



## Santa Rosa City Schools Course Proposal: Ethnic Studies Small Group Instruction English 9-10

Proposal Submitted By: Educational Services

Needs Statement: Discuss how this course fits into your Site and/or the District's goals. Attach minutes of meetings where this course was approved at site or district leadership meetings.

In 2020, the Santa Rosa City Schools Board moved to make Ethnic Studies (ETHS) a graduation requirement for the class of 2025. Similarly, the State of California mandates Ethnic Studies for the class of 2029-2030. Previous board reports include the plan to increase course offerings in order to provide a clear path to meet the ETHS graduation requirement in a way that best supports our students' personal and academic needs. This course ensures that all students have access to the rich discipline of Ethnic Studies.

Graduation Requirements: Specify which requirement is met. (High School only)

This course satisfies 10 English credits. This course concurrently meets the Santa Rosa City Schools' district requirement for Ethnic Studies.

UC a-g Requirements: Specify which requirement is met. (High School only)

English 1-2 SGI

Explain the rationale for course addition or modification. How does this fit in with district/site goals. If this course is replacing a current course, which course is it replacing and why? Will this course require new sections? Be explicit.

In July 2020, Santa Rosa City Schools approved Ethnic Studies as a course of study and as a graduation requirement. This course provides access for SGI students to the rich content of Ethnic Studies.

Explain the measurable learning outcomes

Students will:

- think independently and critically about issues of race, ethnicity, identity, and power in American society.

- understand the ideas of community assets and cultural wealth.
- learn about the experiences and histories of marginalized ethnic groups in the United States.
- explore and learn about how power and privilege has impacted the experiences of marginalized ethnic groups.
- practice the four elements of ELA: reading, writing, speaking, and listening
- build language, concepts, and skills for identifying and articulating the ways the content of this course is valuable
- read and analyze texts in a variety of genres and from a variety of perspectives
- read and analyze texts that counter the dominant narrative.
- explore contemporary issues confronting different cultural identities and populations.
- analyze literary elements within a text.
- analyze how elements of fiction (plot, setting, character, point of view, style, voice, symbol, or theme) create meaning in a narrative
- write a variety of structured responses
- write clearly, effectively and creatively and will adjust their writing style as appropriate to the content, audience, and purpose
- participate in collaborative conversations in which they discuss complex issues.

#### Course Description (To be used in the course catalog)

This course prepares students to meet district and state standards with a focus on broadening students' understanding of literature and nonfiction pieces from historically racialized groups in the United States. Students will examine the experiences, struggles, joys, and contributions of Indigenous, Latinx, African American, and Asian/Pacific Islander peoples and will explore the intersectionality of gender and the LGBTQI community. Students will analyze cultural wealth, intersectionality, race, ethnicity, and identity in America while achieving mastery of key California Common Core Standards for English Language Arts. This course also fulfills the district and state Ethnic Studies requirement.

#### Detailed Course Design

(Course design should include the objectives, activities, assessments, and standards to be addressed in this course.)

##### **Course Overview:**

Ethnic Studies English 3-4 Language Arts engages students in a varied exploration of reading, writing, speaking and listening through the critical analysis of contemporary and historical issues of race, ethnicity, identity, power, and gender. Students will examine the experiences, struggles, joys, and contributions of Indigenous, Latinx, African American, and Asian/Pacific Islander communities through literature, poetry, orations, and non-fiction composed by people within

those communities. Wherever possible, this course highlights local writers and community members (further, this course is designed to be a living guide responsive to the students and the current environment and social conditions in which they live). Students will think and discuss critically and constructively and will write creative pieces of fiction and poetry in addition to both analytical and expository pieces using process writing. This course will introduce 11th-12th graders to the research process. The writings and research will establish knowledge to enlighten and empower their respective communities. By studying the history and current events related to race, ethnicity, identity, and gender, students will develop respect and empathy for individuals and groups of people locally, nationally, and globally to build self-awareness and empathy and foster active social engagement.

