

BIG SKY FILM INSTITUTE

NATIVE FILMMAKER INITIATIVE FILM CLUB



FRUITS OF LABOR



Directed by Emily Cohen Ibañez

FILM SYNOPSIS

A Mexican-American teenager dreams of graduating high school, when increased ICE raids in her community threaten to separate her family and force her to become the breadwinner for her family. She works long days in the strawberry fields and the night shift at a food processing factory. Set in an agricultural town on the central coast of California, *FRUITS OF LABOR* is a coming of age story about an American teenager traversing the seen and unseen forces that keep her family trapped in poverty.

BSFI CURRICULUM
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FRUITS OF LABOR

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USING THIS GUIDE

This educator guide is intended to provide context and background to the film FRUITS OF LABOR, offering a range of Pre-Viewing, Viewing, and Post-Viewing activities that underscore educational benchmarks of Montana Core and National Core Content Standards. The themes of the film are outlined in the context of Montana Office of Public Instruction's Indian Education for All Essential Understandings. This guide aims to provide a framework for teachers to encourage active engagement before, during, and after viewing the film in an effort to engage in a deep dive into the content and craft of the filmmaking process and the stories they bring to life. Please note that this film contains mature content and content that may not be suitable for young viewers. Please follow the BSFI suggested protocol and make sure to pre-screen this film in advance.

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FRUITS OF LABOR

THE TEAM BEHIND THE FILM



Ashley Solis
Subject / Co-Writer

Emily Cohen Ibañez
Director / Co-Writer
Producer / Cinematographer

FILM SUBJECTS/INTERVIEWEES:

- ◇ Ashley Solís Pavon, Lead, Co-Writer
- ◇ Beatriz Solís, Mother of Ashley
- ◇ Ashlynn Solís, Sister of Ashley
- ◇ Ashford Solís, Brother of Ashley
- ◇ Adrian Pérez, Boyfriend of Ashley
- ◇ Ximena Rocha, Girlfriend of Ashford

LAND ACKNOWLEDGEMENT

The Big Sky Film Institute acknowledges that we are in the aboriginal territories of the Salish and Kalispel people. In addition, we honor the twelve Montana tribes that have cared for and honored the distinct and multifarious region we now refer to as Montana. We would also like to pay our respects to the Mesoamerican Indigenous groups who migrated from central Mexico and first settled in the Pajaro Valley, California where FRUITS OF LABOR was made. We honor the path Indigenous peoples all over the world have shown us in caring for this place for the generations to come and hope this guide offers itself as an opportunity to better understand the stories of the land.

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FRUITS OF LABOR

BY THE NUMBERS:



Nahua-Mexica Nation Flag



United Farm Workers Flag

- Indigenous people developed a science behind interconnected relationships. They examined, studied, and lived by principles of ecology for **thousands of years**.
- Indigenous groups around the globe cultivated the soil to grow crops. They practiced agriculture, which arose independently in **four areas of the world**, two of which are in the Western Hemisphere.
- In Middle and South America, farming of **corn, beans, and squash** began in **7000-8000 B.C.**, in the floodplains of the Tehuacan Valley, in present-day Mexico.
- According to the California Strawberry Commission, **90% of the strawberries grown** in the U.S. are grown in California. California strawberries are exported to **over 30 countries** and the top crop in Santa Barbara County, bringing in **nearly \$580 million in 2019**.
- Strawberries (Rosaceae fragaria) belong to the Rose family and are indigenous to **a number of places around the world**, including **Northeast U.S., British Columbia, South America, Northern Europe, Russia, and Chile**.
- The U.S. Department of Agriculture says, on average, each person in the U.S. eats about **5 pounds of strawberries** each year. **8 strawberries** contain **140% of the daily requirement of vitamin C**. They are one of the most important small fruits grown in North America today.
- As of 2019, the **median age in Watsonville, CA** was **30.6**; **81.2% are Hispanic**; **76% are U.S. citizens**; **\$55,470 was the median household income**; the **poverty rate is 14.9%**, and **136% were born outside of the U.S.** The largest demographic living in poverty are **females ages 35-44**.

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LEARNING OBJECTIVES

- Students will identify ways that culture is influenced by family and connected to community.
- Students will explore links between the foods we eat and impacts to cultures and our climate.
- Students will understand how ancestral knowledge can influence current or future practice.
- Students will recognize the benefits of RELATIONSHIPS (familial or otherwise) and COMMUNITY as a way to overcome obstacles, support identity, and build community.
- Students will identify the importance of telling this story within the context of a documentary film.
- Students will conduct research and collect data pertinent to current events and community.

GUIDING QUESTIONS

- How do community gardens help to develop relationships, generate reciprocity, and increase resiliency?
- What are some of the consequences of a community's unhealthy food systems?
- How do belief systems, family histories, traditions, and values change, grow & build community?
- How does documentary film spotlight stories and histories, and what is its role in underscoring diverse representation on the screen?

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FILMMAKER STATEMENT

"FRUITS OF LABOR is a character driven account that explores universal themes of how a young woman navigates family obligation and the desire to pursue her dreams in the predicaments of our times. In Ashley's case her dream is to be the first in her family to graduate high school and go to college. From Zora Neale Hurston's novel *Their Eyes Are Watching God* to Aurora Guerrero's film *Mosquita y Mari*, women artists have called attention to the daily oppressions and personal desires of women; the political is expressed in the private intimacies of falling in love, the burdens of domestic life, and the desire for personal freedom and dignity.

Most documentary films about farmworkers look at public personas—the political is in the rally, the strike, and the public speech. *Fruits of Labor* offers a new narrative about women workers that shows the nuances of how the global food system intersects with gender and family life."

Photographs taken by Emily Ibañez
FRUITS OF LABOR, 2020

FRUITS OF LABOR

Given the complexity of the themes FRUITS OF LABOR explores, this film is most suitable for use with high school-aged students (Grades 9-12) but can be adapted to middle school curriculum (see below). The film's content, themes, and message is most clearly connected to the following areas of National Core and Montana Content Standards:

MONTANA CONTENT STANDARDS

Social Studies Content Standards for grades 6-8: (S.S.G.6-8):

SS.G.6-8.4: Explain how the environment and geographic features have affected people and how people have affected the environment throughout Montana, the United States, and the world.

SS.H.6-8.3: Analyze how, since European contact, historical events and policies have mutually impacted American Indian and European societies.

Social Studies Content Standards for grades 9-12: (S.S.G.9-12):

SS.CG.9-12.2: Analyze the impact of constitutions, laws, treaties, and international agreements on the maintenance of domestic and international relationships.

SS.H.9-12.7: Analyze how historical, cultural, social, political, ideological, and economic contexts shape people's perspectives.

