

**Chican@ & Latin@ Studies (CLS) 330**  
**Summer Session 2005, May 31-June 16**

## **The Santa Fe Trail: In Search of the Multiracial West**

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In this unique course, we'll engage in a series of encounters with issues of race, ethnicity, indigeneity, and power in the North American West. By invoking the Santa Fe Trail, we call attention to the journeys diverse peoples made across the Great Plains in the nineteenth century, even as the course itself will range from the era when a variety of indigenous peoples occupied the West to the present day, when the region is home to Native people as well as an array of relative newcomers descended from the peoples of Asia, Africa, Europe, and the Americas. We also call attention to our own journey, which will take us from Madison to Santa Fe and back again, remembering that western history as an academic field got its start at the University of Wisconsin-Madison over a century ago. We'll explore the human diversity of the western past as well as the deep historical roots of recent struggles for social justice in the West. The "American West" has long been a space of myth and memory in the U.S. and around the world, but dominant myths and memories often have obscured a more complex western past, not to mention the myths and memories of relatively disempowered westerners. In this course, we'll examine western myths, memories, and histories of all kinds. We'll also explore the ways in which western demographic diversity—a diversity structured by injustice and inequality—reflects patterns not explained by the black/white dichotomy that often frames discussions of race in the U.S. Following two days of classroom learning, we'll spend sixteen days visiting historical and contemporary sites where race, ethnicity, and indigeneity have been made, unmade, and remade in the West. We'll experience first-hand how events in the past continue to shape the present. We'll learn to think and act anew about issues of race and power in the West—and here at home. Our goal: to consider what lessons the West's multiracial past and present hold for us not only as students of history but as members of the academic community at the University of Wisconsin-Madison, as residents of the U.S., and as citizens of the world in the twenty-first century.

## Course Requirements

1. General: More than anything else, this course requires curiosity, humility, and a willingness to engage with new ideas and new people in new ways. Of course you'll need to do the assigned readings, pay close attention to lectures and films, and participate energetically in discussions, just as you would in any class. But the real requirements of this course begin where those of most courses end. You'll need curiosity because this class is quite literally all over the map, and you'll need to work to sustain your attention and to draw connections between the people and places, readings and lectures, museums and music we'll encounter. You'll need humility because you'll be learning ways of thinking about and being in the world that can't be gleaned from a book or a lecture; no one of us has sufficient knowledge or experience even to anticipate what will be demanded of our hearts and minds during the eighteen days we'll spend together. You'll need a willingness to engage because there will be no let-up in our learning during this class; we'll rise, eat, read, listen, argue, laugh, sing, repose, walk, talk, gasp, sigh, and cry side-by-side, and, what's more, every day we'll be meeting new people who deserve our utmost respect even as they challenge our cherished assumptions. You'll get the most out of this course if you move out of your academic comfort zone and embrace the unexpected.

### 2. Written assignments:

a. Your first written assignment is due at 9 a.m. sharp on the first day of class, Tues. May 31. This means that you'll need to do all of the reading assigned for that day before our class even starts to meet. We ask that you complete these readings and arrive the first morning we spend together with a *3-page position paper* in hand. This paper on the assigned readings should 1) explain how the readings have confirmed or challenged your previous ideas about race, ethnicity, and indigeneity (or nativeness) and about the U.S. West; and 2) list some questions these readings have raised for you that you hope we'll address over the next couple weeks or so. Please type and double-space your papers. For graduate students who may have encountered some of these readings already, please reread them with our upcoming adventure in mind and concentrate on the kinds of questions you hope such experiential learning will help you answer.

