NATIONAL ENDOWMENT FOR THE
Humanities

DIVISION OF **EDUCATION PROGRAMS**

Narrative Section of a Successful Application

The attached document contains the grant narrative and selected portions of a previously funded grant application. It is not intended to serve as a model, but to give you a sense of how a successful application may be crafted. Every successful application is different, and each applicant is urged to prepare a proposal that reflects its unique project and aspirations. Prospective applicants should consult the Humanities Initiatives at Community Colleges application guidelines at

http://www.neh.gov/grants/education/humanities-initiatives-community-colleges

for instructions. Applicants are also strongly encouraged to consult with the NEH Division of Education Programs staff well before a grant deadline.

Note: The attachment only contains the grant narrative and selected portions, not the entire funded application. In addition, certain portions may have been redacted to protect the privacy interests of an individual and/or to protect confidential commercial and financial information and/or to protect copyrighted materials.

Project Title:	The Search for Common Ground: Culture in California's Central Valley
Institution:	Modesto Junior College
Project Director:	Chad Redwing
Grant Program:	Humanities Initiatives at Community Colleges

The Search for Common Ground: Culture in California's Central Valley

National Endowment for the Humanities
Humanities Initiatives at Hispanic-Serving Institutions

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The Search for Common Ground: Culture in California's Central Valley

Modesto Junior College (MJC), an Hispanic-Serving Institution, proposes a two-year project for faculty in English, philosophy, history, anthropology, and humanities to study cultural identity issues of California's Central Valley, and develop curricula grounded in the rich cultural background of its students. The *Search for Common Ground* project provides a unique opportunity to examine as a whole the practices, artifacts, art, and traditions of a multi-cultural community and enrich community college humanities content to reflect the lives of its students.

The aim of this project is to foster discussion that critically explores the rich cultural heritage, daily life, and struggles of those who live in California's Central Valley—particularly migrant, refugee and low-income workers who have come here from all over the world. Interdisciplinary classroom content will be developed based on the poetics of local cultural heritages and regionally-lived experiences, making the humanities more relevant to community college students. Curriculum that reflects students' experience will move them to discover how the humanities can serve as an avenue for expressing, discussing and understanding themselves and the cultural context for their lives in California's Central Valley.

The *Common Ground* project will unfold in three phases over a two-year period:

Phase I: January 2015 – May 2016. Interdisciplinary Study

A) Faculty cohort exploration of local cultural resources (universities, museums, events)
B) Seven Seminars (readings, lectures, discussions, cultural visits – Visiting scholars, authors, artists, and experts will lead discussions with humanities faculty)
C) Development of twenty-five Common Ground curricular modules

Phase II: September 2015 – August 2016. Development and Deeper Engagement

A) Seminars and curricular development continue
B) Ten Cross-disciplinary course lectures and cross-course dialogue
C) Symposium planning and website development

Phase III: August 2016 – December 2016. Dissemination of the Model

A) Five outside conference presentations by *Common Ground Faculty Cohort (CGFC*) members in their respective disciplines at conferences across the United States
B) *Common Ground* Symposium (14 regional two-and four-year colleges participating)
C) Curriculum in fifteen courses is revised to incorporate instructional modules

Seven identified topics will frame seminars, cultural visits and discussions, including: Concepts of Home and Identity in the Central Valley; Multiculturalism, Examining the Politics of Recognition; How Food Shapes Culture; Hispanic Immigration and Assimilation; Local Arts and Film of the Valley; Working Class Culture in the Valley; and Using Visual Anthropology: Exploring Valley Memories. Each seminar will be led by an eminent scholar with particular expertise and includes readings, cultural visits, discussion, and the development of curricular modules. The *Search for Common Ground* project will produce seminar outlines, reading lists, curriculum, and resource material that can be shared with community college and university Humanities faculty.

The Search for Common Ground: Culture in California's Central Valley

Intellectual Rationale

Modesto Junior College (MJC), a two-year Hispanic-Serving Institution, proposes a twenty-four month program to improve the capacity to teach for faculty in English, philosophy, history, anthropology, and humanities. Humanities professors will study cultural identity issues of California's Central Valley, develop twenty-five course modules grounded in the rich cultural background of our students, integrate them into the classrooms in each of these disciplines, and develop a GE Pathway/Minor Agreement with nearby California State University, Stanislaus. The *Search for Common Ground* project provides a unique opportunity to bridge local cultures by examining the artifacts, art, and traditions of our multi-cultural community and enriching community college humanities content to reflect the lives of its diverse student populations.

Central Issue: Our aim is to foster discussion informed by the latest scholarship that critically explores the rich cultural heritage, daily life, and struggles of those who live in California's Central Valley—particularly migrant, refugee and low-income workers who have come here from all over the world. By grounding interdisciplinary classroom content in the poetics of local cultural heritages and regionally-lived experiences the humanities will be more relevant to our students, moving them to discover avenues for expressing, discussing and understanding themselves and the cultural context for their lives in California's Central Valley.

While thousands migrate to this part of the state, outsiders have often assessed life here in a different way. Forbes recently ranked two Central Valley cities—Modesto and Stockton—among the top ten most miserable places to live in America (Forbes Miserable Cities 2014 List). Newsweek referred to the Central Valley as "the state's and perhaps the nation's economic ground zero" (*Newsweek*, Aug 2009). This outside view seems to influence Central Valley residents' own impression of their cultural geography. Students openly disparage their home and

have little interest in writing about it. A quick search on Amazon lists only five books on the Central Valley compared to hundreds about other California regions. There are local scholars with expertise in many areas related to the cultural issues of this community, but their findings have not been collected and examined as a whole. Whether by design or indifference, the mainstream community has not identified or encouraged the ethnic or cultural traditions that exist here. This project gives humanities faculty a more comprehensive picture of the traditions and expressions of our diverse community and the opportunity to enrich curricular content to reflect this culture **so that students may see "themselves" represented in the classroom.**

The idea of "the undiscovered country of the nearby" resonates strongly in this community. MJC sits in the center of California's great Central Valley-- a mountain-walled plain some 400 miles long and 75 miles wide-- home to "the richest farming region in the history of the world."[1] While southern, northern and coastal California regions are well-known destinations, the Central Valley is the place between. Home to the headquarters of Gallo Winery and Foster Farms Dairy, the Valley also houses refugees, immigrants, and migrant farm laborers, often living at the edges of public life.[2] Highway 99, the main north/south route on the west coast for decades, runs the length of the Valley. Immigrant farm laborers traveled this route to find work for decades. Dust Bowl refugees, Mexican farm workers, and political and economic refugees migrated north along Route 99 looking for a place that would sustain them. They came, originally, because of the dirt. They stayed for a variety of reasons, bringing rich cultural identities with them. Today, in Stanislaus County, Anglo, Hispanic, Italian and Portuguese cultural traditions co-exist with Chinese, Basque, Sikh, Swede, Assyrian, Armenian, Russian,

[1] Gerald Haslam. The Other California: The Great Central Valley in Life and Letters. Reno: U of Nevada P, 1994, 3.