SS.H.9-12.10: Analyze perspectives of American Indians in US History.

English Language Arts and Literacy Content Standards for grades 9-12:

RI.11-12.6: Determine an author's point of view or purpose in a text, including texts by and about Montana American Indians, in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness, or beauty of the text.

Integration of Knowledge and Ideas

RI.11-12.7: Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.

Reading and Writing Standards for Informational Text for grade 6:

R1.6.7: Integrate information presented in different media or formats (e.g., visually, quantitatively) as well as in words to develop a coherent understanding of a topic or issue.
W.6.9: Draw evidence from literary or informational texts to support analysis, reflection, and research.

Speaking, Listening, and Language Standards for grade 6:

SL.6.2: Interpret information presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how it contributes to a topic, text, or issue under study.
L.6.5d: Recognize the influence time, culture, gender, and social relationships have upon word meaning.

FRUITS OF LABOR

MONTANA CONTENT STANDARDS (CONT.)

Reading Standards for Literacy in History/Social Studies for grade 6-8:
RH.6-8.4: Determine the meaning of words and phrases as they are used in a text, including vocabulary specific to domains related to history/social studies.

Life Science Content Standards for grades 6-8:
Analyze and interpret data to provide evidence for the effects of resource availability on organisms and populations of organisms in an ecosystem and analyze scientific concepts used by American Indians to maintain healthy relationships with environmental sources [and] construct an explanation that predicts patterns of interactions among organisms across multiple ecosystems.

Media Arts Standards for grades 6-8:
CONNECTING Anchor Standard #10: Synthesize and relate knowledge and personal experiences to make art. Analyze how media artworks expand meaning and knowledge, create cultural experiences, and influence local and global events.
Anchor Standard #11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding, including traditional and contemporary artistic ideas and works by American Indians. Compare how media artworks and ideas relate to various contexts, purposes, and values.

Language Standards (L.11-12)
Comprehension and Collaboration
Knowledge of Language
L.11-12.3 Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.
L.11-12.4.a Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.
L.11-12.4.c Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, its etymology, or its standard usage.
L.11-12.4.d Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).
L.11-12.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

FRUITS OF LABOR

MONTANA CONTENT STANDARDS (CONT.)

Writing Standards for Literacy in History/Social Studies (WHST.11-12)

WHST.11-12.2b Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.

Production and Distribution of Writing

WHST.11-12.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

NATIONAL CORE STANDARDS

Common Core Literacy Standards for Language for grades 9-10 in English

CCSS.ELA-Literacy.W.9-10.2: Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

CCSS.ELA-Literacy.W.9-10.3: Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

CCSS.ELA-Literacy.W.9-10.6: Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically.

Common Core Literacy Standards for Language for grades 11-12 in Social Studies

CCSS.ELA-Literacy.L.11-12.3: Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

CCSS.ELA-Literacy.L.11-12.5: Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

Common Core Literacy Standards for Reading for grades 9-10 in History/Social Studies

CCSS.ELA-Literacy.RH.9-10.6: Compare the point of view of two or more authors for how they treat the same or similar topics, including which details they include and emphasize in their respective accounts.

Common Core Literacy Standards for Reading for grades 11-12 in History/Social Studies

CCSS.ELA-Literacy.RH.11-12: Determine the central ideas or information of a primary or secondary source; provide an accurate summary that makes clear the relationships among the key details and ideas.

CCSS.ELA-Literacy.RH.11-12.6: Evaluate authors' differing points of view on the same historical event or issue by assessing the authors' claims, reasoning, and evidence.

CCSS.ELA-Literacy.RH.11-12.7: Integrate and evaluate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, as well as in words) in order to address a question or solve a problem.

FRUITS OF LABOR

NATIONAL CORE STANDARDS (CONT.)

Media Arts

Anchor Standard 8: Interpret intent and meaning in artistic work.

Enduring Understanding: Interpretation and appreciation require consideration of the intent, form, and context of the media and artwork.

Essential Question(s): How do people relate to and interpret media artworks?

MA:Re8.1.6 (6th Grade)

Analyze the intent of a variety of media artworks, using given criteria.

MA:Re8.1.7 (7th Grade)

Analyze the intent and meaning of a variety of media artworks, using self-developed criteria

MA:Re8.1.8 (8th Grade)

Analyze the intent and meanings of a variety of media artworks, focusing on intentions, forms, and various contexts.

MA:Re8.1.1 (HS Proficient)

Analyze the intent, meanings, and reception of a variety of media artworks, focusing on personal and cultural contexts.

Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding

Enduring Understanding: Media artworks and ideas are better understood and produced by relating them to their purposes, values, and various contexts.

Essential Question(s): How does media arts relate to its various contexts, purposes, and values? How does investigating these relationships inform and deepen the media artist's understanding and work?

MA:Cn11.1.6 (6th Grade)

Research and show how media artworks and ideas relate to personal life, and social, community, and cultural situations, such as personal identity, history, and entertainment.

MA:Cn11.1.7 (7th Grade)

Research and demonstrate how media artworks and ideas relate to various situations, purposes and values, such as community, vocations, and social media.

MA:Cn11.1.8 (8th Grade)

Demonstrate and explain how media artworks and ideas relate to various contexts, purposes, and values, such as democracy, environment, and connecting people and places.

MA:Cn11.1.1 (HS Proficient)

Demonstrate and explain how media artworks and ideas relate to various contexts, purposes, and values, such as social trends, power, equality, and personal/cultural identity.

FRUITS OF LABOR

TYING INTO ESSENTIAL UNDERSTANDINGS REGARDING MONTANA INDIANS

[The Seven Essential Understandings Regarding Montana Indians](#), developed and published by Montana Office of Public Instruction Indian Education For All Division. There are 7 essential understandings (EU's), or guiding principles that have formed the foundation of Montana's Indian Education For All ([link to PDF above](#)). Tribal histories, contemporary tribal members, and tribal governments continue to contribute to the evolving social and political landscape of Montana, so that contemporary Montanans gain basic knowledge regarding Montana's tribal communities, and reach a better understanding of the important issues they face.

The following EU's are highlighted in this guide to illustrate how they align with certain aspects of the film FRUITS OF LABOR.

Essential Understanding 3

The ideologies of Native traditional beliefs and spirituality persist into modern day life as tribal cultures, traditions, and languages are still practiced by many American Indian people and are incorporated into how tribes govern and manage their affairs. Additionally, each tribe has its own oral histories, which are as valid as written histories. These histories predate the "discovery" of North America.

