

# Lesson Plan

## Historical and Cultural Heritage Sites Film Project

### Subjects

Guam/Pacific/World History, Social Studies, Anthropology, Chamorro Studies, Micronesian Studies, Pacific Islands Studies

### Grade-level

University/College Freshmen and Sophomores who have successfully completed an introductory course in research and writing (e.g., UOG's EN111).

### Time required

In-class: 6.5 hours

Independent study: 4-6 weeks

### Materials for students

1. Camera with both still-image and video recording capabilities
2. Other materials for recording information (i.e., notebook, pens, sound recorder, etc.)
3. Access to computer with word processing and presentation software (i.e., PowerPoint, Prezi, etc.)
4. Thumbdrive, external hard drive, etc.

### Film

*Hasso': I Guinahan Guahan, Guam's Unique Sense of Place*. Guampedia Foundation. 2015.

### Bibliography

Hau'ofa, Epeli. "Pasts to Remember." *Remembrance of Pacific Pasts: An Invitation to Remake History*. Robert Borofsky, ed. Honolulu: University of Hawai'i Press, 2000. 453-71.

Herman, R.D.K. "Inscribing Empire: Guam and the War in the Pacific National Historical Park." *Political Geography*. 27(6). 2008. 630-51.

Underwood, Robert A. "Red, Whitewash, and Blue: Painting Over the Chamorro Experience." *Pacific Daily News*. July 17, 1977.

### Related links

Guampedia Foundation, [www.Guampedia.com](http://www.Guampedia.com)

Guam Preservation Trust, <http://guampreservationtrust.org/>

National Park Service, <http://nps.gov>

### Related resources

Micronesian Areas Research Center, University of Guam

Robert F. Kennedy Library, University of Guam

Nieves Flores Public Library, Hagåtña, Guam

## **Description**

This film project compels university/college students to enhance their traditional classroom learning by physically visiting specific sites in Guam, interacting with individuals with stakes in those sites, and commenting critically on the potential of these sites to be recognized or further legitimized as historically significant or as viable cultural heritage sites.

## **Objectives/Skills**

Through this project, students will:

- Demonstrate in oral, written, and visual forms their knowledge of historical and cultural heritage sites, their background, their contemporary significance, current efforts or needs to preserve/perpetuate them, and their overall significance to understanding historical, cultural, political, and social issues and concerns prevalent in Guam.
- Develop the ability to interpret and evaluate scholarly and other sources and make meaningful and critical connections between such material and the specific sites that they visit.
- Enhance familiarity and skill base in multimedia technology.
- Expand public speaking and presentation skills.

## **In-class**

### **Day 1**

1. Prior to coming to class for this day, students must carefully read Hau'ofa's essay "Pasts to Remember."
2. Break students into small groups of 4 to 5 individuals.
3. In the small groups, have the students critically discuss the following:
  - What does Hau'ofa argue about the problems of Western forms of historical practice/knowledge?
  - In Hau'ofa's opinion, how do Pacific Islanders know, practice, record, and express their pasts?
  - What is Hau'ofa's view of the role that landscape, seascape, and the elements of nature play in Pacific Islander pasts?
  - What is Hau'ofa's concept of "linear" vs. "cyclical" time?
4. After each group of students have had some time to discuss the above questions, sit with the different groups individually for about 5 minutes each and jump into the discussion or help facilitate it if the group is having difficulties.
5. In the last 20-30 minutes of the class session, have each group share their responses to the above questions with the larger class group. Compare similarities and differences between group responses.
6. Inform students that the discussion groups they are in will be the groups they will work in to complete the project. Have them use the remaining class time to exchange contact information, work/school schedules, and take the opportunity to get to know each other.

