GENERAL STUDIES COURSE PROPOSAL COVER FORM
(ONE COURSE PER FORM)

1.) DATE: 

2.) COMMUNITY COLLEGE: Maricopa Co. Comm. College District

3.) COURSE PROPOSED: Prefix: ENH Number: 190 Title: Introduction to US Ethnic Literature Credits: 3

CROSS LISTED WITH: Prefix: Number; Prefix: Number; Prefix: Number; Prefix: Number;

Prefix: Number; Prefix: Number; Prefix: Number;

4.) COMMUNITY COLLEGE INITIATOR: ROBERT A. SOZA

FAX: 480-461-7644

PHONE: 480-461-7607

ELIGIBILITY: Courses must have a current Course Equivalency Guide (CEG) evaluation. Courses evaluated as NT (non-transferable are not eligible for the General Studies Program.

MANDATORY REVIEW:

The above specified course is undergoing Mandatory Review for the following Core or Awareness Area (only one area is permitted; if a course meets more than one Core or Awareness Area, please submit a separate Mandatory Review Cover Form for each Area).

The General Studies Council (GSC-T) Policies and Procedures requires the review of previously approved community college courses every five years, to verify that they continue to meet the requirements of Core or Awareness Areas already assigned to these courses. This review is also necessary as the General Studies program evolves.

AREA(S) PROPOSED COURSE WILL SERVE: A course may be proposed for more than one core or awareness area. Although a course may satisfy a core area requirement and an awareness area requirement concurrently, a course may not be used to satisfy requirements in two core or awareness areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirements and the major program of study.

5.) PLEASE SELECT EITHER A CORE AREA OR AN AWARENESS AREA:

Core Areas: Select core area... Awareness Areas: Cultural Diversity in the United States (C)

6.) On a separate sheet, please provide a description of how the course meets the specific criteria in the area for which the course is being proposed.

7.) DOCUMENTATION REQUIRED

□ Course Description
□ Course Syllabus
□ Criteria Checklist for the area
□ Table of Contents from the textbook required and/or list of required readings/books
□ Description of how course meets criteria as stated in item 6.

8.) THIS COURSE CURRENTLY TRANSFERS TO ASU AS:

□ DEC prefix
□ Elective

Current General Studies designation(s):

Effective date: 2011 Spring Course Equivalency Guide

Is this a multi-section course? □ yes □ no

Is it governed by a common syllabus? □ yes □ no

Chair/Director: DAVID FINLEY

Chair/Director Signature:

AGSC Action: Date action taken

Approved □ Disapproved

Effective Date:
Proposer: Please complete the following section and attach appropriate documentation.

### ASU--[C] CRITERIA

**CULTURAL DIVERSITY IN THE UNITED STATES**

<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
<th>Identify Documentation Submitted</th>
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<tbody>
<tr>
<td></td>
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<td><strong>1. A Cultural Diversity course must meet the following general criteria:</strong></td>
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<td>The course must contribute to an understanding of cultural diversity in contemporary U.S. Society.</td>
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<td>Course comps I, II, III, IV, V, and VI</td>
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<td>Syllabus weeks 1, 11, 12, 13, 14, 15, and 16</td>
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<td><strong>2. A Cultural Diversity course must then meet at least one of the following specific criteria:</strong></td>
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<td>a. The course is an in-depth study of culture-specific elements, cultural experiences, or cultural contributions (in areas such as education, history, language, literature, art, music, science, politics, work, religion, and philosophy) of gender*, racial, ethnic and/or linguistic minority groups** within the United States.</td>
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<td>Course comps II, III, IV, V, and VI</td>
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<td>Syllabus weeks 3, 5, 6, 9, 11, 12, 13, 14, 15, and 16</td>
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<td>b. The course is primarily a comparative study of the diverse cultural contributions, experiences, or world views of two or more gender*, racial, ethnic and/or linguistic minority groups** within the United States.</td>
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<td>Course comps II, III, IV, V, and VI</td>
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<td>Syllabus weeks 1, 2, 4, 6, 7, 8, 9, 13, 14, and 16</td>
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<td>c. The course is primarily a study of the social, economic, political, or psychological dimensions of relations between and among gender*, racial, ethnic and/or linguistic minority groups** within the United States.</td>
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<td>Course comps II, III, IV, V, and VI</td>
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<td>*Gender groups would encompass categories such as the following: women, men, lesbians, gays, bisexuals, transgender individuals, etc.</td>
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<td>**Cultural, racial, ethnic, and/or linguistic minority groups in the U.S. would include categories such as the following: Hispanics, African Americans, Native Americans/First Peoples, Asian Americans, Jewish Americans, Muslim Americans, members of the deaf community, etc.</td>
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</tbody>
</table>
Course Prefix | Number | Title | Designation
---|---|---|---
ENH | 190 | Introduction to US Ethnic Literature | CULTURAL

Explain in detail which student activities correspond to the specific designation criteria. Please use the following organizer to explain how the criteria are being met.

