

Public Input Template—2020 Ethnic Studies Model Curriculum May 2019 Draft

(Download and use to provide specific recommendations)

Include the chapter of the model curriculum, the page number, and line number(s) to ensure that the California Department of Education and Instructional Quality Commission can reference the content of the document when reviewing your comments. Please email this document as a Word document to ethnicstudies@cde.ca.gov. You may contact Kenneth McDonald, Education Programs Consultant, at kmcdonal@cde.ca.gov with any questions regarding this template or the public input process.

*Cited as (page, line number) for chapter-specific comments & (chapter, page, line number) for general comments

Chapter of Model Curriculum	Your Name and Affiliation	Comment (include page and line numbers where applicable)
Chapter 2	<i>Austin Nguyen</i> <i>Student of San Marino High School</i>	While the Sample Course Models provide excellent examples of “mistreatment interpersonally from members of the dominant group” (118, 2625), the current version of the model curriculum does not thoroughly examine how marginalizations can come from within the minority group itself, though the discussion on “Afro-Latinidad” (80, 1722) and “colorism” (151, 3074) in Asian communities is appreciated. The superficial examination of such phenomena -- which should also include, but is not limited to, colorism/biraciality in African-American communities, anti-blackness in Eastern Asian communities, or even bi erasure in the LGBTQIA community -- can create the misconception that minorities have immunity in being classified as an oppressor themselves. It is thus important that this theme in the model framework becomes more developed to ensure the student body is cognizant of the nuances within systems of power.
General	<i>Austin Nguyen</i> <i>Student of San Marino High School</i>	On the surface, the lack of an outline for a unit based on gender and sexuality in the Sample Course Models seems acceptable for a class which only serves to “give students both an introduction to the experiences of ethnic communities that are generally underrepresented or misrepresented” (3, 16, 329-330); however, the true purpose of an Ethnic Studies course goes beyond that. If the framework

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		<p>truly wishes to foster a “deep appreciation for cultural diversity and inclusion” (1, 1, 15-16), it is pivotal to develop such a unit, not just to gain a more comprehensive understanding of queer intersectional topics already present in the framework -- “the black LGBTQIA experience” (2, 49, 979) and “transgender cultures” (2, 288, 6219) of Pacific Islanders, to name a few -- but also to enable students to recognize the roles that gender and sexuality play in perpetuating the oppressive forces the course seeks to dismantle, such as how homophobia functions on the basis of a hegemonic masculine model in fear of the femininity associated with homosexuality. This prospective unit would also best function at the beginning of the course, thus laying the foundation for LGBTQIA-related topics that would appear in later units. Furthermore, being selectively cognizant of the modern zeitgeist is just non sequitur; if the framework wishes to focus on how today's sonic landscape of music has been influenced by Asian-Americans with “K-pop” (2, 151, 3073) for example, then it is only equitable if the LGBTQIA receives the spotlight in its influence of the film industry (ex: <i>Call Me By Your Name</i>, <i>Boy Erased</i>, <i>Love, Simon</i>, and <i>Moonlight</i>) or even the slang students use today (how “shade” is derived from ball culture, as seen in <i>Paris is Burning</i> or <i>Pose</i>). As a result, these marginalized cultures are further normalized/digmatized in accordance to the higher purpose of the course.</p> <p>*If this unit were to be added to the framework, some sample topics would be:</p> <ul style="list-style-type: none"> - The AIDS epidemic - Gay liberation/sexual revolution - Ballroom culture - Representation in media & music (films listed above and the increase in LGBTQIA characters in TV; Hayley Kiyoko, Halsey, Sam Smith, Troye Sivan, Frank Ocean, King Princess, Janelle Monae) - Disco: A Genre Spearheaded by the LGBTQIA and the resultant Disco Sucks movement (Sylvester, Grace Jones) - Hegemonic masculine model <p>Significant figures include, but are not limited to the above and the following:</p> <ul style="list-style-type: none"> - Prince - Marsha P. Johnson - RuPaul Charles
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