## Day 2

### Film Session 1: *Hasso': I Guinahan Guahan, Guam's Unique Sense of Place*

(Guampedia Foundation, 2015)

1. Have students view the film, "*Hasso'*," in class.
2. After students have viewed the film, have the groups they formed on the previous class day get together. Instruct the groups to share their initial reactions to the film and any questions they might have about specific content.
3. Instruct students to gather their thoughts on the three questions posed in the film associated with the challenges facing the people of Guam in preserving historical/heritage sites:
  - How could the people of Guam or those interested in ancient Chamorro culture be able to see these sites when they are no longer accessible? What factors lend to their inaccessibility?
  - How could people be taught the importance of cultural preservation and respect, especially of heritage sites?
  - How could increasing knowledge of Guam's heritage sites protect these sites from destruction or desecration by both manmade and natural forces?
4. After students have had some time to discuss the above questions, sit with each group for about 5 minutes each and jump into the discussion or help facilitate it if group is having difficulties.
5. Prior to dismissing class, instruct them to prepare to share their answers from the day's discussion with the rest of the class during the next class session.
6. Assign students to read Underwood and Herman's articles, asking them to **focus on what both authors see as problematic with heritage sites and "narrative landscapes" in Guam.**

## Day 3

1. Begin class with a large group discussion in which the smaller groups each share their responses to the previous day's viewing of *Hasso*'. Facilitate the larger discussion by comparing similarities and differences between group responses.
2. By soliciting student comments, questions, etc., work toward making connections in the group discussion between the problematic nature identified in Underwood's and Herman's articles and the film.
  - How do current efforts at heritage site preservation contribute to addressing the problems outlined in the articles?
  - What challenges remain in Guam for the ongoing effort to preserve cultural and historical sites?
3. Have students get into their assigned groups and distribute the attached handout (Group Project Guidelines).
4. Review the Project Guidelines handout carefully with students. Answer any questions or address any concerns about the project.

### Independent study

Students should be given 4 to 6 weeks to complete the project after three days of classroom instruction related to the project.

At a midway point on the project timeline, they should meet as a group with the instructor to evaluate the progress of the project, address any problems, and to seek guidance, support, and advice from the instructor.

When the project is done, two (2) days of class time should be reserved for students to present their film projects to the class, where the project will be open to questions, comments, and criticism.

## Historical and Cultural Sites Film Project Guidelines

This group project involves identifying a site of historical and/or cultural significance. Your group will select a site of historical or cultural significance on Guam such as a memorial, a park, the setting of a prominent oral tradition, a commemorative activity, etc. The National Park Service's Guam Historic Resources Division provides a listing of nationally registered historic sites on the island at <http://historicguam.org/register.htm>. You may select one of these sites, or you can talk with me about focusing on another site which may not be on the register.

The overall objective of this project is to produce to conceptualize, produce, and present a 5 to 7 minute film that considers your selected site and its present-day caretakers and stakeholders following the example of the film *Hasso*'. Among other things, your film should address the same concerns raised in *Hasso*' to include:

1. How could the people of Guam or those interested ancient Chamorro culture be able to see this site if/when it is no longer accessible? What factors lend to its inaccessibility?
2. How could people be taught the importance of cultural preservation and respect, especially of this particular heritage site?
3. How could increasing knowledge of this heritage site protect it from destruction or desecration by both manmade and natural forces?

**There are five (5) major components to this project:**

### 1. Topic Analysis

This will be due in written form when you meet with the instructor half-way through the project timeline. It should outline in detail what your film project will entail, identifying each group member's specific role, and indicating the types of questions you will ask in your interview. The Topic Analysis should reflect the group's completion of the necessary background research about the site. What is the history of this place? Why is it important in past and present? Who are the caretakers of this site, or people who have the most knowledge about it? What key information should the your viewers know about the site, its background, and present-day issues associated with it? In general, what is it your group hopes to accomplish with this project and how will it be achieved. See the attached guidelines for organizing your Topic Analysis.

### 2. Draft Script

This will be due in written form when you meet with the instructor halfway through the project timeline. The draft script should provide a minute-by-minute breakdown of the setting, shots, characters, and action. See the attached guidelines for organizing your Draft Script.

### 3. Film Production

- Visit the site and spend some time there. Get to know the site and log your observations while you're there. Take good video, sound, photographic footage of the site.
- Identify individuals who can be considered caretakers of the site, or those with intimate knowledge of the site. Interview these individuals for your video.

#### Pointers for writing interview questions

- Start with easy, non-controversial questions to "warm up" the interviewee [their name, date/place of birth, etc.]