[2] Fujimoto, Isao. Dynamic Mosaic: California Central Valley Partnership's Collaborative Multiethnic Approach to Organizing Immigrant Communities. Cornell University Doctoral Dissertation, February 2010.

Hmong, Laotian, Miwok and Yokuts indigenous groups, among others. The *Common Ground* project will help faculty understand the unique cultures of the people who live among us yet have remained largely "undiscovered" and unrepresented in the classroom and didactic content.

Intended Audience: The primary audience for this project is Humanities' faculty at MJC and surrounding institutions (see list in Appendix I). A core group of faculty from humanities, literature, history, and philosophy form the *Common Ground Faculty Cohort* (CGFC) that will facilitate visits, readings and seminars to examine cultural identity issues related to our ethno-cultural and economic diversities. More than thirty additional faculty members will attend *Common Ground* seminars and work in teams to develop curricular modules.

MJC humanities faculty members are housed in three distinct divisions at the college. Multiple organizational changes and heavy teaching loads have hindered opportunities for substantial interdisciplinary subject matter discussion among colleagues. This lack of interaction especially challenges our history, English, philosophy, anthropology, and humanities faculty who seek to relate courses to our diverse students but who lack a deep understanding of who these very students are. In addition, classroom content often exclusively focuses on European and major world cultures – as survey textbooks typically emphasize these traditions - while a vast majority of our students are from lesser-known groups or communities. The *Common Ground Faculty Cohort* came together to specifically address these two issues. This project offers an opportunity to draw from the rich cultural backgrounds of the neighborhoods in our community, examine existing writings and the expressive arts about cultural identities, and share interdisciplinary insights to improve the content of our teaching. How much richer our humanities classrooms will be if we incorporate the customs and cultures of the students we teach in our curriculum.

Improving the Quality of Humanities Teaching and Learning: The *Common Ground* project will improve the quality of teaching and learning in two significant ways: 1) each seminar participant will gain a better understanding of their own discipline by examining other humanities content and viewpoints; 2) faculty will be able to enrich content that relates to the cultural backgrounds of the diverse student population in their classrooms. Eminent visiting scholars will lead seminars that look at the stories, traditions, art, and artifacts that create cultural identities in the Central Valley. Particular care will be taken to give voice to those that have been omitted from typical representations in our community--immigrant and refugee populations from a stunning array of ethno-cultural backgrounds. Visits to local university centers, museums, and ethno-cultural events combined with readings and seminars will enable faculty to enhance the content of their courses in thoughtful and meaningful ways. Students will benefit from "cross-pollination" lectures of visiting colleagues in the Common Ground Faculty Cohort. An explicit intent of the *Common Ground* project is to develop community college professors as local scholars who are curious about the cultural richness of their community.

Content and Design

The Common Ground Project has four distinct elements:

1) Seminars hosted by eminent scholars to foster discussion across the humanities, examining the rich cultural heritage and daily living practices of California's Central Valley populations
2) The development of 25 *Common Ground* **curricular modules** and Humanities special topics course: "Know Your Place" that is grounded in the social, cultural, historic and aesthetic context of California's Central Valley.
3) A regional **symposium** with a keynote speaker, multi-cultural curriculum workshops, the Steinbeck Visiting Exhibit, and dissemination of the *Common Ground* interdisciplinary model.
4) A digital **repository** for resources and content that community college faculty and other scholars can access and Common Ground faculty can present at national conferences.

SEMINARS: Seven seminars will occur over an eighteen month period. Each seminar focuses on a specific humanities topic relevant to the culture of the Central Valley and includes several activities spanning approximately four weeks. Activities include: readings sent to seminar participants; lectures by eminent scholars; discussions led by cohort facilitators; visits to museums and centers, films, and the development of learning modules to integrate into existing humanities curriculum. Seminars will be open to all faculty members from MJC and other colleges in the area. Seven topics have been identified, along with commitments from visiting scholars that will introduce each topic with a lecture. Additional detail is found in Appendix I.

Common Ground Topics of Study			
Seminar Topic	**Scholar**	**Faculty Lead**	**Principle Illustrative Texts**
1) Know Your Place: Concepts of Home and Identity in the Central Valley	Jim Tuedio, Professor of Philosophy, California State University, Stanislaus	Eva Mo, History Jan-Feb 2015	Stephen Johnson, *The Great Central Valley: California's Heartland*; Stan Yogi, *Highway 99: A Literary Journey Through California's Great Central Valley;* Heath Massey Schenker, *Picturing California's Other Landscape: The Great Central Valley*.
2) Multiculturalism: the Politics of Recognition & Political Philosophy	Andrew Fiala, Professor of Philosophy, Fresno State University	Bill Anelli, Philosophy Mar-Apr 2015	Will Kymlicka's *Contemporary Political Philosophy*
3) Eating in the Central Valley: How Food Shapes Culture	Mario Sifuentez, Asst. Professor of History, UC Merced	Eva Mo, History Sep-Oct 2015	David R. Montgomery, *Dirt: The Erosion of Civilizations*; Joyce GoldStein, *Inside the California Food Revolution*
4) Cultural Clashes: Hispanic Immigration & Assimilation	Alex Sarargoza, Professor of History, UC Berkeley	Chad Redwing, Ph.D., Humanities Oct-Nov 2015	Hans P. Johnson and Joseph Hayes, *The Central Valley at the Crossroads*; Edward E. Telles and Vilma Ortiz. *Generations of Exclusion: Mexican Americans, Assimilation, and Race*; William V. Flores (ed). *Latino Cultural Citizenship: Claiming Identity, Space, and Rights;* Film: *Rape in the Fields;* Luis Valdez. *Zoot Suit.*