<table>
<thead>
<tr>
<th>Criteria (from checksheet)</th>
<th>How course meets spirit (contextualize specific examples in next column)</th>
<th>Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)</th>
</tr>
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<tbody>
<tr>
<td>Course contributes to an understanding of cultural diversity in contemporary U.S. Society...</td>
<td>This course ends with late-20th/early-21st century literary texts. These texts are the culmination of a study of how the concepts of race and ethnicity emerge from both a historical and cultural tradition of oppression and resistance. Of particular relevance for a contemporary understanding is discerning the legacies of the both the cultural and social struggle to define race and how racialized &quot;Others&quot; fit within the &quot;American&quot; narratives of nation and citizenship. Beginning in week eleven, the contemporary writer Peter Bacho is not only set within an international context (&quot;The Battle of Algiers&quot; and Ngugi wa Thiongo), but also serves as a bridge from the the writings of the previous eras with the current era. From Bacho's work, Martin Luther King, Jr, Americo Parades, Langston Hughes, and Malcolm X are all used to assists students begin to understand the role of colonization and decolonization in the crafting of contemporary/postcolonial literatures of U.S. various ethnic/racial minorities.</td>
<td>Course comps I, II, III, IV, V and VI Syllabus weeks 1, 2, 11, 12, 13, 14, 15, and 16</td>
</tr>
<tr>
<td>Course is an in-depth study of culture-specific elements, cultural experiences, or cultural contributions of racial and ethnic minority groups within the United States.</td>
<td>While the course deals directly with the study of the literatures of racial and ethnic minorities in the United States, the works are studied for their cultural contributions beyond the aesthetic. Each work is contextualized within a framework that constructs the texts as historical and political practice. In essence, though a literature class, the theoretical framework of the class introduces students to how the cultural texts (poetry, drama, fiction, oratory, film) engage with the broader culture in critical dialogs that challenge the nature of history, science, religion, and law. For example, week sixteen discusses Sherman Alexie's &quot;Sin Eaters&quot; and Tia Lessin's film &quot;Trouble the Waters.&quot; Alexie's story is a reflection on the role of science, the reservation system and genocide in the destruction of Native America, a destruction that Alexie posits as foundational to the survival of the rest of the United States. Lessin's film focuses on race and the disastrous aftermath of Hurricane Katrina, questions of access to not only emergency services, but also how the history of segregation and racism in the broader U.S. permitted the persistence of the human's right crisis are interrogated. Together, and as culminating texts in the class, these works are the starting point for student's final reflections on how racial and ethnic minorities in the United States have experienced the violence of conquest/slavery and emerged as both victorious and wounded cultures. It is this complicated synthesis that ultimately shapes the discussion of both the roles and contributions of racial/ethnic minorities in defining the myriad cultural practices that constitute the United States.</td>
<td>Course compds II, III, IV, V, and VI Syllabus weeks 3, 5, 6, 9, 11, 12, 13, 14, 15, and 16</td>
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Criteria

Course is primarily a comparative study of the diverse cultural contributions, experiences and world views of more than two racial and ethnic minority groups in the United States.

How course meets spirit

The course relies on comparative reflection of the literatures by African Americans, Native Americans, Pacific Islanders, and Latinas/os. In addition to the focus on the shared experiences of these racial/ethnic groups from the colonial to postcolonial United States, the experiences of these groups are also juxtaposed with the construction of "whiteness" within the United States. Thus, the course is based on a comparative theoretical framework, and advances this manner of analysis and thinking throughout the course’s entirety.

For instance, in weeks five and six, the experiences of cultural and social displacement and resistance of the nascent “Hispanic” ethnic group, North American Indigenous peoples, and African Americans are discussed in a comparative context. De las Casas' rendering of the displacement of the Nahuatl in Central Mexico (both the mythological and biological ancestry of those who would become Chicanas/os) is contextualized with the process of colonization among North America’s Indigenous populations. The following week, Frederic Douglas’ rumination on the meaning of liberty and freedom for African and African American slaves adds to the ongoing conversation about Indigenous displacement, especially when juxtaposed with the lofty language of the Declaration of Independence. As a result, students are asked to reflect how these are shared, though distinct, experiences for racial and ethnic minorities in the United States. Week seven introduces the concept of Manifest Destiny, a foundational narrative of the United States’ dominant cultural mythology whose origins emerge directly from the national framework of the “Founding Fathers”—this permits students to situate the multiple, and often adversarial, narratives of “American” within a comparative context. As the course readings continue on into the 20th/21st century, students will be asked to illustrate how these historical legacies inform the contemporary works of, for instance, Audre Lorde (African American), Miguel Piñero (Nyuorican), Sherman Alexie (Native American), and Tia Lessin (Euro-American).