- Ask open-ended questions [not questions with yes/no answers]
- Make the questions brief and ask them one at a time [that is, don't ask a 4-part question.]
- Don't ask leading questions—biased questions that "lead" the person to answer in a certain way.

There are numerous free editing programs available, as well as ones like Windows MovieMaker or iMovie. The production should include a brief introduction of your topic, its historic/cultural significance or background, and a brief introduction of the informants to be featured. Weave the interviews together so that they flow smoothly into a cohesive production.

#### 4. Presentation

Your final film project will be screened in class. In addition to your instructor and fellow students, invited guests may be there to view your film. It should be in final form. Your group will briefly introduce the film before it is screened, and you will be subject to a brief question/answer/comment period. Be prepared to address these questions and comments.

#### 5. Final Report

This will include all Consent Forms and Biodata from each of your interviewees. See the attached guidelines.

#### Project Timeline and Grade Breakdown

Project Requirement	Due Date	Points
Topic Analysis		5
Draft Script		5
Film presentation		15
Final Report		5
Total Points		30

## Topic Analysis Guidelines

Topic Analysis must be typed and submitted in hardcopy on the due date. The Topic Analysis should thoroughly address each of the following areas and provide as much specific detail as possible. Use complete sentences in your discussion of each area.

		<b>Topic Analysis</b>
1	Topic	<i>Provide a brief description that thoroughly identifies the specific topic. (100 words)</i>
2	Outline and Schedule	<i>Provide an outline that indicates what your film will look like and how the information you intend to present will be organized.</i>  <i>Provide a timeline that specifically indicates what tasks need to be achieved and when these tasks will be completed.</i>
3	Each person's role	<i>Indicate what each group member's specific role in the project will be.</i>
4	Who you'll interview or what you'll record	<i>Indicate who specifically will be interviewed for this project, what qualifies each individual to speak on the chosen topic, as well as any other information you intend to record (public events, performances, etc.)</i>
5	Interview questions	<i>Indicate what specifically you will ask each of your interview subjects.</i>
6	What your video will demonstrate	<i>Discuss what will this film accomplish and what specifically it might contribute to people's understanding about the topic.</i>
7	Bibliography	<i>Provide a list of <u>all sources</u> that you will use in the production of this film. Sources should represent a diverse range of material (i.e., books, periodicals, interviews, etc.). Format your bibliography using a style guide of your choice (i.e., MLA, APA, Chicago Manual, etc.)</i>

## Draft Script Guidelines

Provide a minute-by-minute breakdown of the following:

1. Setting: where the scenes take place
2. Shot: what background images will be used
3. Characters: who will be on camera
4. Action: what the person(s) will be doing/saying

You can use a professional program like Celtx to write your script (free download at [Celtx.com](http://Celtx.com)) or you can write out a general script. It should look something like this, but with more detail.

### *SAMPLE:*

Title: Santa Marian Kamalen: Guam's Patron Saint

#### Scene 1/Minute 00:00-1:00 — THE INTRODUCTION

Setting: Inside the Dulce Nombre de Maria Cathedral Basilica

Shot: Focus on statue of Santa Marian Kamalen (Our Lady of Camarin) in the Cathedral

Character: A Catholic priest

Action: He will briefly introduce Santa Marian Kamalen

#### Scene2/Minute 1:00-2:30 — THE BODY

Setting: Malesso' (Merizo) village, Kamalen Park

Shot: Focus on the Kamalen statue and surrounding oceanside landscape

Character: A Malesso' villager (mayor, priest, or an elder)

Action: S/he will tell the history of the statue and its relationship to their village

#### Scene 3/Minutes 2:30-4:00 — THE BODY

Setting: MARC library

Shot: Photographs of the annual Dec. 8 procession

Character: A World War II historian or an elder who remembers the Japanese attack

Action: S/he will talk about Kamalen, its significance to the whole island, in particular during World War II

#### Scene 4/Minute 4:00-5:00 — THE CONCLUSION

Setting: Hagåtña, outside the Cathedral

Shot: Panorama of the Cathedral, the Plaza, and Academy

Character: A historian, Hagåtña resident or Academy teacher/student

Action: S/he will talk about the importance of the Santa Marian Kamalen on Guam today



This is just a sample. Each of you will approach it differently, but don't forget that ultimately **you're telling a story, so you need a beginning, a middle, and an end.**

### Final Report Guidelines

#### Final Report Guidelines

The final report must be typed and submitted in hardcopy on the due date. This should thoroughly address each of the following areas and provide as much specific detail as possible. The final report must be submitted in written form, meaning that full paragraphs and sentences are used.