Key Concepts identified in FRUITS OF LABOR:

- *Within a cultural context, the term spirituality can easily be misunderstood. Spirituality to Indigenous peoples generally refers to an aspect of their worldview in which all things are related. In this context, spirituality does not equate to nor denote organized religions of today.*
- *The Tenango Nahuatl people have a complex history of migration from Mexico and have retained their spiritual beliefs, practices, and traditions, as well as their pre-Spanish conquest culture and languages.*
- *Like other Indigenous groups around the world, many of their spiritual beliefs, practices, and traditions contribute to their values, identity, and sense of belonging to a particular time and place reflective of the unique landscapes from which they evolved.*
- *The primary religion practiced by the Tenango Nahuatl is a form of Cultural Catholicism imposed on them by colonialism. It is layered over their traditional religion and embedded in deep respect for their ancestors, veneration of santos (Saints of Christianity), and respect for the Spirits found in nature. Their religious practices are expressed through traditional fiestas, ceremonies, and cultural customs.*

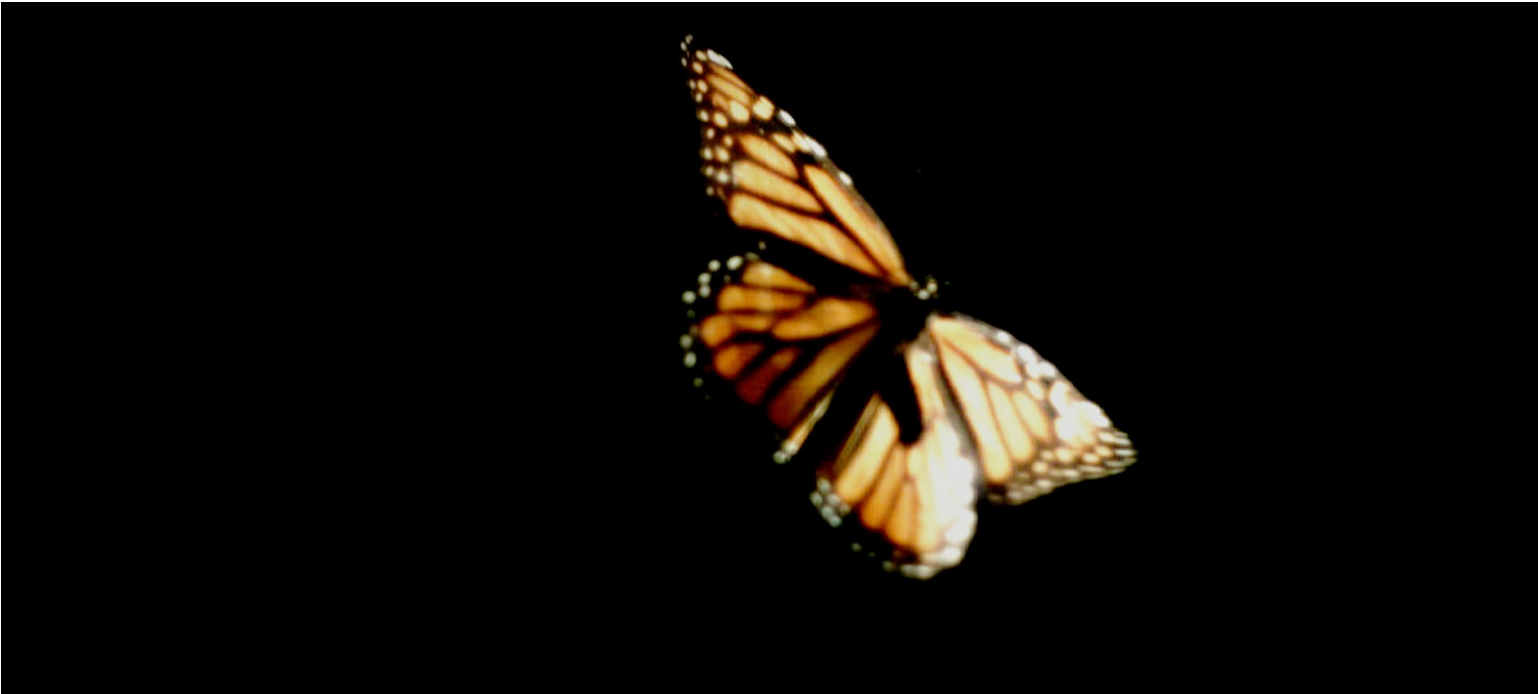
FRUITS OF LABOR

TYING INTO ESSENTIAL UNDERSTANDINGS REGARDING MONTANA INDIANS

Essential Understanding 3 - Continued

The ideologies of Native traditional beliefs and spirituality persist into modern day life as tribal cultures, traditions, and languages are still practiced by many American Indian people and are incorporated into how tribes govern and manage their affairs. Additionally, each tribe has its own oral histories, which are as valid as written histories. These histories predate the "discovery" of North America.

- *Early Indigenous agriculturists' techniques were highly efficient. They did not include planting crops in rows. Companion planting, cultivating different crops together, maximized yield through more effective land use, served as a natural form of pest control, and fostered better growth with plants that complement each other.*
- *Ancient Aztec believed the god Quetzalcoatl, a feathered serpent, transformed himself into an ant, in order to give humans the gift of corn*
- *In the beginning of Fruits of Labor, Ashley says, "We grow our own food and offer the first fruits to the gods." [00:01:44]*
- *Near the end of Fruits of Labor, Ashley says she transformed from a scared turtle to a flower in bloom, just like her grandmother told her she would. She was told not to fear her powers, and says, "Wild fruits remind me of my ancestors...they tell me not to give up." [01:10:26-01:10:30]*



FRUITS OF LABOR

TYING INTO ESSENTIAL UNDERSTANDINGS REGARDING MONTANA INDIANS

Essential Understanding 5

There were many federal policies put into place through American history that have affected Indian policy in the past and continue to shape who they are today. Many of these policies conflicted with one another. Much of Indian history can be related through several major federal policy periods:

- Colonization/Colonial Period, 1492 - 1800s
- Treaty-Making and Removal Period, 1778 - 1871
- Reservation Period - Allotment and Assimilation, 1887 - 1934
- **Tribal Reorganization Period, 1934 - 1953**
—**The Indian New Deal**
- Termination and Relocation Period, 1953 - 1968
- Self-Determination Period, 1975 - Present

Key Concepts identified in FRUITS OF LABOR:

History of Federal Indian Policy is long and complex. Early in American history, Congress exerted extensive power over American Indians. In response to calls for reform of Federal Indian Policy and deplorable living conditions on American Indian reservations due to the Dawes General Allotment Act of 1887, as well as negative effects of the Great Depression on Indigenous populations, the Institute for Government Research in 1928, released The Meriam Report: The Problem of Indian Administration.