**Essential Questions addressed throughout the course:**

1. What is identity? Who are you? What makes you who you are?
2. How do others see you? How do you identify yourself? (Intersectionality)
3. How do the structures and systems of the United States affect Latinx/Chicanx, Black, and Asian people?
4. What are the stories of historically silenced people?
5. What is intersectionality and why is it important?
6. What is the local history of each of the racialized groups in the discipline of Ethnic Studies? What local affinity groups exist in our community?
7. What is race and how has it been socially constructed?
8. How have our systems been constructed to position certain groups to maintain power?
9. How do we ensure that people are seen and honored as individuals and not as stereotypical representatives of a group? How does the media contribute to a monolithic understanding of race and ethnicity? What are ways we can resist and dismantle that system?

\* To address this final essential question, be explicit that each text we read, each video we watch, each voice we hear represents one perspective; these resources do not attempt to speak for an entire group. Whenever possible and appropriate, point out the diversity inherent within each racialized group.

10. How is this course a counternarrative to the common dominant narratives?

**Modifications and Accommodations to be used as needed throughout the course:**

- Guided reading worksheets
- Scaffolded questions for reading comprehension
- Visuals
- Graphic organizers and outlines
- Sentence frames

- Personal dictionaries--students add to their own dictionaries as they learn new words and definitions
- 4-corners vocabulary strategy
- Think/Pair/Share
- Think Time/Write Time/Speak Time (allow students to think and write to generate ideas before sharing aloud)
- Check for student understanding throughout each lesson
- Allow multilingual students to write in dominant language
- Play videos more than once with closed captions (sometimes without sound)
- Allow students to show their knowledge in a variety of ways (verbal, illustration, writing, multi-media, etc.)
- Reduce classwork to focus on mastery of target skills and learning outcomes
- Ethnic Studies vocabulary glossary

### **Unit Overviews and Key Assignments: 3 weeks**

#### **Unit 1: Race, Ethnicity, Identity in America**

The first unit provides an introduction to the key terms of race, ethnicity, racism, stereotyping, identity, and discrimination. With a focus on identity, students will better understand themselves and each other. Students will consume various fiction, non-fiction, and related sources and they will be asked to consider and respond to the following:

#### **Essential Questions:**

1. What is identity? How do we define ourselves? What makes up your identity?
2. What is the difference between race, ethnicity, national origin?
3. How has race been socially constructed? How have our systems and institutions used race to exert power over people of color?
4. What is intersectionality? How does intersectionality impact identity development?
5. How are the materials in this unit a counternarrative to the common dominant narratives?

#### **Supplemental Questions:**

- What does it mean to be “colorblind”? What is “colorism”?
- What is prejudice, stereotype, and discrimination?
- How can stereotypes affect our thinking of different social groups?
- What are your own identities and privilege(s) in relation to institutions?

#### **Core Assignments:**

1. [Social- Identity Wheel](#) After creating an understanding of identity, students will explore their own various social and personal identities. They will create a graphic that organizes each factor and place it along a wheel.



2. Cultural Wealth: Students will learn about Tara Yosso's cultural wealth model and will explore their own areas of wealth. They will create a group visual (pick a metaphor--examples may include a tree, ocean, flower, meal) displaying their assets. Use the model to explore the concept of cultural wealth; color in each wealth as it's discussed. Reflect: How does the concept of cultural wealth push against the dominant narrative?
3. "Where I am From" poem. The students will be asked to think of significant items in their lives, things that have helped shape their memories, family beliefs that have molded the way they believe, and a description of their place within their family using figurative language. After this brainstorm, students will create their own "Where I am From" poem using a template. Note: This poem is/can also be a counter narrative.
4. The Belonging Project--students will examine the photographic journalism project that depicts immigrants with an item that represents their cultural, familial or ancestral identity. Then, students will identify an object of their own that holds importance to them. This project aims to develop empathy and understanding. Students will note our common humanity while recognizing that we are each unique individuals with distinct identities. Students can share and/or write about their objects.
  - a. Instructions to students: Select an object from home that represents your core identity, heritage, and/or values. You may NOT use a cell phone or electronic device. Rather, you must select something unique and personal to you and your identity. Ideally you will be able to bring your object to class; however, if it is too big or delicate to bring to class, you may instead bring some photos of the object
  - b. Options for teachers: Students share their objects in pairs/small groups; students give mini-speeches to the class; students create an altar of their belongings
5. Read, synthesize, and respond to articles on local racial histories
6. Daily Journaling addressing the issues relevant to the social identity the student relates to most.