5) Visions of Central Valley Culture: Local Arts and Film	Jessica Gomola, CSU Stanislaus; Jack Souza, Prospect Theater	Flora Carter, Humanities Jan-Feb 2016	Terence Wright's *Visual Impact: Culture and the Meaning of Images*
6) Working Class Culture in the Central Valley	Jan Goggans Assoc. Prof of Engl., UC Merced Ma Vang, UC President's Postdoctoral Fellow, Asst Prof, UC Merced	Chad Redwing, Ph.D., Humanities Mar-Apr, 2016	Hans P. Johnson and Joseph Hayes, *The Central Valley at the Crossroads;* Jan Goggans', *California on the Breadlines: Dorothea Lange, Paul Taylor, and the Making of a New Deal Narrative.* Raymond Winter, *Hunger and Homelessness in California's Central Valley.*
7) Exploring Central Valley Memories: Visual Anthropology	Steve Arounsack, CSU Stanislaus	Dimitri Keriotis, Lit & Language May, 2016	Jay Ruby's *Picturing Culture: Explorations of Film and Anthropology*

CURRICULAR MODULES: At the conclusion of each seminar, participants will work individually or in teams to develop *Common Ground* interdisciplinary, curricular units based on seminar insights. These modules will follow a general format that may include a one-page context statement explaining the relevancy of the module; two to five primary reading sources; "tools" that focus on anchor works of art, architecture, visual and performing arts, literature, historical artifacts and records, and philosophical perspectives; and links to other resources. In developing these modules, faculty will seek to address such issues as

- How does one reflect and express understanding of a local population's culture with whom one normally has little or no contact?
- In what ways can instructors incorporate the multiple and complex meanings behind specific cultural and ethnic identities of students into humanities curriculum?
- The significance of artifacts and creative expression across cultures
- The formation of collective cultural identities within multi-ethnic communities and how dominant and subaltern cultural identities are continually revised, included and excluded

A new Humanities special topics course, "Know Your Place" will be developed by the five cohort faculty members, based on the readings, seminars, and experiences of the project. In

addition, a new General Education Pathway/Minor Agreement will be developed with California State University, Stanislaus in the area of Humanities, again based on topics studied here.

SYMPOSIUM: The culminating activity of this project will be the *Common Ground* Symposium, to be convened in Fall 2016. This symposium will focus on how an interdisciplinary humanities approach can shed light on individual course content as well as ethno-cultural, religious, and class diversity. It will be organized by *Common Ground* faculty members and will feature a keynote address by Luis Valdez, American playwright, actor, writer, and film director. Mr. Valdez is best known for his play and movie Zoot Suit, his movie La Bamba, and his creation of "el Teatro Campesino" while travelling with Cesar Chavez in California's Central Valley. The symposium will include a panel discussion of seminar leaders, workshops that build on project seminars, and the traveling Steinbeck Exhibit. Humanities' faculty from 14 colleges and universities in the Central Region will be invited. Cohort members will share reflections from the experience and curricular content that have been developed. Symposium attendees will learn about resources on the *Common Ground* Repository, a website to house curricular modules, seminar outlines, reading lists, and other resources gathered through this project.

Project Personnel

Dimitri Keriotis, professor of English and Literature at MJC, will serve as the Project co-Director for this grant. Professor Keriotis co-founded and coordinates Yosemite Community College District's High Sierra Institute, a partnership with the United States Forest Service. He has taught memoir writing and creative nonfiction writing at MJC since 2000. He holds an M.A. in English with a specialization in Literature and Environment from the University of Nevada, Reno; an M.F.A. with Distinction in Creative Writing from California State University, Chico.

Chad Redwing, Ph.D., Professor of Humanities at MJC will serve as co-Director of this project with Professor Keriotis. He received his Master of Arts and Doctor of Philosophy degrees in the Committee on the History of Culture at the University of Chicago. Dr. Redwing spent 18 months researching the cultural consequences of authoritarianism in Chile while on a Fulbright-Hays Dissertation Research Abroad grant.

Professors Keriotis and Redwing will oversee the project budget and activities. They will coordinate the faculty seminars, development of curricular content, guest lectures in colleague classes, and the capstone Common Ground Symposium. Other core members of the project are:

Flora Carter, Professor of Humanities at MJC, and founding instructor of MJC's Humanities Program, was a participating NEH Scholar in the 2011 Summer India Institute. She has Master of Arts degrees in Art History (George Washington U,) and in Interdisciplinary Studies (California State U., Stanislaus). Prior to teaching, she was associate curator of American Painting and Sculpture at the Smithsonian American Museum of Art.

Bill Anelli is a Professor of Philosophy at MJC. He completed his undergraduate work in social sciences pre-medicine from the USAF Academy and U.C. Berkeley and received his M.A. in philosophy from San Francisco State University with a focus on continental political philosophy. He serves as a board member of the American Association of Philosophy Teachers.

Eva Mo is a Professor of History at MJC. She holds an MA from San Francisco State University in history with an emphasis is Modern European History and the history of the Americas. Professor Mo coordinates the Honors program at the college. She teaches classes in U.S. and women's history and in women's studies. She was co-Coordinator of the *Faces of Stanislaus* photographic and oral history project. Thirty-two additional faculty members will engage in *Common Ground* Seminars and develop curricular modules (see list in Appendix I).

Institutional Context

The Common Ground project directly supports the mission of the college*: "MJC is committed to transforming lives through programs and services informed by the latest scholarship of teaching and learning. We provide a dynamic, innovative educational environment for the ever-changing populations of our regional community. We support the development of intellect, creativity, character, and abilities which shape students into thoughtful, culturally aware, engaged citizens."* The college president, vice presidents, and relevant deans all support this project. The process of learning and discussing the cultural issues of our community will not only impact humanities course content, but will influence how students see themselves in our community and classrooms.

Humanities classes at MJC can be applied to either: 1) a General Education Associates Degree with a concentration in the Humanities, or 2) a concentration in the Humanities as a University Preparation Emphasis. One effort of this project will be to establish a GE Pathways/ Minor Agreement with our local university, CSU, Stanislaus, so that students may take four or five courses within their path and upon transfer to the university qualify for a minor in that area.

The Humanities Program at MJC was established in 2001 and the program currently has two full-time, tenured professors of humanities, and five adjunct instructors who teach humanities to over 2000 students per year. There are two philosophy, three anthropology, five history, and twenty-six English and Literature faculty, many of which are interested in participating in this project.