b. Your second written assignment will take you the rest of our time together to complete. It is due no later than 12 noon on Monday, June 20, in the Chican@ & Latin@ Studies Program office, 312 Ingraham. This written assignment involves keeping a *daily journal of your educational experiences* during our two classroom days and the sixteen days we spend on the road. This is first and foremost an intellectual and analytical journal about the history and politics of the multiracial West, though we expect that you'll make observations about what you're learning that also may have more personal dimensions; that is in the very nature of the experiential learning we're after in this course. Some days, the teaching team may make individual assignments that we'll ask you to write up in your journals; other days, we ask that you keep a more general record of your educational experiences (and even on those days when there is a more specific assignment, you should also keep a more general record as well). In addition, it is in your journals that we would like you to reflect on the first-person accounts and novels assigned below. Note that you are required to choose only *one of the two first-person accounts* and *one of the two novels* (so each student reads two of the assigned texts). These first-person accounts and novels describe journeys through the history of the multiracial West upon which we would like you to reflect, connecting those reflections to your own journey. You should conclude your journal with 2-3 pages of reflection on the course as a whole.

c. Your third written assignment is creative in nature, and it has two parts. During the first two classroom days of the course, we'll ask you to write a "Where I'm from" poem based on the model we'll provide by George Ella Lyon. Don't worry if you're not a poet! This is an assignment that allows you to fit words and phrases into an established structure. We'll share these "Where I'm from" poems before we get on the bus as a way of learning more about one another. When we get back to Madison, we'll ask you to write a "Where I've been" poem of the same structure. We hope to assemble all of these poems in a manner that will allow them to become testimony of our origins, our travels, and our transformations.

## Grades

This will be a difficult course in which to assign grades, because we will do so much of our learning together and "on our feet." We recognize that we each come to this course at different stages in our educational careers and personal life journeys. For this reason, by far the largest part of your grade will be determined by your sheer engagement with each aspect of the course. We recognize that engagement may sometimes take different forms for undergraduate and graduate students, for those with background in western history and those without it, for those well-versed in some area of ethnic studies and those new to the study of race, ethnicity, indigeneity, and power. The teaching team will assign grades based on the following rough proportions:

|                       |     |
|-----------------------|-----|
| Course participation: | 50% |
| Writing assignment 1: | 15% |
| Writing assignment 2: | 25% |
| Writing assignment 3: | 10% |

## Readings

All *books* listed here are available for purchase at *Rainbow Books*, 426 Gilman. There is also a required two-part *course reader* available for purchase at *Bob's Copy Shop at Randall Tower*, 1314 W. Johnson. Part I of the course reader contains the article-length readings you'll need to read and write on before our first class meeting on May 31. Part II of the course reader contains all of the article-length and other short readings you'll be doing while we're on the road. All items marked with three stars (\*\*\*) below are in this reader:

The following scholarly books are required for all students:

- Patricia Nelson Limerick, *The Legacy of Conquest: The Unbroken Past of the American West* (New York: W.W. Norton, 1988).
- Benjamin Márquez, *Constructing Identities in Mexican American Political Organizations: Choosing Issues, Taking Sides* (Austin: University of Texas Press, 2003).

The following first-person accounts are highly recommended for all students, though you are required to choose, read, and reflect on only one of them (see written assignment 2b above):

Henry Clay Bruce, *The New Man: Twenty-nine Years a Slave, Twenty-Nine Years a Free Man* (1895; Lincoln: University of Nebraska Press, 1996).

Fabiola Cabeza de Baca, *We Fed Them Cactus* (1954; Albuquerque: University of New Mexico Press, 1994).

The following novels are highly recommended for all students, though you are required to choose, read, and reflect on only one of them (see written assignment 2b above):

Betty Louise Bell, *Faces in the Moon* (1994; Norman: University of Oklahoma Press, 1995).

Leslie Marmon Silko, *Ceremony* (1977; New York: Penguin, 1988).