**Suggested texts (select from among these or other accessible texts with similar themes):**

Non-fiction

- Selected Readings from *A Different Mirror for Young People: A History of Multicultural America* (Ronald Takaki)
- Articles on the racial history in Sonoma County--Sonoma County Museum, [NAACP](https://naacp.org), Sonoma County Historical Society  
<https://historicalsocietysantarosa.org/research-resources/>
- PBS Teaching Lounge - "[Unlearning: Kindness, Color Blindness and Racism](#)": (teacher resource)

- Learning for Justice - “[COLORBLINDNESS: THE NEW RACISM?](#)” (teacher resource)

#### Poetry

- “Two Worlds” by Pat Mora
- “[Raised by Women](#)” by Kelly Norman Ellis ([Teaching Resource](#))

#### Fiction

- “Desiree’s Baby”
- Selections from *House On Mango Street*
- Selections from *The Poet X*
- Selections from *The Joy Luck Club*

#### Other media:

- [My Identity Is My Superpower](#)--America Ferrera
  - Abridged Clip: <https://youtu.be/XQJhRDbsDzl?si=QF9t7cza3xi6bGhU>
- TED Talk: [Why Ethnic Studies Matters](#) - Ron Espiritu
- TED-Ed: [The science of skin color](#) - Angela Koine Flynn

### Unit 2: Indigenous Studies. 6 weeks

Students will study and explore the experience of Indigenous Americans both historically and in terms of contemporary issues, as told by Native Americans. In order to understand a more accurate historical narrative, students will read First Nation fiction, non-fiction, poetry, and related texts and will engage in a multi genre and oral storytelling unit.

*I acknowledge that Santa Rosa City Schools is on the traditional territory and homelands of the Pomo People, traditional territory and homelands of the Coast Miwok People, and honor with gratitude the land itself and the people who have stewarded it throughout the generations.*

*This land acknowledgment calls us to commit to continuing to learn how to be better stewards of the land we inhabit. By offering this Land Acknowledgement, we affirm Indigenous sovereignty and will work to hold Santa Rosa City schools more accountable to the needs of American Indian and Indigenous peoples.*

[Land Acknowledgement](#)

#### Essential Question(s):

1. What is indigeneity? What does it mean to be indigenous? What is your indigeneity?
2. How are the materials in this unit a counternarrative to the common dominant narratives?



3. How do we ensure that people are seen and honored as individuals and not as stereotypical representatives of a group? How does the media contribute to a monolithic understanding of race and ethnicity? What are ways we can resist and dismantle that system?
4. How have Natives preserved their cultural wealth throughout the history of colonization? How is this a form of resistance?

#### Supplemental Questions:

- Who are the Native peoples in Sonoma County? What are some of their experiences?
- What terms do Native people prefer to be called, and why is it important to respect their preferences?
- How did Indigenous peoples' push back against the colonization that sought to oppress them?
- How have First Nation peoples preserved their identities and communities?
- What does *oppression* mean and how has it been and continued to be carried out?
- What does *resistance* mean and how has it been and continued to be carried out?
- How has the removal of ancestral-land affected Native people?
- Who were the key players in the Native American civil rights, human rights, and religious rights movements?
- Was the California Goldrush a genocide?
- [What is erasure and how does erasure impact communities?](#)

#### Core assignments:

1. Students will respond to the Essential and Supplemental questions in a variety of ways both through discussion and writing. Students will produce a multi-genre portfolio of their learning during this unit. Some of the genres may include creative writing, news articles, art, poetry, song lyrics, postcards, brochures, letters, journal entries, etc. The portfolio can be online as a slideshow, or a hardcopy in a folder.
2. Students will learn about Land Acknowledgements and how to go beyond. Use the resource [Native Governance Center: Going Beyond Land Acknowledgements](#). Ask students to journal/discuss: why is it not enough to say a land acknowledgement? How is a meaningful, authentic land acknowledgement push back against colonization? What are some of the ideas the resource suggests and how do they take small steps to repair the harm done to Natives? How are these examples of equity (vs. equality)? Ask students which actions they can take, which their schools can take, and which the community can take? Create an artifact for their portfolio (teacher

can select options; some possibilities include: a drawing, journal response, resolution, manifesto).