- *The Dawes Act (1887) emphasized severalty, the treatment of Native Americans as individuals, rather than as members of communities. The Act's main purpose was to severe Indigenous lands, eliminate existing forms of tribal leadership, break up reservations, and assimilate Natives into Non-Native society as farmers.*
- *The Meriam Report led to the passage of the Indian Reorganization Act (IRA), also known as the Wheeler-Howard Act of 1934.*
- *The IRA resulted in a series of new legislation intended to preserve Native culture, revitalize tribal governments, and promote tribal welfare, Indian sovereignty, and self-determination.*
- *Under the IRA, allotment was terminated and previously allotted lands were placed into permanent trust status, not transferable or taxable. Native Nations were encouraged to create formal governments modeled after those developed by the Bureau of Indian Affairs and subject to the government's ultimate authority.*

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TYING INTO ESSENTIAL UNDERSTANDINGS REGARDING MONTANA INDIANS

Essential Understanding 5 Cont.

There were many federal policies put into place through American history that have affected Indian policy in the past and continue to shape who they are today. Many of these policies conflicted with one another. Much of Indian history can be related through several major federal policy periods:

- **Tribal Reorganization Period, 1934 - 1953**
—**The Indian New Deal**

Key Concepts identified in FRUITS OF LABOR Cont:

- The IRA was not designed to confer complete autonomy to tribes and not all tribes wanted it imposed on them. It resulted in thousands of acres of "surplus" lands being sold to Non-Natives and substituted age-old subsistence systems with paternalistic practices. Many denounced it as a "white man's idea" for how tribes should live.

Federal policies also impacted Indigenous groups who had immigrated to America. In Fruits of Labor, Ashley's Watsonville, CA High School lessons include a teacher's lecture on President Franklin D. Roosevelt's (FDR) "New Deal" (1933-1941).

- *The New Deal was enacted by FDR to promote economic recovery and regulation, and increase employment in response to the Great Depression (1929-1941).*
- *The New Deal saw the creation of several new Federal agencies, including the Civilian Conservation Corps (CCC), the Federal Deposit Insurance Corporation (FDIC), the Public Works Administration (PWA) and the Social Security Board, among many others.*
- *Industrial Workers Unions were also established during this time.*
- *The Farm Security Administration (FSA) was designed to help the poor with rural resettlement and improve conditions for migrant workers.*

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FRUITS OF LABOR

TYING INTO ESSENTIAL UNDERSTANDINGS REGARDING MONTANA INDIANS

Essential Understanding 5 Cont.

There were many federal policies put into place through American history that have affected Indian policy in the past and continue to shape who they are today. Many of these policies conflicted with one another. Much of Indian history can be related through several major federal policy periods:

- Tribal Reorganization Period, 1934 - 1953
—The Indian New Deal

Key Concepts identified in FRUITS OF LABOR Cont.:

- *The New Deal saw a host of new legislation, including the 1930 Social Security Act, which established benefits for elderly workers and injured workers, instituted unemployment insurance and provided aid for dependent women and children, and physically disabled persons.*
- *The last major piece of New Deal legislation was the 1938 Fair Labor Standards Act (FLSA), which set a national minimum wage, a standard work week, overtime pay rates, and restricted child labor, except for AGRICULTURAL and domestic labor. See [FLSA Child Labor in Agriculture Fact Sheet](#).*

Essential Understanding 6

History is a story most often related through the subjective experience of the teller. With the inclusion of more and varied voices, histories are being rediscovered and revised. History told from American Indian perspectives frequently conflicts with the stories mainstream historians tell.

- *Much of America's history has been told from the Euro-American perspective and frequently conflicts with Indigenous histories. Only recently have Indigenous peoples begun to write about and retell history from their perspective, which involves a huge amount of political capital.*
- *History is a primary vehicle through which power is distributed and used; thus, the whole notion of political and national identity, and ideology plays into how the story is told, and who has been privileged to tell the story. It is critical to include the stories and experiences of individual men and women of diverse racial, ethnic, and religious groups.*

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FRUITS OF LABOR

TYING INTO ESSENTIAL UNDERSTANDINGS REGARDING MONTANA INDIANS

Essential Understanding 6 Cont.

History is a story most often related through the subjective experience of the teller. With the inclusion of more and varied voices, histories are being rediscovered and revised. History told from American Indian perspectives frequently conflicts with the stories mainstream historians tell.

- *Teaching a subjective view of history and providing students with historical context allows students to situate and understand the experiences and perspectives of the racially and ethnically diverse groups in American society today.*
- *In the ancient Aztec city, Tenochtitlan (which translates to “place of the cactus fruit”) corn and other crops were cultivated by Ashley’s ancestors, since about 1100 A.D. when the city was first established.*
- *Tenochtitlan was the capital of the Aztec Empire and became the largest metropolis in the America’s, complete with sophisticated methods of agriculture, raised-bed food crops, and botanical gardens amid an organized urban infrastructure that included temples, schools, palaces, steam baths, and marketplaces.*
- *The Tenango Nahuatl are an Aztec indigenous group. They were some of the most significant of Middle American cultures, and at one point, were the dominant people in central Mexico. They include the Toltec. They migrated from Mexico and have maintained their pre-Spanish conquest languages and cultures.*
- *The Tenango Nahuatl’s primary languages are Zacatlán-Ahuacatlán-Tepetzintla Nahuatl (Nihua) and Spanish, and their children are frequently bilingual or trilingual. Nihua is spoken in a variety of dialects. Many Tenango Nahuatl come from small, poor, rural farming communities and have immigrated to the U.S. to work in agriculture and seek better economic opportunities.*
- *Fruits of Labor takes place in Watsonville, California, located in the center of the Pajaro Valley, midway between Monterey Bay’s northern and southern points. Known history of the area places Natives inhabitants in the region for more than 10,000 years.*
- *The first Europeans to arrive in Pajaro Valley were Spanish explorers in 1769, who were looking for desirable mission sites. They reported seeing a large “straw-stuffed bird” upon crossing the river, and decided to name it Rio del Pajaro, or River of the Bird.*

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BEFORE WE BEGIN...A NOTE TO TEACHERS

It is important that all students feel safe and respected when studying the themes of FRUITS OF LABOR. The strategies below can help students and teachers support positive learning while studying the film:

- Please be mindful and pre-screen this film in advance of student viewing. This curriculum is meant to spark ideas for discussion and encourage critical thinking skills.
- Use inviting and inclusive language when discussing themes and ideas from the film. This includes respectful reflection on race and privilege, highlighting that contribution to the conversation is an option for students and not a requirement.
- Encourage students to be active listeners, meaning they are creating space for others to share their experiences and perspectives and providing encouraging response.
- Underscore that the film they are about to watch is a documentary, meaning this film follows real people and lived experiences. Be respectful of personal differences and keep an open mind.
- Remind students to challenge ideas rather than people, with language such as, "I don't see it that way...", or "Your comments bring up questions for me..."
- Take ownership of comments and don't put blame on others. Reframing input as one's own ("I think..."), avoiding accusational language such as "You should..."
- Give plenty of time for students to think and reflect on discussion topics. You're digging into complex and sensitive subject matter!
- Preface conversation with the Land Acknowledgement on Page 2, engaging in respectful language around personal and cultural needs of students, staff or visitors that identify as Indigenous.