Follow-up and Dissemination

The strength of this project lies in increased interdisciplinary awareness and the ease with which it can be replicated by other community college humanities faculty. California community colleges as well as those in other areas of the nation serve diverse student populations with

unique needs. Community college students do not typically enter college with strong cultural literacy, making relevant content critical to success. The exploration and discussion model can impact humanities programs throughout the country. The following products will be developed and shared as the *Common Ground* model: 1) seminar topic outlines and reading lists, 2) curricular units related to local ethno-cultural issues, 3) symposium content and discussion summaries. The *CGFC* members will each present the *Common Ground* model at national conferences in their disciplines and will jointly present at the *Common Ground* Symposium to humanities faculty from 14 colleges in the California Central Valley.

Evaluation

Dr. Chad Redwing and Dimitri Keriotis, Project co-Directors, will ensure seminar activities are evaluated by the cohort during each phase, leading to adjustment and refinement as needed. The *CGFC* will discuss and record new understanding gained from each seminar to be integrated into the "Know Your Place" course, and other Humanities curriculum. New curriculum will be completed and submitted to the college curriculum committee for approval during the course of the grant. Specific outcomes will be measured by co-Directors and cohort faculty:

Outcome	Measure	Tool
GE Pathway/Minor Agreement w/ CSU Stanislaus	Minor agreement approved & published	CSU & MJC records
Ten cross-discipline lectures delivered in colleague's classes	300 students learn about local culture from a unique disciplinary perspective	Student surveys
Twenty-five content modules developed and integrated into humanities curriculum	20 instructors teach new content in their courses	Faculty surveys
Humanities Special Topics course developed: "Know Your Place"	Curriculum Committee Approval	Meeting minutes

Statement of Eligibility

Modesto Junior College is a Hispanic-Serving Institution, as determined by the Department of Education and the data on file with the National Center for Education Statistics".

Appendix 1: Work Plan, Schedule of Activities, List of Readings, Central Valley Colleges

Work Plan

The Common Ground project will unfold in three phases over a two-year period:

Phase I: January 2015 – May 2016. Interdisciplinary Study

A) Faculty cohort exploration of local cultural resources (universities, museums, events)
B) Seven Seminars (readings, lectures, discussions, cultural visits – Visiting scholars, authors, artists, and experts will lead discussions with humanities faculty)
C) Development of twenty-five Common Ground curricular modules

Phase II: September 2015 – August 2016. Development and Deeper Engagement

A) Seminars and curricular development continue
B) Ten Cross-disciplinary course lectures and cross-course dialogue
C) Symposium planning and website development

Phase III: August 2016 – December 2016. Dissemination of the Model

A) Five outside conference presentations by *Common Ground Faculty Cohort (CGFC)* members in their respective disciplines at conferences across the United States
B) *Common Ground* Symposium (14 regional two-and four-year colleges participating)
C) Curriculum in fifteen courses is revised to incorporate instructional modules

PHASE I: Interdisciplinary Study. January 2015 – May 2016

A) **Common Ground Faculty Cohort (CGFC) exploration of cultural resources**: The *CGFC* will travel to multiple cultural centers and events, including: the UC Davis and UC Merced Humanities Research Center events; the Hmong Cultural Center; the Dorothea Lange exhibit at the Oakland Museum; local temples and mosques; and other Central Valley cultural events to explore local arts and history. Visits coordinate with seminar topics.

B) **Common Ground Seminars:** From January 2015 through May 2016, the CGFC and other interested faculty will attend seven seminars on specific topics surrounding Central Valley culture. Each seminar consists of 1) *Readings* sent to each seminar participant; 2) *a Lecture and/or Discussion* led by invited eminent scholars; 3) a visit to a corresponding center, museum or film; and 4) the development of a curricular module, based on new understanding from seminar activities. Seminars will follow a *shared inquiry* model and will be open to all

faculty members at the college. A small stipend will be available to faculty who attend all activities of a specific seminar and develop an instructional module that is integrated into their curriculum. More than twenty additional faculty members have expressed interest in attending the seminars (list on page 30).

C) **Common Ground Curricular Unit Development:** Faculty who attend seminars will develop curricular units based on the experience and reflection of the seminar. Outlines of curricular modules will also be created for sharing with other humanities faculty, particularly community college humanities faculty from nearby institutions. Faculty will collect, discuss, and create new curricula and resources that reflect both individual disciplinary and interdisciplinary insights and lessons learned from this project. Common Ground Faculty will incorporate new curricular units into their classrooms, creating an opportunity for refinement and enrichment.

PHASE II: Development and Deeper Engagement, September 2015 – August 2016

A) **August 2015 – May 2016: Common Ground Seminars** and curricular development continue with seminar series of readings, discussions and eminent scholar lectures.

B) **September 2015 –April 2016: Ten cross-disciplinary lectures.** Common Ground Faculty Cohort and other seminar participants will prepare a guest lecture, discussion or other presentation to be given in the classroom of at least one colleague in a humanities discipline, based on the lecturer's experience and reflections on the readings, visits, and discussions. This activity provides an opportunity for faculty and students to benefit from an inter-disciplinary disciplinary view of subject matter while focusing on the Central Valley.

C) **October 2015 – July 2016: Symposium Planning and Website Development**. A website developer will work with the CGFC to design an interdisciplinary Common Ground website.

Project outlines, seminar readings, outcomes, curriculum, and other resources will be housed on this website. Humanities colleagues, particularly those in the Central Valley, will be able to draw from these resources for their own enrichment and curricular development and will also be able to replicate this interdisciplinary model in their own institutions. The Common Ground Humanities Symposium will be planned and scheduled for Fall 2016 and will include faculty in Humanities disciplines from fourteen Central Valley community colleges as well as nearby universities.

PHASE III: Dissemination of the Model from March 2016– December 2016

A) **March 2016 – December 2016 – Five Individual Conference Presentations**: Each faculty cohort member will present experiences from the *Common Ground* project at a national or regional conference as well as attend other conferences to further explore humanities content related to community cultural identity and cultural production.