3. The violence (taking of land, forced assimilation, broken treaties, etc) committed against Native tribes was the result of colonization. In this assignment, students will determine whether violence committed against Native tribes in California fits the definition of genocide according to the United Nations. Students will write an informative or persuasive response to include in their portfolio.

 California Genocide.pdf

**Guest speaker ideas:** First Nation activists/ field trip to CIMCC, cultural centers, Ya Ka Ama etc.

**Possible Field Trips:** Sonoma County Museum, CIMCC California Indian Museum and Cultural Center, SRJC Jesse Peter Museum

**Suggested Texts (select from among these or other accessible texts with similar themes):**

Non-fiction

- Selected readings from *First Families: A Photographic History of California Indians* by L. Frank Manriquez
- Selected readings from *An Indigenous Peoples' History of the United States for Young People* by Roxanne Dunbar Ortiz
- Selected readings from *All the Real Indians Died Off and 20 other myths about Native Americans* by Dina Gilio Whitaker and Roxanne Dunbar Ortiz
- Santa Rosa City Schools Land Acknowledgement

Fiction

- *Grand Avenue* by Greg Sarris
- *The Absolutely True Diary of a Part-Time Indian* by Sherman Alexie

Poetry

- Selected poems from *Poet Warrior* by Joy Harjo
- Selected poems from *New Poets of Native Nations* by Heid E. Erdrich

Other media

- [Redbud Resource Group](#)--lessons and videos
- Clips from Reservation Dogs on FX
- The impact of the goldrush on the indigenous communities  
<https://www.youtube.com/watch?v=n2bpBAXvJew>
- The Occupation of Alcatraz:  
[https://youtu.be/U9sBk8Stms4?si=nwWYgv7w2RUF7\\_cp](https://youtu.be/U9sBk8Stms4?si=nwWYgv7w2RUF7_cp)
- TED Talk: We The People:  
<https://youtu.be/HOktqY5wY4A?si=MhWlfn5Ub7qrMEGA>
  - Abridged copy: <https://www.youtube.com/watch?v=MfJCQPm8umQ>



### **Unit 3: Chicanx, Latinx Studies. 6 weeks**

In this unit, students will explore the various ethnic and language identities within Chicanx/Latinx communities. Students will be introduced to the research process in order to engage in local issues that disproportionately affect the Chicanx and Latinx community.

#### **Essential Questions:**

1. What does it mean to be Chicanx? Latinx? Hispanic?
2. What are the various ethnic identities within the Chicanx, Latinx, and Hispanic communities?
3. How do we ensure that people are seen and honored as individuals and not as stereotypical representatives of a group? How does the media contribute to a monolithic understanding of race and ethnicity? What are ways we can resist and dismantle that system?
4. How are the materials in this unit a counternarrative to the common dominant narratives?

#### **Supplemental Questions:**

- What does oppression mean and how has it been and how does it continue to be carried out?
- Who were the major players in the Chicanx and Latinx movement for civil rights? How did these folks push back against the colonization that sought to oppress them?
- How does the media portray the issues of immigration and crime?
- How can students enact positive/transformational change in Chicanx/Latinx communities?

#### **Core Assignments:**

1. Analyze Dolores Huerta's impact on the farmworker's rights movement in California. Study and explore Huerta's stance and ongoing activism in women's rights and farmworker's rights. Compare and contrast the stances and impacts of Dolores Huerta and Cesar Chavez (farmworkers rights, women's rights, immigration, etc.) Is this issue tied to systems of oppression and why or why not? How have activists responded to this issue? Read for understanding the 1966 Dolores Huerta speech. Written response options include: 1) A persuasive response in defense of one of the mentioned issues, 2) Write a letter of admiration to Dolores Huerta, 3) Write interview questions as well as answers Dolores Huerta might have provided.
  - a. [Video](#)
  - b. [Written Excerpts](#)
  - c. [National Women's History Museum Lesson Plan](#)

2. Group research project with teacher approved resources. Using teacher approved resources, students will research a current issue within the local Chicanx/ Latinx youth community. Groups will create a visual (infographic, poster, slide deck, etc.) of what they learned to spread awareness about the issue. Is this issue tied to systems of oppression and why or why not? How have activists responded to this issue?
3. Explore the cultural wealth within the chosen texts of the unit. What wealths are visible? How do we know? Cite textual evidence to support your ideas.

