School, and College	Classroom, Personal Use, and Community Use	
Lawsin, E. and J. Galura. 2006. "Food and 'Pin@y Time': Mapping the Filipino American Experience." Pp. 27-40 in Teaching about Asian Pacific Americans: Effectiveness Activities, Strategies, and Assignments for Classrooms and Communities, ed. E. Wen-Chu Chen and G. Omatsu. Lanham, MD: Rowman and Littlefield.	High School and College	Classroom, Personal Use, and Community Use	
Schniedewind, N., and E. Davidson. 2006. Open Minds to Equality: A Sourcebook for Learning Activities to Promote Race, Sex, Class, and Age Equity. Milwaukee, WI: Rethinking Schools.	Elementary, Middle Level, and High School	Classroom and Personal Use	
Tintangco-Cubales, A. 2009. "Pinayism Unit." In Pin@y Educational Partnerships: A Filipina/o American Studies Sourcebook, Volume II. Santa Clara, CA: Phoenix Publishing House International.	Middle, High School, and College	Classroom, Personal Use, and Community Use	
Tintangco-Cubales, A. 2009. Pin@y Educational Partnerships: A Filipina/o American Studies Sourcebook. Volume II: Filipina/o American Service, Activism, and Identity . Santa Clara, CA: Phoenix Publishing House International.	Middle, High School, and College	Classroom, Personal Use, and Community Use	
Tintangco-Cubales, A. 2007. Pin@y Educational Partnerships: A Filipina/o American Studies Sourcebook. Volume I: Philippine and Filipina/o American History. Santa Clara, CA: Phoenix Publishing House International.	Middle, High School, and College	Classroom, Personal Use, and Community Use	

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## Notes

1. When we use the term *Filipina/o*, the *a/o* recognizes that *Filipina/o* is derived from gendered language (Spanish), as well as the gendered experiences of Filipinas/os. Filipinas are female, Filipinos are male. Using *a/o* is an attempt to be inclusive of both male and female experiences.
2. *Pinay* is a shortened name coined in the early 1920s that refers to Filipinas. *Pin@y* is a gender-neutral term popularized by Filipina/o American students at UC Berkeley in the 1990s.

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