

July 19, 1990

TO: Stanley J. Nicholson,
Instructional Development

RE: Ethnicity Requirement

I appreciate our telephone conversation regarding the materials I have submitted during the past several days.

Background: the wording of the 4-unit Ethnicity Requirement (ER) as approved by the Academic Senate is as follows:

"a course either concentrating on the intellectual, social and cultural experience and history of one of the following groups: Native-Americans, Afro-Americans, Chicanos-Latinos, and Asian Americans, or a course providing a comparative or integrative context for understanding the experience of oppressed and excluded racial minorities in the United States."

Comment: ID 150 qualifies in the second instance. It focuses on all four of the targeted groups, not simply on one of them, and, most importantly, its fundamental intention is to "provide a comparative and integrative context for understanding the experience of oppressed and excluded racial minorities in the United States."

The class meets twice per week over a ten-week academic quarter, or twenty times. The first session is devoted to introducing the topic, describing the course requirements, presenting the Teaching Assistants, inviting students to become involved in outside-of-class activities, and establishing the agenda. The final two sessions are devoted to summary and conclusions. About midway through the course, a session of class time is set aside for the mid-term examination. This leaves sixteen regular class sessions of which twelve are directed specifically to the four targeted groups.

Classroom guest lectures are provided by: (1) the Chair of Black Studies (Gerald Horne did it this year); (2) the Chair of Chicano Studies (Mario Garcia did it this past year); (3) a faculty member in Asian Studies (Ruth Gim did it this past year, and I am inviting Professor Sucheng Chan for next year); and (4) a faculty member in Native American Studies (Ines Talamantez has done it in past years; in her [sabbatical leave] absence, Jim Garrett, mature and talented Lakota student did it this past year).

In addition, we have selected the following video presentations:

- (1) "Ethnic Notions" -- focusing on the highly caricatured portrayal of Black Americans in films, advertisements, stage productions, et al;
- (2) "The Lemon Grove Incident" -- focusing on the establishment of a separate school for Chicanos-Latinos in the San Diego area;
- (3) "The Color of Honor" -- Loni Ding's prize-winning documentary on the internment of Japanese Americans in California during World War II;

- (4) "Nisei Soldier" -- focusing on the valor of Japanese-Americans who fought in World War II in contrast to the way they and their families were treated at home;
- (5) "An Interview with John Hope Franklin" -- a special interview, done in the studios of television station KEYT, at my request, during Dr. Franklin's 1986 visit to UCSB;
- (6) "Seeing with a Native Eye" -- a special panel discussion of selected Native Americans and scholars in Native American Studies (including Professors Ake Hultkrantz, Joseph Brown, Emory Sekequaptewa, and Barre Tolken) done years ago in UCSB television studies;
- (7) portions of "Eyes on the Prize" -- chronicling the development of the Civil Rights Movement in the United States; and
- (8) taped video presentations by speakers who have previously appeared in class (including Ed Bradley, Vilma Martinez [UC Regent] and others.

Note: Not all of these video presentations are presented each year, but portions of most of them are, and the first three are shown on a regular basis. At any rate, the wide-screen video presentations account for approximately four of the regular class sessions.

ID 150 characteristically includes "guest presentations" by others, including UCSB students, UCSB administrators (Dr. Michael Young, this year, for example), community leaders (Rev. Leander Wilkes, for example), national leaders (Jackie Joyner-Kersey, two years in a row, for example), and others. At any rate, in various combinations, at least twelve of the sessions are devoted to the "intellectual, social and cultural experience and history of...oppressed and excluded racial minorities in the United States."

Of the remaining time, sessions are devoted to persons whose way of life and/or circumstance in life is recognized in current and/or pending national Civil Rights legislation. I refer to persons with handicapping conditions (wheel chair persons, blind persons, et al). And this segment of the course helps introduce presentations on and descriptions of "the inclusive society," and/or "social and cultural diversity" and/or "societal pluralism," or, even to use a phrase becoming more prominent in Sacramento, "multi-cultural democracy."

During my own lecture time, I do considerable context-establishing. I give two full lectures on the move from "national cultural literacy" to "multi-cultural literacy." I also provide rather extensive in-class commentary on the assigned readings, which readings are also the focus of TA-directed discussions at least once, and sometimes twice, per week.

The assigned reading list for 1991 is not yet set, but will no doubt include the following:

Simonson's and Walker's anthology, Multi-Cultural Literacy, of which

the following entries focus specifically on the targeted groups:

James Baldwin, "A Talk to Teachers"

Paula Gunn Allen, "Who is Your Mother? Red Roots of White Feminism"

Gloria Anzaldua, "The Path of the Red and Black Ink"

Michelle Cliff, "A Journey into Speech" and "If I could Write This in Fire, I would Write this in Fire"

Carlos Fuentes, "How I Started to Write"

Eduardo Galeano, "In Defense of the Word"

Guillermo Gomez-Pena, "Documented, Undocumented"

David Mura, "Strangers in the Village"

Ishmael Reed, "America: The Multinational Society"

Michelle Wallace, "Invisibility Blues"

Michael Ventura, "Report from El Dorado"

Note: Each of these essays is required reading.

Selections within the anthology that I am preparing for the class; and

Paula Gunn Allen, Spider Woman's Granddaughters: Traditional Tales and Contemporary Writing by Native American Women (1989);

James Baldwin, Notes of a Native Son (1984);

Dee Brown, Bury My Heart at Wounded Knee (1974);

Ernesto Galarza, Barrio Boy (1970);

Frank Chin, An Anthology of Asian-American Writers (1986).

Maya Angelou, I Know Why the Caged Bird Sings (1970).

I trust I've made the case. In point of fact, from the very beginning, ID 150 was designed specifically to "provide a comparative and integrative context for understanding the experience of oppressed and excluded racial minorities in the United States" even before the University or the campus had established an Ethnicity Requirement.



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