**Field Trip: Community:** SoCo Museum Dolores Huerta Foundation, Sonoma County Monarch Project Art, SF Mission District.

**Suggested texts (select from among these or other accessible texts with similar themes):**

Non-fiction

- *How to Tame a Wild Tongue* and/or *La Conciencia de la Mestiza* by Gloria Anzaldúa
- *A Piece of My Heart/Pedacito de mi Corazon* by Carmen Lomas Garza



Fiction

- *The Circuit* by Francisco Jimenez
- *Baseball in April* by Gary Soto
- *How to be A Chicana Role Model* by Michelle Serros
- Selected readings from *Living Beyond Borders: Growing up Mexican in America* by Margarita Longoria
- *Mexikid* Pedro Martín
- *The Poet X* by Elizabeth Acevedo

Poetry

- *Two Worlds* by Pat Mora
- *To Live in the Borderlands Means* by Gloria Anzaldua

Other media

- Clips from film *Mi Familia*
- “Hair” by Elizabeth Acevedo, produced by The George Washington University  
<https://youtu.be/0l11xCfnzXs?si=9ePNbdf8RN0zZtOO>
- [The Chicano Movement: History and Goals](#) (Facing History)
- Clips of or PDF of Dolores Huerta’s Sacramento Speech
- Dolores documentary (PBS)
-  What’s the Difference Between Latino and Hispanic?  
<https://www.youtube.com/watch?v=GBt5rMD2aDc>
-  La Santa Cecilia - Ice El Hielo  
<https://youtu.be/0lNJviuYUEQ?si=xedWyERqJYn3Qlp2>

- Hasta Sacramento 1966 HD Delano to Sacramento March  
<https://youtu.be/fK65iE4mF94?si=h1vsoGVNtjTI4kM9>

#### **Unit 4: African American Studies. 6 weeks**

While reading various fiction, non-fiction, poetry and other sources, students will consider the various ethnic, cultural, and linguistic identities of African American communities. Students will develop their linguistic and literary analysis skills by producing an analysis of African American literature and hip-hop.

#### **Essential questions:**

1. What role does self-determination play in the African American community? How has the African American community created ways to claim their voice?
2. How did the various ethnic, cultural, and language identities within African American communities develop?
3. How do we ensure that people are seen and honored as individuals and not as stereotypical representatives of a group? How does the media contribute to a monolithic understanding of race and ethnicity? What are ways we can resist and dismantle that system?
4. How are the materials in this unit a counternarrative to the common dominant narratives?

#### **Supplemental Questions:**

- What role did youth play in the Civil Rights Movement? What role do the youth play in the modern Black Lives Matter movement?
- How does the policing of young African Americans in the United States relate to the school-to-prison pipeline?
- How have movement leaders within the African American community used language to bring about and affect change?
- How does the language of hip hop reflect the social and political experiences of the African American community?

#### **Core Assignment:**

1. Students will be introduced to close reading, annotations, and literary analysis via poems, short stories, non-fiction, and other texts. Students will examine themes, meaning, symbols, and figurative language through close reading. Students will understand how context and setting influence understanding of a text. Teachers will model the literary analysis process and skills so that students will find success in the writing process.
2. Students will study the history of Hip Hop and will study lyrics of various Hip-hop songs and poems (no lyrics with any version of the n-word will be tolerated) . Through analyzing the linguistic nature (rhythm, syntax, diction, word choice, figurative language) of the songs, students will develop an



introductory understanding of African American narrative. Students will engage in their own creative writing to emulate this form of storytelling in order to tell their own stories.

3. Students will apply the cultural wealth framework to the chosen texts of the unit. What wealths are visible? How do we know? Students will cite evidence to support their ideas.