## Schedule and Assignments

### Tuesday, May 31 (Madison)

#### Lecture:

Multiracial Western History, Susan Johnson

Race and Politics in the West, Ben Márquez

Western History at UW-Madison, William Cronon, Frederick Jackson Turner and

Vilas Research Professor of History, Geography, and Environmental Studies

#### Activity/Discussion:

“Where I’m from” poems: introduce

Adventure Learning Programs

#### Reading/Assignment:

Limerick, *Legacy of Conquest*, entire (concentrate on chapters 6-8)

Márquez, *Constructing Identities*, chapters 1 & 2 (pp. 1-24)

\*\*\*Sarah Deutsch, “Landscape of Enclaves: Race Relations in the West, 1865-1990” (1992)

\*\*\*David Gutiérrez, “Significant to Whom? Mexican Americans and the History of the American West” (1993, 1996)

\*\*\*George Lipsitz, “The Possessive Investment in Whiteness” (1998)

\*\*\*Michael Omi, “(E)racism: Emerging Practices of Antiracist Organizations” (2001)

\*\*\*Quintard Taylor, “Through the Prism of Race: The Meaning of African American History in the West” (1996)

\*\*\*Elliott West, “Reconstructing Race” (2003)

### **Wednesday, June 1 (Madison)**

Lecture:

Indigenous Western North America, Ned Blackhawk

Activity/Discussion:

Many Wests: 1950s TV westerns vs. multiracial West readings

“Where I’m from” poems: post, read, discuss

Where we’re going: mapping our Wests

Diversity Education Program

Reading/Assignment:

no new reading; complete “Where I’m from” poem and bring it to class Wednesday

### **Thursday, June 2 (Madison to St. Louis)**

Lecture/Discussion:

Cahokia in Context, Ned Blackhawk

Film:

“500 Nations,” vol. 1, “The Ancestors”

Music:

music of St. Louis

Reading:

\*\*\*Daniel Richter, *Facing East from Indian Country: A Native History of Early America*, pp. 1-40

### **Friday, June 3 (St. Louis to Tulsa)**

Lecture/Discussion:

Indian Removal and Indian Territory, Ned Blackhawk

African American Westward Migration, Susan Johnson

Film:

“Goin’ Back to T-Town” & “Posse”

Music:

music of Oklahoma

Reading:

\*\*\*Devon J. Mihesuah, “‘Too Dark to be Angels’: The Class System Among the Cherokees at the Female Seminary”

## **Saturday, June 4 (Tulsa to Tahlequah to Rentiesville)**

### Lecture/Discussion:

Guests: Eddie Faye Gates & Tulsa Riot Commission,  
Chief Chad Smith, Cassandra Gaines

### Music:

D.C. Minner

### Reading:

\*\*\*Laura L. Lovett, “‘African and Cherokee by Choice’: Race and Resistance under Legalized Segregation”

## **Sunday, June 5 (Muskogee to Houston)**

### Lecture/Discussion:

Race, Gender and Texas, Susan Johnson  
Local Knowledge (on Houston), Tyina Steptoe

### Film:

“Urban Cowboy”

### Music:

cowboy tunes

### Reading:

\*\*\*Steven Lee, “‘All the Best Cowboys Have Chinese Eyes’: The Utilization of the Cowboy-Hero Image in Contemporary Asian-American Literature”  
\*\*\*Durwood Ball, “Cool to the End: Public Hangings and Western Manhood”

## **Monday, June 6 (Houston)**

### Lecture/Discussion:

Guest: Ken Brown

### Music:

East Texas blues

### Reading:

\*\*\*Neil Foley, *The White Scourge: Mexicans, Blacks, and Poor Whites in Texas Cotton Culture*, pp. 17-39  
\*\*\*Houston Institute for Culture, “Building New Saigon”

## **Tuesday, June 7 (Houston to Corpus Christi)**

### Lecture/Discussion:

The Mexican American Generation, Ben Márquez

### Film:

“Corpus: A Home Movie for Selena”

### Music:

Selena; Sonny Azuna & the Sunliners

### Reading:

\*\*\*Deborah Vargas, “Bidi Bidi Bom Bom: Selena and Tejano Music in the Making of Tejas”  
Márquez, *Constructing Identities*, pp. 25-90

## **Wednesday, June 8 (Corpus Christi to San Antonio)**

### Lecture/Discussion:

The Chicano Movement, Ben Márquez

### Film:

“I am Joaquín”

### Reading:

\*\*\*José Limón, “Tex-Sex-Mex: Dirty Mexicans, Aztec Gods, Good Ole Boys, and the New Texas Woman” (read in conjunction with screening of “Lone Star” Thurs.)