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FRUITS OF LABOR

BACKGROUND INFORMATION

- Following the California Gold Rush of 1848, many new settlers to the Pajaro Valley found their "gold" in agriculture. They eventually moved away from raising livestock to growing increasingly diverse crops, orchards and numerous row crops.
- Watsonville was incorporated in 1868. Growth in the valley flourished after 1871, when the railroad linked the Pajaro region to the Santa Clara Valley.
- Agriculture and food processing in the Pajaro Valley continue to be the main generators of the economy, although the growing population and successive land use has greatly stressed the area's natural resources.
 - According to Growing Justice (*Cultivando Justicia*), despite the area's agriculture-rich industry, poverty, diet-related disease, and hunger is widespread. Creating a just food system for migrant farmworker families, Growing Justice engages youth with the community. Youth-led assignments, like the one that Ashley Solis did for her Community Action Passion Project at Watsonville High School not only give the community a VOICE, they perpetuate the CULTURE
 - The people's traditional agricultural knowledge systems and ancestral practices are being recovered, documented, and shared intergenerationally in communal settings. Indigenous cultural practices provide healthier alternatives and attitudes to migrant farmworkers. Communities who have been historically dispossessed of their lands, had their natural resources polluted, and have had their forms of social organization disrupted, are working toward real change. With students like Ashley, local food systems are being transformed. Communities are empowered. Relationships and resiliency are restored, and reciprocity is evident.

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Photograph taken by Emily Ibañez
FRUITS OF LABOR, 2021

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AS MENTIONED ON PAGE 14 IN ALIGNMENT W/ EU6

- The Tenango Nahuatl are an Aztec indigenous group. They were some of the most significant of Middle American cultures, and at one point, they were the dominant people in central Mexico. They include the Toltec. They migrated from Mexico and they maintain their pre-Spanish conquest language and culture.
- Many Tenango Nahuatl come from small, poor, rural farming communities and immigrate to the U.S. to work in agriculture.
- The Tenango Nahuatl's primary languages are Zacatlán-Ahuacatlán-Tepetzintla Nahuatl (Nihua) and Spanish, and their children are frequently bilingual or trilingual. Nihua is spoken in a variety of dialects.
- The Tenango Nahuatl are an Aztec indigenous group. They were some of the most significant of Middle American cultures, and at one point, were the dominant people in central Mexico. They include the Toltec.

FRUITS OF LABOR

PRE-VIEWING ACTIVITIES

1) FILM TRAILER - Identifying the Hook

- **Before you begin...**What IS the role of a film trailer?
 - **One main purpose of a film trailer is to give a feel for what the full film is about, without giving away the plot.**
- **WATCH** the trailer for **FRUITS OF LABOR** and have students identify film themes and ideas addressed in the trailer.
 - Who is being interviewed?
 - What is the conflict/issue presented? In a larger group have students discuss the effectiveness of the trailer as a hook to the story the film presents.
 - What does the title, FRUITS OF LABOR, seem to suggest just by viewing the trailer?
- **DISCUSS** film themes and character qualities introduced in the trailer. How effective was the trailer in hooking you and your students?
 - Trailer link here: <https://vimeo.com/584051547>
 - Trailer password: **berry**

Introduction (15-30 minutes)

2) EXPLORING THE THEMES: FOOD, FAMILY & HERITAGE

★ ACTIVITY - WHERE DOES YOUR FOOD COME? ★

- **ASK** students to write down their favorite fruits. Then, have them **WRITE** their answers to the following questions, to best of their ability:
 - 1) Is your favorite fruit available year-round in your local supermarket?
 - 2) Where does this fruit come from? (country, state)
 - 3) How does it get from where it grows to your local supermarket?
 - 4) How does it grow? (low to the ground; on vines, bushes, or trees; in the wild)
 - 5) What would it take for you to grow it yourself, year-round, where you live?
 - 6) Do you think this fruit was grown, harvested and/or eaten by Indigenous peoples in the past?

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FRUITS OF LABOR

WATCH THE FILM!

After engaging with some of the themes explored in the pre-viewing activities, your class should now be ready to watch the film. If you've registered through Big Sky Film Institute's NFI Film Club you should have a secure viewing link!

VIEWING ACTIVITIES

1) EXPLORING CULTURE THROUGH FAMILY HISTORY

ACTIVITY - Exploring Community

- Start a class discussion about what CULTURE encompasses.
 - Ask students: What does CULTURE mean?
- Next, ask how CULTURE pertains to them. Is it place-based? Why or why not?
 - How does a person's family influence culture?

ASSIGNMENT

- 1) Print out the quotes on the following page (PG #20)
- 2) Have students get in small groups to answer the following questions together:

- What do the quotes say about the mother-daughter relationship?
 - What do they say about their CULTURE and sense of place?
- Note when the quotes were said and discuss how both Ashley and Beatriz change over the course of the film. Where do you notice a point of transformation?
 - Does the transformation coincide with certain events?
 - What do they say about RESILIENCY and RECIPROCITY?
 - Are these words reflected in their culture?

*NOTE to teachers: you can find numerous definitions of CULTURE on PG #21. It's important to note that CULTURE can build community, but can easily be misinterpreted. This class discussion is meant to help students understand the nuance and varied ways of expressing and understanding the term CULTURE.

*CULTURE connects belief systems with family histories, traditions, values, and perspective. It is not meant to be limiting. EU 3 and EU 6 are especially reinforced through this exploration activity of CULTURE through FOOD, FAMILY and HERITAGE.