**Suggested Texts (select from among these or other accessible texts with similar themes):**

**Non-fiction**


- Malcolm X--excerpts from *Autobiography of Malcolm X* and selected essays and speeches
- Angela Davis--selected essays/speeches
- Dr. Martin Luther King, Jr. (selected essays and speeches)
- "What We Don't Learn About the Black Panther Party But Should" (Lesson from *Teaching for Black Lives*)
- *Brown Girl Dreaming* (memoir) by Jacqueline Woodson
- <https://www.gordonparksfoundation.org/gordon-parks/biography>
- Support for teachers:
  - [How the N-Word Became Unsayable](#)
  - [Straight Talk About the N-Word](#)
  - [YouTube](#)--Dr. Neal Lester

**Poetry**

- Selected Maya Angelou poems
  - "Still I Rise" read aloud by Maya Angelou:  
[https://youtu.be/qviM\\_GnJbOM?si=LB0ROR9cKvWhe3OR](https://youtu.be/qviM_GnJbOM?si=LB0ROR9cKvWhe3OR)
  - "I know why the black Bird Sings" by Maya Angelou:  
[https://youtu.be/QC\\_scsKVEHA?si=CBzQe6HYiSKXvry](https://youtu.be/QC_scsKVEHA?si=CBzQe6HYiSKXvry)
- Selected Lucille Clifton poems
- Selected Langston Hughes poems
  - "Mother to Son" by Langston Hughes:  
<https://youtu.be/5L-kKxePGqA?si=ppqHuDrBclcge0SQ>
  - "I Too" by Langston Hughes
- Selected Audre Lorde poems
- Selected Hip Hop lyrics
  - <https://teachrock.org/lesson/damn-the-art-and-importance-of-storytelling/>
- "Black Like Me" by Renee Watson
- "Ode to the Only Black Kid in Class" by Clint Smith

**Other media**



- Eyes On the Prize--PBS Series (clips)
- Jon Batiste - Freedom  
<https://youtu.be/3YHVC1DcHmo?si=LGVdIWexpFNR4Oe2>
- <https://teachrock.org/lesson/the-historical-roots-of-hip-hop/>
- This Is America  Childish Gambino - This Is America (Official Video)
  - <https://time.com/5267890/childish-gambino-this-is-america-meaning/>
- Ted-Ed “What Makes a Poem a Poem?”:  
[https://youtu.be/JwhouCNq-Fc?si=forAsTr4\\_oWkeg1n](https://youtu.be/JwhouCNq-Fc?si=forAsTr4_oWkeg1n)
- "What to the Slave Is the 4th of July?": James Earl Jones Reads Frederick Douglass's Historic Speech:  
<https://youtu.be/iZDcB1NhMfo?si=cMvNCufw8-ORPFbE>
- Laurence Fishburne reads a former slave's incredible letter to his old master:  
[https://youtu.be/evi\\_i7R0SFQ?si=p3u2b4JPTThHj-GBW](https://youtu.be/evi_i7R0SFQ?si=p3u2b4JPTThHj-GBW)

### Unit 5: AAPI Studies. 6 weeks

In this unit students will read indigenous Asian and Pacific Islander stories, origin stories, and poems. They will examine the joys and challenges of the AAPI community. Students will further develop their linguistic and literary analysis skills through various literary analysis and create a culminating project emulating form and style.

#### Essential Questions:

1. What are the various histories and experiences of AAPI communities in the United States?
2. How did the multiple ethnic and linguistic identities within and among AAPI communities develop?
3. How do we ensure that people are seen and honored as individuals and not as stereotypical representatives of a group? How does the media contribute to a monolithic understanding of race and ethnicity? What are ways we can resist and dismantle that system?
4. How are the materials in this unit a counternarrative to the common dominant narratives?

#### Supplemental questions:

- What does the term “monolithic ethnic minority” mean? How does lumping all Asian groups under the category “Asian American” affect the specific ethnic groups within the Asian American Community such as the Pacific Islanders and Southeast Asian communities?
- What are some of the push-pull factors that contributed to the formation of AAPI communities in our local area and beyond? (Santa Rosa, Bay Area, beyond)

- What role did Asian Americans play in the growth and development of our community? (Focus on China Village in Santa Rosa).
- What opportunities do students have to enact positive change for Asian Americans, especially with the rise of Anti-Asian violence across the U.S.?

### Core Assignments:

1. After reading one of the suggested texts and a companion text, students will write a response to literature where they use excerpts from both pieces in order to answer a writing prompt (suggested prompts include any of the supplemental essential questions or one of the teacher's design). Students will engage in the drafting and revision process in order to develop and strengthen their writing skills.
2. Students will create a culminating project (infographic, digital art, graphic story, etc.) demonstrating their understanding of AAPI impact.