## **Thursday, June 9 (San Antonio to El Paso)**

### Lecture/Discussion:

Guest: Bruce Winders

### Film:

“Lone Star”

### Music:

Los Tigres del Norte

### Reading:

Márquez, *Constructing Identities*, pp. 91-125  
\*\*\*Jesús Martínez-Saldaña, “La Frontera del Norte”

## **Friday, June 10 (El Paso to Santa Fe)**

### Lecture/Discussion:

Local Knowledge (on El Paso), Ben Márquez

Guest: Ramona Montoya

### Film:

“Surviving Columbus” & “Gathering Up Again”

### Music:

nuevomexicano folk music

### Reading:

\*\*\*Enrique Lamadrid, *Hermanitos Comanchitos: Indo-Hispano Rituals of Captivity and Redemption*, pp. 1-9, 27-50

## **Saturday, June 11 (Santa Fe)**

### Lecture/Discussion:

Guests: Estévan Rael-Gálvez, Juan Ríos, Jimmy Santiago Baca (poetry reading)

### Reading:

\*\*\*Chris Wilson, *The Myth of Santa Fe: Creating a Modern Regional Tradition*, pp. 146-80

## **Sunday, June 12 (Santa Fe to Los Alamos)**

### Lecture/Discussion:

Space, Place, and the Sacred in New Mexico, Part I, Camille Guerin-Gonzales

### Music:

“(Jesus Hits Like the) Atom Bomb” & other atomic songs

### Reading:

\*\*\*Carl Abbot, “Building Atomic Cities: Richland, Los Alamos, and the American Planning Language”

\*\*\*Richard Rhodes, *The Making of the Atomic Bomb*, pp. 668-78

## **Monday, June 13 (Santa Fe to Taos)**

### Lecture/Discussion:

Space, Place, and the Sacred in New Mexico, Part II, Camille Guerin-Gonzales  
Guest: Alicia Chávez

### Film:

“Agueda Martínez”

### Music:

nuevomexicano folk music

### Readings:

\*\*\*Enrique Lamadrid, *Hermanitos Comanchitos: Indo-Hispano Rituals of Captivity and Redemption*, pp. 179-205

\*\*\*Ida M. Luján, “Challenging Tradition: Opening the Headgate”

## **Tuesday, June 14 (Santa Fe to Granada/Lamar)**

### Lecture/Discussion:

Guest: John Hopper

### Film:

“A Family Gathering”

### Music:

local mariachi music; trail & railroad tunes

### Reading:

\*\*\*Anselmo Arellano, “The People’s Movement: Las Gorras Blancas”

\*\*\* “Amache, Colorado,” and material from the “Granada Pioneer”

## **Wednesday, June 15 (Granada to Lincoln)**

### Lecture/Discussion:

Reordering the Plains, Michel Hogue

Guests: Sand Creek descendants, National Park Service staff, Kiowa County officials

### Film:

“Buck and the Preacher”

### Music:

country & western

Reading:

- \*\*\*Elliott West, "Families," in *The Way to the West: Essays on the Central Plains*
- \*\*\*"Massacre of the Cheyenne Indians," Report of the Joint Committee on the Conduct of the War, U.S. Congress, 1865

**Thursday, June 16 (Lincoln to Madison)**

Lecture/Discussion:

Taking our Experiences to Madison, Teaching Team

Film:

"Smoke Signals"

Reading:

- \*\*\*Marc Simon Rodriguez, "A Movement Made of 'Young Mexican Americans Seeking Change': Critical Citizenship, Migration, and the Chicano Movement in Texas and Wisconsin, 1960-1975"
- \*\*\*Brian Klopotek, "'I guess your warrior look doesn't work every time': Challenging Indian Masculinity in the Cinema"