FRUITS OF LABOR

VIEWING ACTIVITIES - Continued

ASHLEY
QUOTES:

- "Wild fruits remind me of my ancestors...they tell me not to give up." [00:01:27-00:01:30]
- "My name is Ashley. All of our names start with 'Ash.' My mom says that 'Ash' symbolizes a meadow of trees with roots that establish us here in the United States [00:04:25-00:04:37]
- "ICE (U.S. Immigration and Customs Enforcement) keeps our bodies moving in a linear motion, sucking out life and filling the space with fear and longing." [00:34:48-00:34:57]
- "My pathway toward the future has become a narrow hallway, collapsing on itself...no butterflies, no kissing bees, no fruit blossoms, my spirit rots" [00:44:33-00:44:51]
- "My Abuelita (grandmother) always said if I learn how to connect my spirit with nature, I will find my true self." [00:51:33-00:51:39]
- "This past year I transformed from a scared turtle to a flower in bloom" [01:10:08-01:10:15]

BEATRIZ
QUOTES:

- "You're doing this to one day be better, a better citizen, a better person, in the world..." [00:13:07-00:13:18]
- "I put you in God's hands for him to shine a light on you before June, to take that blindfold off your eyes so you could walk towards your future." [00:13:34-00:13:44]
- "Here I have made a tree. That tree has been planted and does not want to move from there." [00:23:54-00:24:02]
 - "I told them I am the voice of the community." [00:51:10-00:51:12]
 - "We want to take a dead space and put life into it." [00:51:29-00:51:32]

FRUITS OF LABOR

VIEWING ACTIVITIES - Continued

DEFINING CULTURE

1) CONSIDER the following definitions...

→ As defined by the Urban Dictionary: CULTURE is - Socially transmitted patterns of expression. Material culture refers to physical objects, such as dwellings, clothing, tools, and crafts. Culture also includes arts, beliefs, knowledge and technology, and learned patterns of actions and expression.

→ As defined by Merriam Webster: CULTURE is - Customary beliefs, social forms, and material traits of a racial, religious, or social group, also the characteristic features of everyday existence (such as diversions or a way of life) shared by people in a place or time.

→ As defined by Montana OPI-IEFA 2008 Model Lesson Plans for Social Studies: CULTURE is - A system of beliefs, values, and assumptions about life that guide behavior and are shared by a group of people. It includes customs, language, and material artifacts. These are transmitted from generation to generation, rarely with explicit instructions.

→ As defined by Montana OPI-IEFA 2017 Model Teaching Unit for 100 Years: CULTURE includes systems of language, government, economics, religion and ceremony, education, defense (health and political), ways of defining identity, ways of manipulating space and time and giving them meaning, forms of recreation, and values systems surrounding truth, faith, justice, love, and beauty.

→ As defined by the late Darrell Robes Kipp, founder of The Piegan Institute, in "Encouragement, Guidance, Insights, and Lessons Learned for Native Language Activists Developing Their Own Tribal Language Programs" (2000): CULTURE is - too vague, too consuming, and too volatile. It's debatable, a loaded word. Use the word language [instead]. The culture comes from the language. Who we are comes from the language."

2) Then, DISCUSS: How is CULTURE like a PLANT?

- Use the above definitions of CULTURE and quotes on Page 20 to help students brainstorm ideas. Then, allow students to choose one of the options from the ACTIVITY box below.

ACTIVITY

- Based on the quotes on Page 20 and their effective use of metaphors, students may choose to write an essay, write a poem, create an art project, or design a collage.

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VIEWING ACTIVITIES - Continued

EXAMPLES

For examples of the activity this is based on, How is CULTURE like a Tree? See additional resources here:

1) Unpacking the Essential Understandings (EUs) Webinar Series on YouTube, Series 2 playlist: *Unpacking Essential Understanding 3 - Oral Tradition and Spirituality Persists* by Montana Office of Public Instruction Indian Education for All (OPI-IEFA) Unit and Bright Trail Education (BTE) found here: https://www.youtube.com/playlist?list=PLGPaD9oLmmNodkrImeZDgBw_KnotlbBh

2) A Deeper Dive into the EUs playlist series from OPI and BTE, presented in February 2021, with an adaptable *How is Culture like a Tree Planning Sheet* and other curriculum resources here:

<https://www.youtube.com/playlist?list=PLGPaD9oLmmPucU2A88K9-eynfSvsUU-8>

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POST-VIEWING ACTIVITIES

FAMILY - COMMUNITY - RESPONSIBILITY: IMPACTS to Indigenous Communities

1) Students will COMPARE and CONTRAST using a Venn Diagram. See examples below.

• Option 1: Select federal policies or dates from a timeline resource. Compare and Contrast: The New Deal and The Indian New Deal. Illustrate both positive and negative impacts.

• Option 2: Select comparable events/industries. Compare and Contrast: Montana's Farming and Ranching Industry with California Strawberry Farming.

• Option 3: Select vocabulary words to Compare and Contrast. Extension ideas are on the following page. (Vocabulary words common to the study of human history: Genealogy, Generation, Surname, Ancestor, Paternal, Maternal, Matrilineal, Matriarchal)