B) **Fall Semester 2016: Common Ground Symposium.** A one-day capstone symposium for Humanities faculty from Central Valley colleges and universities will be convened. Luis Valdez, playwright and filmmaker (*Zoot Suit, La Bamba*), will give the keynote address. Cohort members will share findings of the project and curricular modules in panel discussions and workshops. Seminar discussions, modeled after project seminars, will be held and the traveling Steinbeck Exhibit will be on-site for Symposium participants and others to explore. In 2014 the National Steinbeck Center celebrated the 75th anniversary of *The Grapes of Wrath* by retracing the Joad family's original journey from Oklahoma to California and by seeking out the migratory and work experiences of those whose lives relate to the novel. This exhibit tracks that journey. An agenda of the Symposium has been drafted:

	Working Agenda, Common Ground Symposium, Fall 2016
7:45 – 8:30	Registration
8:30 – 9:30	Keynote Speaker – Luis Valdez, playwright and filmmaker (Zoot Suit)
9:45 – 10:45	Panel discussion with seminar leaders
11:00 – 12:00	Workshop - *"How to Bring the Humanities to the Classroom"*
12:00 – 1:00	LUNCH (provided by MJC Foundation)
1:15 – 2:30	Replicated seminar discussions/Steinbeck Traveling Exhibit
2:30 – 3:45	Steinbeck Exhibit/replicated seminar discussions
4:00 – 4:30	Closing Session: *"Where Do We Go From Here?"*

Schedule of Activities

Topic 1: Know Your Place: Concepts of Home and Identity in the Central Valley

Lecture/Discussion: Jim Tuedio, Professor of Philosophy and Dean, College of the Arts, Humanities and Social Sciences. Tuedio has taught extensively on the theme of home and belonging in contemporary life and philosophy, and has published two books and numerous articles addressing phenomenology and philosophical practice.

Foundational Texts/Resources: Stephen Johnson, *The Great Central Valley: California's Heartland* (UC Press, 1993); Stan Yogi, *Highway 99: A Literary Journey Through California's Great Central Valley,* (Heyday Books, 2007); Heath Massey Schenker, *Picturing California's Other Landscape: The Great Central Valley* (Heyday Books, 1999); Stuart Hampshire, *Justice is Conflict* (Princeton: 2000); Amin Maalouf, *In the Name of Identity: Violence and the Need to Belong* (Penguin: 2003); Cherie Moraga, "The Welder" in Cherie Moraga and Gloria Anzaldua (eds.) *This Bridge Called My Back* (Kitchen Table: 1983); Adrienne Rich, "In the Wake of Home" in *Your Native Land, Your Life: Poems* (Norton: 1986).

Description: This discussion will focus on home, identity and belonging through the lens of multiplicity. What is the basis for collective sensibility when multiplicities of meaning and value continually disturb our sanctuaries of identity and belonging? As we assimilate discontinuous interruptions of cultural values and histories, can we form a collective sensibility for integrated community? What is the meaning of "Know Your Place" in times of cultural displacement and assimilation to difference?

Key Questions: What are the dominant presuppositions underlying critical examinations of cultural displacement and divergent values and priorities? Are the working definitions, terms, and frameworks shaping these examinations consistent, clear, and grounded? Or do we learn more if we approach these elements (and the examinations themselves) as continually evolving collages composed of contingent alliances nourished through the interplay of vertical and horizontal dimensions of our cultural heritage?

Topic 2: Multiculturalism: Examining the Politics of Recognition and Political Philosophy

Lecture/Discussion: Andrew Fiala, Professor of Philosophy, Director of Ethics Center at Fresno State University.

Foundational Texts/Resources: Kymlicka, Will. *Contemporary Political Philosophy.* 2nd ed. Oxford: Oxford University Press, 2002. Chapter 7, Citizenship Theory (284-326); Chapter 8, Multiculturalism (327-376).

Description: How do different interests and identities clash, negotiate, and accommodate each other within the context of a modern liberal nation state? How do community-based notions of the self compete with an unencumbered or individualistic notion of self? This seminar will explore notions of democratic citizenship, civic virtue, and civic republicanism in the context of the multicultural Central Valley.

Key Questions: Communitarian question: Should modern citizens accept and welcome a wide range of different and often competing conceptions of the good life? Citizenship Theory: Are appeals to civic virtue disinterested appeals or are such appeals used to promote one's favored conception of justice in a diverse society? Multiculturalism: Is multiculturalism at odds with cultural conservatism and/or with nationalism and nation-building? Should status inequalities be challenged while preserving individual freedom?

Topic 3: Eating in the Central Valley: How Food Shapes Culture

Lecture/Discussion: Mario Sifuentez, Assistant Professor of History, UC Merced. His research includes immigration, farm worker history, labor history, and food studies

Foundational Texts/Resources: David R. Montgomery, *Dirt: The Erosion of Civilizations* (UC Press, 2007), Joyce GoldStein, *Inside the California Food Revolution* (UC Press, 2013), William Emery, *Edges of Bounty: Adventures in the Edible Valley* (Heyday Books, 2008), David Mas Masumoto, *Letters to the Valley: A Harvest of Memories* (Heyday Books, 2004), David Mas Masumoto, *Epitaph for a Peach: Four Seasons on My Family Farm* (HarperOne, 1996), Paul F. Starrs and Peter Goin, *Field Guide to California Agriculture* (UC Press, 2010), Amy B. Trubek, *The Taste of Place: A Cultural Journey into Terroir* (UC Press, 2008), Marlene Bengiamin, John Capitman, and Xi Chang, "Healthy People 2010: A 2007 Profile of Health Status in the San Joaquin Valley" (Central Valley Health Policy Institute, 2010)

Description: The Central Valley is often referred as the bread basket of the world. In this seminar, we will do a great deal of field work, visiting different kinds of farms, food producers, and food industries. Our discussion will center on the relationship between food processes and community identities.

Key Questions: What is the process of getting food from farm to table in the Central Valley and how does that process inform our community identity? How does the competition between commercial farming and small farms shape our food rhetoric and symbolism? How is it that although the Central Valley is a center of food production, we also have some of the most unhealthy communities in the United States with epidemics in obesity and type 2 diabetes? What does this reveal about our social, cultural and physical relationship to food?

Topic 4: Cultural Clashes in the Central Valley: Hispanic Immigration and Assimilation

Lecture/Discussion: Alex Saragoza, Professor of History, Department of Comparative Ethnic Studies, University of California, Berkeley. Dr. Saragoza was the co-Director of the NEH Summer Institute for Teachers, Peralta Historical Park, Oakland, CA (2012).