1	Title of your video (it needs to have a title)	<i>Come up with a catchy, interesting title. Titles such as "The Organic Act of Guam" are boring, uncreative, and unacceptable for this project.</i>
2	Each person's role	<i>Provide a detailed discussion of what each group member contributed to the completion of this project.</i>
3	Summary of your video (~10 words)	<i>Provide a short, one-sentence summary of your film.</i>
4	Significance of the information provided in your video (historical and/or cultural importance)	<i>Provide an in-depth discussion of what your film contributes to the overall understanding of your particular topic in Guam history, as well as the significance of your topic to Guam's broader history.</i>
5	Key words/search terms	<i>Provide a list of key words that relate to your film. These should be terms that a person could use to locate your film online or using any search engine.</i>

In addition to the above requirements, you must also submit the following with your final report:

1. Attach all SIGNED consent forms (one for each person you interview). **Without the consent forms, your film project will NOT be accepted.**
2. On an individual basis, submit the Group Evaluation and Self Evaluation forms.

## CONSENT FORM TO PARTICIPATE IN ORAL RESEARCH

Buenas yan Hafa Adai!

You are being invited to participate in the “Historical and Cultural Sites Film Project”, sponsored by [NAME OF INSTITUTION AND SPECIFIC ACADEMIC PROGRAM]. All such projects carried out within these programs are governed by the regulations of both the Federal Government and UOG. These regulations require that the investigator(s) obtain from you a signed agreement (consent) to participate in this project.

1. Purpose: I have been informed that the purpose of the research is to create a resource of video recordings pertaining to historical and cultural sites, and that footage from this project may be screened publicly and/or uploaded to the internet.
2. Risks and Benefits: I understand that the information I provide may be made public on the Internet, thus resulting in a loss of privacy. I also understand that, through my participation, I will be contributing to the current knowledge and understanding of history and culture.
3. Voluntary Nature of the Project: Participation in this project is entirely voluntary. I am not obligated to answer any question. I may stop or withdraw from the interview at any time.
4. Contacts and Questions: If you have any questions about this project, please contact the course instructor, [NAME OF INSTRUCTOR], who may be reached by phone at [TELEPHONE NUMBER] or email at [EMAIL ADDRESS].

### SIGNATURE OF INFORMED CONSENT

**In order to preserve and make available the culture and history of Guam for the present and future generations, I hereby give and grant [NAME OF INSTITUTION AND SPECIFIC ACADEMIC PROGRAM], as a donation for scholarly and educational purposes, all my rights, title, and interest to the following:**

- ☐ Tape(s) and edited transcripts of interviews recorded on: \_\_\_\_\_
- ☐ Biographical Data: \_\_\_\_\_

\_\_\_\_\_  
Signature of Person being interviewed

\_\_\_\_\_  
Signature of interviewer

\_\_\_\_\_  
Printed Name of person being interviewed

\_\_\_\_\_  
Printed Name of interviewer

\_\_\_\_\_  
Address

\_\_\_\_\_  
Address

\_\_\_\_\_  
Date

\_\_\_\_\_  
Date

## BIOGRAPHICAL DATA

Interview conducted by: \_\_\_\_\_ Date: \_\_\_\_\_

1. Name of person being interviewed: \_\_\_\_\_

2. Address \_\_\_\_\_

3. Telephone number(s) \_\_\_\_\_

4. Email address, if available: \_\_\_\_\_

5. Birthdate: \_\_\_\_\_

6. Birthplace: \_\_\_\_\_

7. Marital Status: \_\_\_\_\_

8. Spouse: \_\_\_\_\_