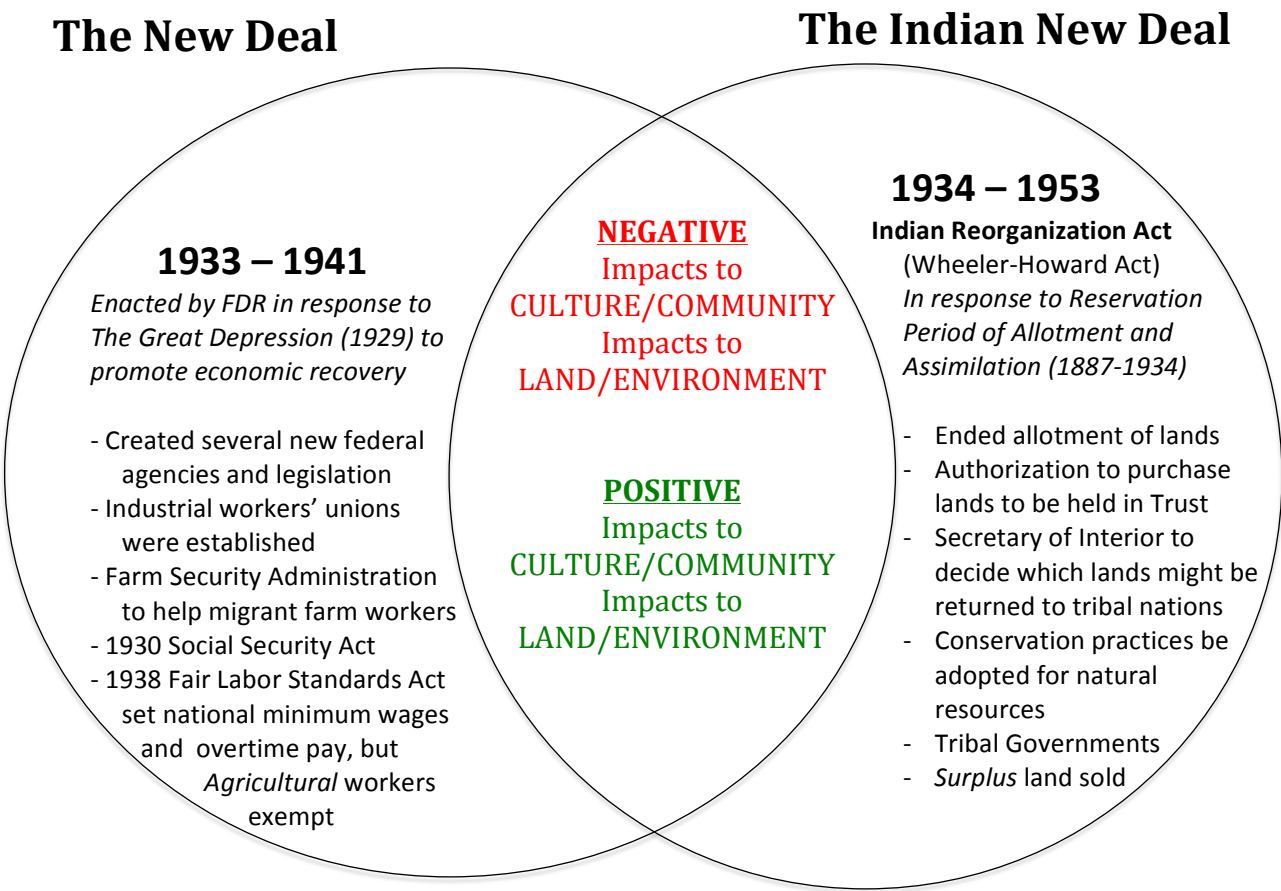
FRUITS OF LABOR

POST-VIEWING ACTIVITIES

FAMILY - COMMUNITY - RESPONSIBILITY: IMPACTS to Indigenous Communities

2) Based on your Venn Diagram, address the following and write about your findings:

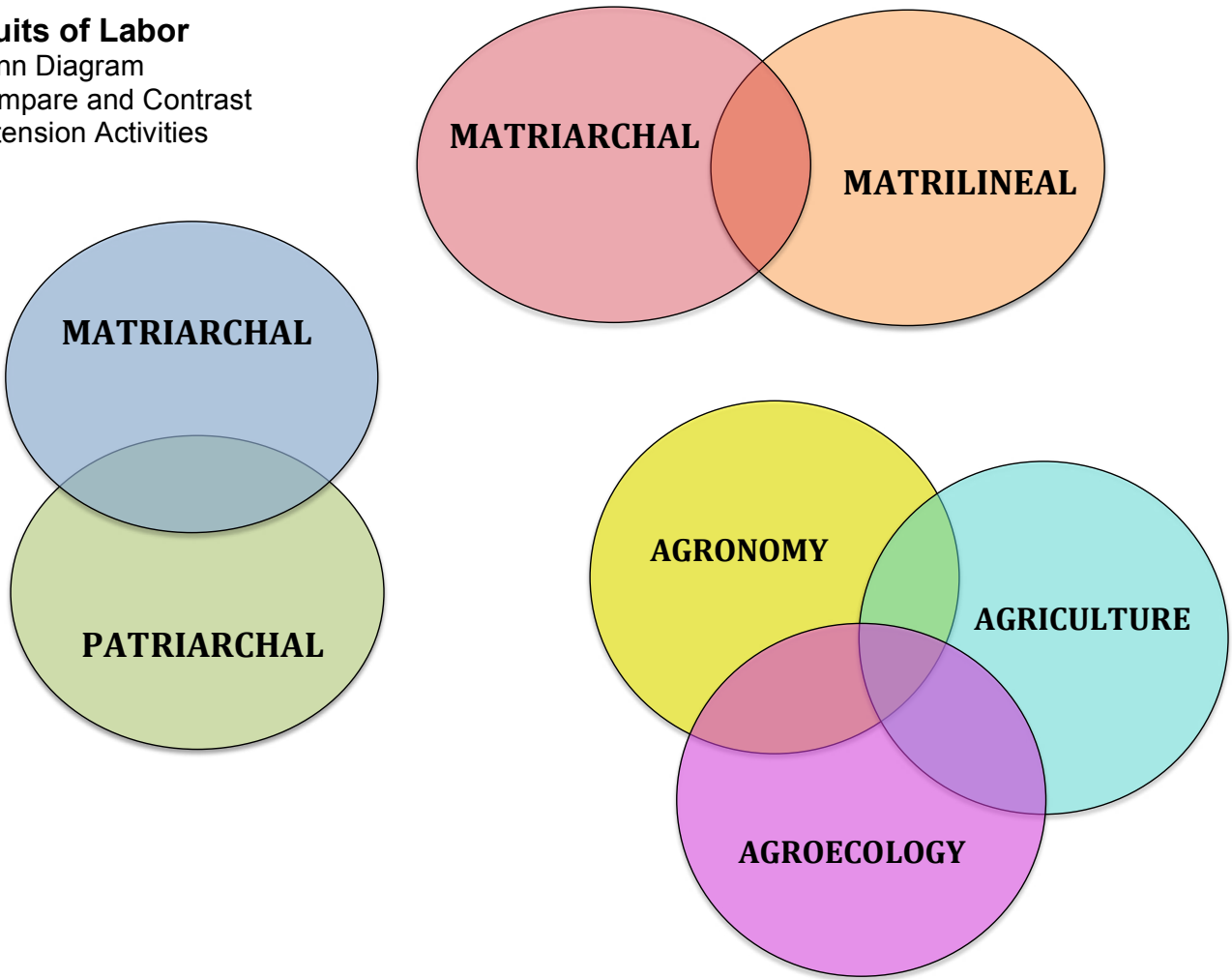
- What did you learn? (At minimum, students should be able to explain the significance of the policies, events and/or words they chose to compare and contrast in context of the FOL film)
- How did/do they IMPACT people? (or culture, family, community, relationships, land, environment)
- How did/do they impact People's RIGHTS - both positive and negative?
- List ways negative impacts can be alleviated or eliminated



FRUITS OF LABOR

POST-VIEWING ACTIVITIES

Fruits of Labor
Venn Diagram
Compare and Contrast
Extension Activities



3) Follow-up Activity: Conduct RESEARCH. Design a research project based on your community's needs.

- Teachers: Share the following information from Ashley's project with students.