Foundational Texts/Resources: Hans P. Johnson and Joseph Hayes, *The Central Valley at the Crossroads* (Public Policy Institute, 2004); Edward E. Telles and Vilma Ortiz. *Generations of Exclusion: Mexican Americans, Assimilation, and Race* (Sage, 2009); William V. Flores (ed). *Latino Cultural Citizenship: Claiming Identity, Space, and Rights* (Beacon, 1998); Film: *Rape in the Fields* (PBS, 2014); Luis Valdez. *Zoot Suit and Other Plays* (Arte public, 1992); Wallace Smith. *Garden of the Sun: A History of the San Joaquin Valley, 1772-1939* (Craven, 2004).

Description: This discussion centers on the cultural challenges faced by Latinos in the Central Valley. Historical challenges between immigrant populations, with status quo community identity, and current issues will be examined.

Key Questions: How do long-standing hostilities between ethno-cultural groups impact community identity? How do "subaltern" groups become central voices in a community?

Topic 5: Visions of Central Valley Culture: How Local Arts & Films Portray Valley Life

Lecture: Jessica Gomula-Kruzic, CSU Stanislaus, will discuss a visual arts exhibition project known as the Building Imagination Gallery and Cinema in Modesto. The California State University Stanislaus Art Gallery and the Carnegie Center for the Arts in Turlock will provide images from exhibitions featuring Central Valley artists.

Discussion Leader: Jack Souza, Artistic Director, Prospect Theater Project, received an M.A. in Modern Drama (Honors) from University College, Dublin.

Foundational Texts/Resources: Wright, Terence. *Visual Impact: Culture and the Meaning of Images*. Diepeveen, Leonard, and Van Laar, Timothy. *Art with a Difference: Looking at Difficult and Unfamiliar Art*. Said, E. W. (1993). Freedom From Domination in the Future. *Culture and Imperialism* (pp. 341–408). London: Vintage. Fanon, F. (1967). *The Wretched of the Earth*. Middlesex, England: Penguin.

Description: This discussion centers around the way cultural identity is represented through works of art, film and other expressions. Identifying, exploring and experiencing the valley's unique and diverse cultural make-up through modes of cultural transmission which thrive outside orthodox Western forms of theater, music and dance.

Key Questions: Who has the authority to decide what constitutes a primary work of cultural production that aids in the formation of collective identity? What is the relationship between a need for identity and the creation of rituals and traditions? How does the interaction of multiple ethnic population centers merge, create, or end historic traditions? In identifying cultural representation in the performing arts, what preconceptions do we incorporate regarding performance space and modes of performance?

Topic 6:Working Class Culture in California's Central Valley

Lecture: Jan Goggans, UC Merced, Associate Professor, School of Social Sciences, Humanities and Arts. The recipient of a Kevin Starr California Studies Postdoctoral Fellowship, Dr. Goggans focuses on cultural expression in and of the Great Depression as well as the literatures and cultures of California.

Discussion Leader: Ma Vang, UC Presidents Postdoctoral Fellow, Asst Prof, UC Merced.

Foundational Texts/Resources: Jan Goggans, *California on the Breadlines: Dorothea Lange, Paul Taylor, and the Making of a New Deal Narrative* (U of California P, 2010); Raymond Winter. *Hunger and Homelessness in California's Central Valley* (CreateSpace, 2013); Dorothea Lange and Paul Taylor, American Exodus: A Record of Human Erosion (1939).

Description: Dorothea Lange, the Great Depression's most famous photographer, and her husband, Paul Taylor documented the plight of California's dispossessed, culminating in 1939 in *American Exodus: A Record of Human Erosion.*" The *Common Ground Faculty Cohort* will read Jan Goggan's scholarly work on California's developing New Deal narrative and discuss her take on this photographic expose of immigrant suffering and how it informed working class culture as it developed in the Central Valley.

Key Questions: How does the experience of migration to California's Central Valley influence one's sense of identity, particularly immigrant and refugee populations from a stunning array of ethno-cultural backgrounds? What do Dorothea Lange and Paul Taylor learn as they document the disposed of California's Central Valley? How does photographic journalism alter the way a group imagines its' collective identity?

Topic 7: Exploring Central Valley Memories: Using Visual Anthropology to Document and Archive Cultural Knowledge

Lecture/Discussion: Steve Arounsack, Assistant Professor of Cultural Anthropology at California State University, Stanislaus. His is a filmmaker and media developer whose productions have showcased on PBS and at public and private venues across the country.

Texts and Resources: Ruby, Jay. *Picturing Culture: Explorations of Film and Anthropology*, Chicago: University of Chicago Press, 2000.

Description: The discussion is anchored in the principles of visual anthropology, a sub-discipline of cultural anthropology where visual elements (photographs and ethnographic films) help clarify, represent and archive cultural knowledge. At the heart of this discussion is the question: how do we create an infrastructure to visually explore, document, and disseminate diverse cultural knowledge?

Key Questions: What histories and memories are consciously important and perhaps unconsciously forgotten among residents of the Central Valley? How do immigrants of the Central Valley narrate the complex mosaic of their lived experience? Are there differences in how the elder gatekeepers and the younger generations tell their stories? Further, how can we invite participatory filmmaking in documenting local histories?

Each seminar will include discussion of visits and events that correlate with the seminar topic:

Common Ground Faculty Visits and Events (Supplementary to Seminars)		
Topic	**Place or Event**	**Description**
1.Concepts of Home and Identity in the Central Valley	UC Humanities Research Institute	Faculty Fellow Panel: *Humanities in Circulation, Playing with Time, Space, Matter, and Identity*
2.Multiculturalism: Politics of Recognition	Visit the Ethics Center at Fresno State University	Meet with resident philosophers to discuss issues of religion, ethics, and politics in the Central Valley
3. Eating in the Central Valley: How Food Shapes Culture	Visit Rancho Piccolo, Gallo Winery, and Hilmar Cheese	Discuss the relationship between food processes and community identities
4.Cultural Clashes: Hispanic Immigration and Assimilation	View film: "Shenandoah", directed by David Turnley	Explore narratives of violent race relations and power structures in rural communities with large Latino populations, such as the Central Valley
5. Visions of Central Valley Culture: Local Arts and Film	View films: Grapes of Wrath, Zoot Suit/Attend *The Ill List Poetry Slam*	Host films at Modesto's State Theater for Humanities students, faculty, and others. Poetry Slam features verbal artists from the Central Valley
6.Working Class Culture in the Central Valley	Oakland Museum, Dorothea Lange Archive/ The Bridge, Modesto	View photographs by Ms. Lange and other photographers documenting Central Valley workers/visit the Hmong Cultural Center in Modesto
7. Exploring Central Valley Memories: Visual Anthropology	Visit CSU Stanislaus Visual Anthropology Lab and Lao Oral History Archive	Discuss process of archiving and documenting oral histories

List of Key Readings

Anderson, Benedict. *Imagined Communities: Reflections on the Origin and Spread of Nationalism,* 2ed. New York: Verso, 2006.