### Suggested Texts

#### Fiction:

- *The Best We Could Do* - Thi Bui
- *American Born Chinese* - Gene Luen Yang

#### Non-Fiction:

- "Why I Love a Country that Once Betrayed Me" - George Takei
  - [Link to his Ted Talk](#)
- Selections from *The Joy Luck Club* - Amy Tan
- Selected poems by Imaikalani Kalahale "Making Rope"; "Maoli"; and others
- *The Deluge: New Vietnamese Poetry* and anthology trans.-Linh Dinh

#### Other media

- Chinatown Rising-Documentary-<https://www.chinatownrising.com/>
- SF Chinatown history - <https://youtu.be/EiX3hTPGoCg?si=3g-fi1KQbeKXrRfv>

### Unit 6: Gender Studies. 3 weeks.

In this unit, students will study and explore current events surrounding gender identity, roles, stereotypes, and discrimination. This unit will also cover the pressing issues of the LBTGQIA+ community. Students will read current events relating to these issues and they will explore forms of activism.

### Essential Questions:

1. How do systems of power and privilege disproportionately affect some communities?
2. How do we ensure that people are seen and honored as individuals and not as stereotypical representatives of a group? How does the media contribute to a monolithic understanding of the LGBTQIA+ community? What are ways we can resist and dismantle that system?



3. How are the materials in this unit a counternarrative to the common dominant narratives?

**Supplemental questions:**

- What are microaggressions?
- What is patriarchy, sexism, and homophobia?
- What are biases? Implicit biases? Where do biases come from and which ones are socially accepted?
- Who are the people/groups with power and privilege? Have the groups/ people/ individuals changed over time? Which groups or identity categories are newly affected?
- What do we all need to be vigilant of to ensure we do not further contribute to marginalization?
- How does heterosexism discriminate against the LGBTQIA+ community and how have people organized for representation LGBTQIA+ rights?

**Suggested Assignments (choose a few based on time and goals):**

1. Students will create a list of qualities, characteristics, and skills typically associated with a specific gender over another. Examples might include: ability to excel in sports or math; high levels of empathy; taking care of children or the home; providing for the family, etc. Students can compare their lists and discuss common trends and outliers. Students can discuss how society and lived experiences have informed these biases. Students will write journal entries about times they have seen the value of girls and boys being measured by qualities or skills often assigned to gender and will discuss the results of their writing, and talk about possible solutions to the problems.
2. Collect a group of ads or have students cut ads out of magazines that provide a counter-narrative to traditional gender roles. Discuss: Why are companies moving toward more inclusive representation? Are their actions performative or are they motivated by their values? Does motivation even matter if the result is better representation? Follow up with a written summary of salient points from the discussion and individual reflective responses.

The following three assignments are adapted from Learning For Justice (<https://www.learningforjustice.org/login>):

3. Students will examine the coverage of women and men occupying the same spaces. The recent Olympic commentary is a good place to start. Red carpet appearances in which men are asked about their craft and women are asked about their clothes is another. Discuss that these are vestiges of a time when women were literally considered property, objects to be owned. Tie back to readings, current events, and student observations to make those connections.

4. Students will spend a week examining the world around them, noting interactions among peers, their social media accounts, ads, movies, television shows, music videos and lyrics as a start. Students will write down all the examples they can find of behaviors. Students will analyze the sexist, hurtful wording or images, along with examples that break traditional identity/gender roles examining the underlying biases.
5. As a follow-up to that week-long examination, ask them to make an attempt to change what they have seen in some way. It may be as simple as telling someone they don't want to see the picture on their phone or not buying a certain artist's new album. Those who want to go bigger can create a school-wide awareness campaign or write an editorial for a local paper or website. Have them write a short reflection on that process, emphasizing what they objected to and how they took a stand against it. Learning for Justice's "Do Something" student tasks offers a variety of approaches to having students take action that builds civic engagement *and* critical literacy skills.