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POST-VIEWING ACTIVITIES

NOTES FROM ASHLEY'S COMMUNITY ACTION PASSION PROJECT

POSTER #1

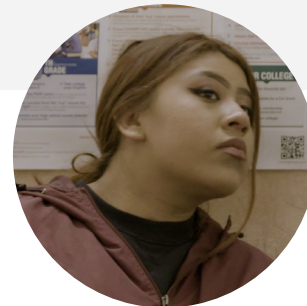
Ashley Solis: My name is Ashley Solis. I attend Watsonville High School. I can say that I am very involved in my community. I like helping people out and solving situations that we wish to change in our community. I will do my project with the knowledge I have from our youth organization growing justice.

My mentor will be the executive director of the organization CAN (Community Agro-ecology Network). Her name is Rose Cohen, Sophia will also be our mentor. Our work will be based on 3 major problems in our community, which are violence, food insecurity and affordability of housing. We will collect data and analyze. We will also see how urban gardens play a big role in solving some issues in our community.

POSTER #2

What we want to see change: Despite producing fresh strawberries, apples, and many other fresh vegetables for the world, the Latino community that works and lives in Pajaro Valley disproportionately faces diet-related disease and food insecurity.

We believe that this community unfairly carries the harmful consequences of an unhealthy food system such as: poverty; gang violence; discrimination; and limited access to healthy food and quality housing. (both in English and Spanish).



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☀️ Marilyn Monroe Quote ☀️
(as seen on Ashley's bedroom wall)

"I believe that everything happens for a reason. People change so that you can learn to let go. Things go wrong, so that you appreciate them. When they're right, you believe lies, so you eventually learn to trust no one but yourself, and sometimes good things fall apart so better things can fall together."

FRUITS OF LABOR

POST-VIEWING ACTIVITIES

ASHLEY'S 'COMMUNITY ACTION PASSION PROJECT' ACTIVITY

☀️ ACTIVITY - Passion Project ☀️

• Students: Make a list of 3 issues* in your community to collect data on and analyze. Do you think an URBAN GARDEN plays a role in solving some of the issues?

- 1) Choose an OBJECTIVE (Ashley and her fellow students wanted to see change occur in community)
- 2) Choose a MENTOR (Ashley chose one of her mentor's from an organization whose work is relevant to Ashley's project goals and objectives. Ashley's MOTHER can also be considered a MENTOR)
- 3) INTERVIEW at least three community members to get their point of view on the issues.
- 4) Choose a QUOTE that illustrates how you feel about what you're doing or someone else's words that inspire you. You may choose words from one of your ancestors, relatives, or a family member.

* "Issues" can also be reframed as STRENGTHS. Students can then build upon the strengths they see in their community - toward creating positive change.

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🟡 EXTENSIVE ACTIVITIES 🟡

RELATIONSHIP BUILDING + PRACTICING RECIPROCITY

- 1) Mentor a younger student around the art of gardening.
- Plant and cultivate a Three sisters Garden together:
[\[https://kidsgardening.org/lesson-plans-three-sisters-garden/\]](https://kidsgardening.org/lesson-plans-three-sisters-garden/)
- OPTIONAL: Then use the following recipe to make Three Sisters Soup:
[\[https://www.firstnations.org/recipes/three-sisters-soup/\]](https://www.firstnations.org/recipes/three-sisters-soup/)
- 2) Research, record, and share impacts on the environment from palm oil
[\[https://www.globalonenessproject.org/lessons/investigating-impacts-palm-oil/\]](https://www.globalonenessproject.org/lessons/investigating-impacts-palm-oil/)
- 3) Research, record, and share findings on: AGRONOMY
[\[https://www.agronomy.org/about-agronomy/\]](https://www.agronomy.org/about-agronomy/)
- 4) Research, record, and share findings on: CALIFORNIA STRAWBERRY FARMING and MEET the FARMERS [\[https://www.californiastrawberries.com/\]](https://www.californiastrawberries.com/)
[\[https://www.californiastrawberries.com/meet-our-farmers/\]](https://www.californiastrawberries.com/meet-our-farmers/)

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DOUBLE ENTRY CHART + DISCUSSION (CAN BE APPLIED TO ANY OF THE ABOVE ACTIVITIES)

**Worksheet attached (Page 29)*

As students watch the film have them take notes in the attached Double/Entry Chart provided to have students remember specific moments in the film. After watching, ask students what they wrote down:

- What moments stood out to them?
- Was there anything in the film that changed what you knew or what you thought you knew?
- Many documentaries are also narrative, meaning they tell stories! How do we articulate certain histories through a good story?
 - (Bring this back to the film. From which perspective is the film's story told? Do they narrate? How much time are watching versus listening? Make a list!)

SUPPORTING AN EFFECTIVE DISCUSSION:

To most effectively track learning throughout viewing and discussion, have students reflect on what they know about the issues being presented in the films. With their Double Entry viewing chart they will have written down observations and inquiries. The following is a short list of key terms and vocabulary to help students articulate their analysis:

KEY TERMS (to sound like a professional):

EXPOSITION: *the information that grounds you in a story (Who, What, Where When, and Why). Exposition gives us the tools to follow the story as it unfolds.*

- Questions to ask students:
 - What information is given away?
 - What still don't we know?
 - Who are we hearing from/who is interviewed (who is not?)?
- Examples of Expository Information:
 - Shot of a place/location and its landmarks
 - Headlines/printed materials
 - Voice over
 - People getting upset over something

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THEME: *A recurring idea that illuminates an aspect of the human condition. The theme is the most basic lifeblood of a film, it tells you what the film is about. This differs from the subject, which is the topic of the film. A theme gives a story/subject focus and depth and brings out universals from the subject of a complex/simple film subject. A good theme should have multiple layers: personal level, political level, or spiritual level*

- Questions to ask students:
 - What are the universal ideas behind the film?

SUBJECT: *the topic/focal point of the film*

- Questions to ask students:
 - What is the general subject of this film?

ARC: *the ways the events of the story transform the subject/character. Story arcs can be hard to find in documentary film, there is not always an obvious beginning, middle, and an end (as in life!)*

- Questions to ask students:
 1. What does the protagonist/subject learn about themselves as they pursue a goal?
 2. How has the film challenged your assumption about the film's subject? Did you have preconceived notions of who the characters were/where they came from? Did this film change your opinion on this subject matter?

PLOT + CHARACTER:

- **CHARACTER-DRIVEN:** *a film where the action of the film emerges from wants and needs of the characters*
- **PLOT-DRIVEN:** *characters are secondary to the events that make up the plot*
 - Question to ask students:
 1. Who is this film about? Is it about a person or an event?

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Double Entry Viewing Sheet

NOTICE	WONDER
Write down details, or quotes from the film that stand out to you. Who's being interviewed? Are there animations? Is this happening now or is it recounting something in the past?	What does this make you think? Write down observations, questions, or comments you might have related to what you wrote down in the NOTICE column.

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