Hooks, Bell. "Choosing the Margin as a Space of Radical Openness", in *Yearning: Race, Gender and Cultural Politics* (South End Press: 1990).

Bourdieu, Pierre. *The Field of Cultural Production.* Ed. Randal Johnson. Columbia University Press, 1993. Print.

Burke, Peter and Jan Stets. *Identity Theory.* Oxford: Oxford UP, 2009.

Didion, Joan. "Notes of a Native Daughter." Yogi, Stan, Gayle Mak, and Patricia Wakida. *Highway 99: A Literary Journey Through California Great Central Valley.* Revised ed. Berkeley, CA: Heyday, 2007. 189-198. Print.

Diepeveen, L. and Van Larr, T. *Art with a Difference: Looking at Difficult and Unfamiliar Art.* New York, McGrawHill, 2001.

Emery, William. *Edges of Bounty: Adventures in the Edible Valley* (Heyday Books, 2008).

Fanon, F. *The Wretched of the Earth.* Middlesex, England: Penguin, 1967.

Flores, William V. (ed). *Latino cultural Citizenship: Claiming Identity, Space, and Rights. Boston: Beacon Press, 1998.*

Goggans, J. *California on the Breadlines: Dorothea Lange, Paul Taylor, and the Making of a New Deal Narrative.* University of California Press, 2010.

GoldStein, Joyce. *Inside the California Food Revolution* (UC Press, 2013).

Hampshire, Stuart. *Justice is Conflict.* (Princeton, 2000).

Johnson, Hans P. and Hayes, Joseph. "The Central Valley at the Crossroads," Public Policy Institute of California, 2004.

Johnson, Stephen. *The Great Central Valley: California's Heartland* (UC Press, 1993).

Kymlicka, Will. *Contemporary Political Philosophy*. 2nd ed. Oxford: Oxford University Press, 2002. Print.

Maalouf, Amin. *In the Name of Identity: Violence and the Need to Belong.* Arcade Publishing, 2001.

Masumoto, David Mas. "Firedance." Yogi, Stan, Gayle Mak, and Patricia Wakida. *Highway 99: A Literary Journey Through California Great Central Valley*. Revised ed. Berkeley, CA: Heyday, 2007. 80-88. Print.

Masumoto, David Mas. *Letters to the Valley: A Harvest of Memories* (Heyday Books, 2004).

Montgomery, David R. *Dirt: The Erosion of Civilizations* (UC Press, 2007)

Moraga, Cherie. "The Welder", in Cherie Moragao and Gloria Anzaldua (eds.) *This Bridge Called My Back* (Kitchen Table: 1983).

Patton, Lori, ed. *Culture Centers in Higher Education: Perspectives on Identity, Theory, and Practice.* Boulder: Stylus, 2010.

Rich, Adrienne. "In the Wake of Home", in *Your Native Land, Your Life: Poems*(Norton: 1986).

Rosen, Michael, and Wolff, Jonathan. *Political Thought*. Oxford University Press, USA, 1999. Print.

Ruby, Jay. *Picturing Culture: Explorations of Film and Anthropology.* Chicago: University of Chicago Press, 2000.

Said, Edward. "Freedom from Domination in the Future." *Culture and Imperialism*. London: Vintage, 1993. 341-408. Print.

Said, Edward. *Orientalism.* New York: Vintage, 1979.

Schenker, Heath Massey. *Picturing California's Other Landscape: The Great Central Valley* (Heyday Books, 1999)

Smith, Wallace. *Garden of the Sun: A History of the San Joaquin Valley, 1772-1939.* Linden Publishing, 2004.

Soto, Gary. "History." Yogi, Stan, Gayle Mak, and Patricia Wakida. *Highway 99: A Literary Journey Through California Great Central Valley*. Revised ed. Berkeley, CA: Heyday, 2007. 295-296. Print.

Starrs, Paul and Goin, Peter. *Field Guide to California Agriculture* (UC Press, 2010).

Steinbeck, John. *The Grapes of Wrath*. Revised Edition. New York: Penguin, 2006. Print.

---. "Like Mexicans." Yogi, Stan, Gayle Mak, and Patricia Wakida. *Highway 99: A Literary Journey Through California Great Central Valley*. Revised ed. Berkeley, CA: Heyday, 2007. 297-300. Print.

Telles, E. and Ortiz, V. *Generations of Exclusion: Mexican Americans, Assimilation, and Race. New York: Russell Sage, 2009.*

Trubek, Amy B. *The Taste of Place: A Cultural Journey into Terroir* (UC Press, 2008).

Valdez, Luis. *Quinta Temporada.* Yogi, Stan, Gayle Mak, and Patricia Wakida. *Highway 99: A Literary Journey Through California Great Central Valley*. Revised ed. Berkeley, CA: Heyday, 2007. 223-231. Print.

Valdez, Luis. *Zoot Suit and Other Plays.* Arte Publico Press, April 1992. Print.

Winter, Raymond. *Hunger and Homelessness in California's Central Valley.* CreateSpace, 2013.Wright, Terence. *Visual Impact: Culture and the Meaning of Images.* Bloomsbury, 2008.

List of Central Valley Community Colleges

These fourteen colleges make up the Central Region Consortium. They work together frequently in Workforce and Economic Development initiatives. There has been little formal interaction between humanities faculty. The Common Ground Project will invite faculty from these colleges to participate in project seminars and symposium. Small stipends will be offered to accommodate travel. Faculty from California State Colleges and University of California will also be invited to participate.