**Suggested Texts (select from among these or other accessible texts with similar themes):**

- *Aristotle and Dante Discover the Secrets of the Universe* by Benjamin Alire Sáenz (This is also a movie.)
- *Pet* by Akwaeke Emezi
- *Hurricane Child* by Kacen Callender
- *We Are Okay* by Nina LaCour

#### **Short Stories and Poetry**

- "Red: A Crayon's Story" by Michael Hall
- "Song of Perfect Propriety" by Dorothy Parker
- "Julián is a Mermaid" by Jessica Love
- "This Is For Us" by Elizabeth Acevedo  
<https://youtu.be/2Bz0mjlL1q4?si=2P9xO0tMd3MJy8pY>

#### **Resources:**

- [Gender Spectrum](#) (understanding gender, the language of gender, etc.)
- [Mayra Sadker Foundation](#)--100+ Activities to promote gender equity in schools and beyond (can be easily adapted beyond gender equity)

#### **Unit 7: The Wrap Up . 3 weeks.**

Students will create their own credo and create a "Why Ethnic Studies" campaign as a culminating activity for ethnic studies.

#### **Essential Questions:**

1. Why is it important to learn about other people's lived experiences?



2. What impact has this class had on your own understanding of society and yourself?
3. How is this course a counternarrative to the common dominant narratives?

**Supplemental questions:**

1. Why is it important for us to know our identity?
2. Why is it important to understand intersectionality?
3. How can we, as individuals and as a society, dismantle myths about race?
4. What cultural wealth and resistance have you developed in school? In life?

**Core Assignments:** Students will choose a culminating assignment from the choices below or at the teacher's suggestion:

1. At the end of the unit, using information from the whole year, students will create a Credo/ Manifesto (personal mission statement) in which they reflect on their personal identity, how they want to be seen, and how they see others.
2. *Why Ethnic Studies?/Ethnic Studies* campaign. Students will revisit what they learned throughout the year and will mount a public campaign that reflects the most important takeaways. These can be posters placed around campus or slideshows on the school website.
3. Students will watch Disney movies (selected scenes or in its entirety) and compose a written response analyzing concepts of identity, intersectionality, stereotypes, representation, and racism depicted through the scenes.

**Budget-** budget figures must be included even if they are an estimate.

| Projected Costs  | Start-up   | Ongoing |
|--|--|---------|
| Personnel (Not to include classroom instructor unless a new section is needed) | NA   | NA      |
| Instructional Material Supplies per student (textbooks, software, etc.)        | 7,500 for books  |         |
| Services (training, equipment maintenance, contracts, etc.)                    | Teachers should be trained to teach Ethnic Studies internally, through SCOE, or other Ethnic Studies programs. |         |
| Capital Outlay (remodeling, technology, etc.)                                  | NA   | NA      |
| <b>Total Projected Costs</b>   | <b>\$7,500</b>   |         |

Instructional Materials- must include estimate for new materials even if none have been selected. Place in chart above.

| Type | Publisher | Title | ISBN | Author | Copyright | # Have/Need |
|------|-----------|-------|------|--------|-----------|-------------|
|      |           |       |      |        |           |             |
|      |           |       |      |        |           |             |
|      |           |       |      |        |           |             |
|      |           |       |      |        |           |             |






#### Funding Source(s) for Costs and Instructional Materials

|   |  |
|---|--|
| Grants (indicate specific grant and grant timeline)             |  |
| Categorical Funds (include related programs)                    |  |
| Career Technical Education (must be for an approved CTE course) |  |
| Department Funds  |  |
| Other (be specific)   |  |


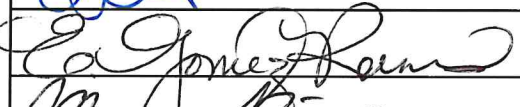




#### Appendix of Additional Documents

|   |
|---|
| <b><u>* Required additional documents include meeting minutes where the course was discussed and approved</u></b> |
|   |

District Principal Review and Approvals:

| Principal's Signatures  | Site | Approved / Not Approved |
|---|------|-------------------------|
|  | MHS  | APPROVED                |
|  | EAHS | Approved                |
| Anywine   | MCHS | Approved                |
|  | PHS  | Approved                |
|  | RHS  | Approved                |
|  | SRHS | Approved                |

District Ethnic Studies Steering Committee Review and Approvals:

| ETHS Steering Committee Signatures  | Site | Approved / Not Approved |
|---|------|-------------------------|
|   | EAHS | Approved                |
|  | PHS  | Approved                |
|  | PHS  | Approved                |
|  | PHS  | Approved                |
|  | SRHS | Approved                |
|  | RHS  | "                       |

Heather Garcia-Ross DO

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