Bakersfield College	Bakersfield, CA
College of the Sequoias	Visalia, CA
Columbia College	Columbia, CA
Fresno City College	Fresno, CA
Gavilan Collage	Gilroy, CA
Hartnell College	Salinas, CA
Reedley College	Reedley, CA
Merced College	Merced, CA
Modesto Junior College	***Modesto, CA***
Porterville College	Porterville, CA
San Joaquin Delta College	Stockton, CA
Taft College	Taft, CA
West Hills, Lemoore	Lemoore, CA
West Hills, Coalinga	Coalinga, CA

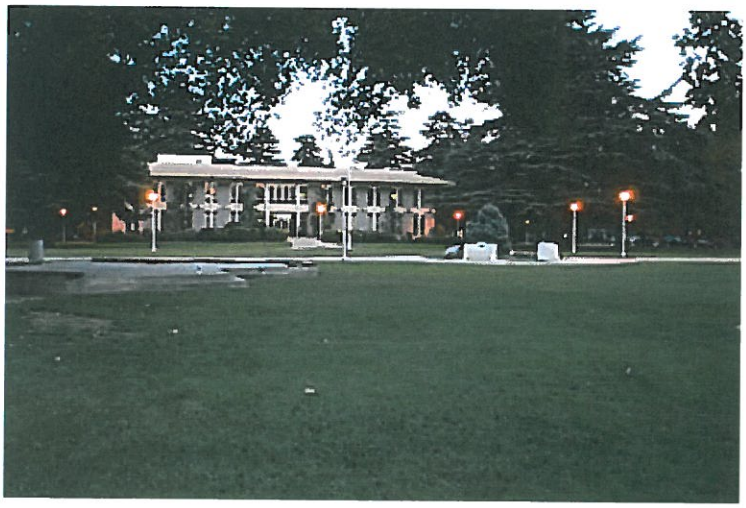
California State College, Stanislaus
California State College, Fresno
University of California, Merced

List of Additional Humanities Faculty Who Will Attend Seminars

More than thirty faculty members have expressed strong interest in attending one or more of the Common Ground Seminars. A small stipend will be available for up to 15 faculty members for each seminar. Responsibilities include attending all activities and completing a curricular module to be integrated into their curriculum.

Suzanne Akard (Humanities)
Noah Wilson (Photography)
Kim Gyuran (Storytelling, Speech)
Aishah Saleh (Humanities)
Rob Stevenson (Art, Humanities)
Sara Stevenson (Humanities)
James Todd (Anthropology)
Marcos Contreras (Lit & Lang)
Mario Sifuentes (Spanish)
AnMarie Beasley (Anthropology)
Thomas Aguilar (Geography)
Geri Sawici (Sociology)
Jeff Edwards (Philosophy)
Curtis Martin (History)
Cece Hudelson (Geography)
Annaliese Hausler-Akpovi (Lit & Lang)
Laura Manzo (Lit & Lang)
Debbie Gilbert (English)
Shirley Miranda (Lit & Lang)
Nita Gopal (Lit & Lang)
Ruth Luman (Lit & Lang)
George Boodrookas (Foundation Director)
Sam Pierstorff (Lit & Lang)
Optimism One (Lit & Lang)
Debi Bolter (Anthropology)
Richard Wallace (Anthropology & Ethnic Studies)
Lyn Simek-Morgan (Psychology)
Theresa Lunt (History)
Joshua Pollock (History)
Judy Cain (Philosophy)
Paul Neumann (Central Valley Poet, retired Lit Professor)
Lisa McDermott (Interim Director, Carnegie Arts Center, Turlock)

About MJC



Modesto Junior College, one of the oldest community colleges in the state, was organized in 1921 to serve the first junior college district established under a State Legislature Enabling Act. Modesto Junior College was established to meet the needs of the community. Today the college strives to maintain the same objective—that of dedication and service to the community.

The College began with a charter enrollment of 61 students. Through the years registration has increased until today more than 19,000 day and evening students are enrolled each semester. In addition, more than 8,000 community participants take advantage of the ever-growing Community Education program.

To complement student growth, the campus has grown as well. The college holds the distinction of having erected the first junior college classroom building in the state. From this modest beginning, MJC has grown until it now provides an outstanding learning environment on two sites: the original MJC-East on College Avenue and MJC-West on Blue Gum Avenue in northwest Modesto. In addition to the two sites, more than 20 community sites are used to meet particular educational needs.

The area boundaries have also changed. In 1964, by action of the electorate, the boundaries were enlarged to include nearly 4,000 square miles, encompassing high school districts in Stanislaus and Tuolumne Counties, the Ripon High School District in San Joaquin County, the Gustine and Hilmar High School Districts in Merced County and the Harney Elementary School District in Santa Clara County. The district also includes the Bret Harte Union High School District, the former Copperopolis Elementary School District and the former Salt Spring Valley Elementary School District in Calaveras County. A Board of Trustees was elected in 1964 to govern the affairs of the expanded district.

Year Founded: 1921
Full-time Faculty: Approximately 222
Part-time Faculty: Approximately 151
Number of Students: *24,035
Transfer Rate: Approximately 1,500 students annually

Average Class Size: 33
Associate Degree Programs: 88
Certificate Programs: *93
Hispanic Students: 44% of student population

Sources: YCCD/Research and Planning/Academic Programs Report, Academic Programs, Graduation Report, Custom Units, Student Demographic Detail, Section Enrollment Extract; MJC Community Education, Facilities, Public Relations; and the National Student Clearinghouse.

U.S. Department of Education
Office of Postsecondary Education

April 7, 2014

OPEID: 00124000
Modesto Junior College
Modesto, CA

Dear Teresa Scott:

We are pleased to inform you that your recent request for Designation as an Eligible Institution under Title III and Title V programs of the Higher Education Act of 1965, as amended by the Higher Education Opportunity Act of 2008 (HEA) is approved. Subject to the specific program requirements, your institution **may apply for a new grant** under any of the Title III and Title V programs.

As a result of receiving this designation, your institution **is also eligible for a waiver of the non-Federal share matching requirements** under the Federal Work Study Program, the Federal Supplemental Educational Opportunity Grant Program, and the TRIO Student Support Services Program under Title IV of the HEA, as well as the Undergraduate International Studies and Foreign Language Program authorized by Title VI of the HEA. The eligibility for a waiver of the non-Federal share matching requirements applies for a **five-year** period beginning **July 1, 2014**. The offices within the Department that administer those specific programs will handle the waiver of the cost sharing. Accordingly, you do not need to reapply for designation as an eligible institution for five years, **unless** you wish to apply for a grant under any of the Title III and Title V programs. You must apply for eligibility designation in each year you wish to participate in a program competition for funding.

Please retain this letter as evidence of your eligibility and for an adequate audit trail.

If you have questions concerning this designation, please contact Robyn Wood at robyn.wood@ed.gov or (202) 502-7437 or Jeffrey Hartman at jeffrey.hartman@ed.gov or (202) 502-7607.

Sincerely,

Leonard L. Haynes, Ph.D
Senior Director
Institutional Service