Please provide detailed evidence of how course meets criteria

Course comps II, III, IV, V, and VI

Syllabus weeks 3, 5, 6, 9, 11, 12, 13, 14, 15, and 16

Criteria

Course is primarily a study of the social, economic, political and psychological dimensions of the relations between and among racial and ethnic minority groups within the United States.

How course meets spirit
The course's focus is on the process of colonization and how through cultural productions racial and ethnic minorities in the United States contested this totalizing process. Given the invasiveness of colonization, the course inevitably centers conversations about the social, economic, political and psychological aspects of the individual writers and the communities they represent. The struggle for both community and a cultural practice of resistance/liberation emerges from the practices of everyday life: economic exchange, social relations, religiosity, cultural performance, law, and sexual relations.

For instance, in week eight, Gail Bederman's reflection on empire and white masculinity locates "American" cultural works squarely within the social, economic, political, and psychological realm. Bederman argues that culture became the mechanism to normalize both white supremacy and empire; Kipling's poem "The White Man's Burden" is an exemplary cultural text that illustrates the psychological, social, and political mechanisms that reconstructed the violence of empire as a necessary and benevolent violence. W.E.B. DuBois, in turn, writes against this cultural practice and seeks to reinforce the narratives of those excluded from "white America's" worldview. In week nine the course introduces the writings of Chief Joseph, Chief Gall, and Chief Crazy Horse. Each of their texts introduces the cultural and psychological impacts of the incorporation of Native America into the social and political "world" of the United States. Their work emphasizes the role of culture in both the colonial and decolonial process, and the often ambivalent relationships the conquered often express. Additionally, Ida B. Wells' representative cultural texts that showcases the complexity of social and cultural survival, as well as the psychological mechanisms of employed the Euro-American majority of the era. While these are specific questions related to specific texts, they are representative of the questions students will be expected to address throughout the semester.

Evidence

Course comps II, III, IV, V, and VI

Syllabus weeks 1, 2, 3, 4, 5, 6, 7, 8, 9, 11, 12, 13, 14, 15, and 16
Official Course Description: MCCCD Approval: 11-24-09

ENH190 2010 Spring – 9999  LEC  3.0 Credit(s)  3.0 Period(s)  3.0 Load Acad

Introduction to US Ethnic Literature

Introduction to the US ethnic literatures of African Americans, Arab Americans, Asian Americans, Latinas/os, Native Americans, Mixed Race, and other emerging ethnic groups through various expressions. Examines the interconnections of the various experiences of racialized groups living in the US. Provides ethnic US literature a global context through study of the interconnections with the literatures of Africa, Asia, Latin America, and Oceania. Focus on literary production of at least four specific US ethnic groups and relevant international literatures.

Prerequisites or Corequisites: ENG101 or ENG107.

MCCCD Official Course Competencies:

ENH190 2010 Spring - 9999  Introduction to US Ethnic Literature
1. Identify and define critical terms, literary techniques and critical approaches used in analyzing ethnic literatures. (I, II)
2. Identify and differentiate literary descriptions of ethnic cultures within postcolonial, decolonial, and colonial eras. (II, IV, V)
3. Compare and contrast the historical and cultural background of the major periods of the postcolonial, decolonial, and colonial eras. (II, IV, V)
4. Explain and illustrate the roles of literature as both a formulator and reflection of ethnic cultures. (III, IV)
5. Report in written and oral formats current trends in ethnic cultures as reflected in literature, and speculate about the possible future trends in ethnic cultures. (V, VI)
6. Analyze and critically assess ethnic literary works by selected writers in written and oral formats. (V)

MCCCD Official Course Outline:

ENH190 2010 Spring - 9999  Introduction to US Ethnic Literature

I. Literary Terminology
   A. Critical terms used in analyzing ethnic literatures
   B. Literary techniques and criticism
II. Literary Descriptions of US Ethnic Culture: Historical and Cultural Background
   A. Colonial Era
   B. Decolonial Era
   C. Postcolonial Era
III. Literature and US Ethnic Culture
   A. Formulator of US ethnic societies
   B. Reflection of US ethnic societies
IV. Roots of US Ethnic Culture
   A. Euro-American Interventions
      1. Colonization
      2. Slave Trade

Go to Description  Go to top of Competencies
3. Manifest Destiny
4. The Frontier and the West
5. Imperialism abroad
6. Eugenics and Scientific Racism

B. Ethnic Responses
1. Political Resistance
2. Cultural Resistance
3. Syncretism

V. The Literatures
A. Survey of four US ethnic groups' literatures
1. Fiction
2. Poetry
3. Drama
4. Other relevant texts: oral texts, film, music

B. Contextual literatures of the world
1. Fiction
2. Poetry
3. Drama
4. Other relevant texts: oral texts, film, music

VI. US Ethnic Literature and Culture in the Future
ENH 190: Introduction to U.S. Ethnic Literature  
Spr. 2011 (sec. TBD)  
Mesa Community College, Southern & Dobson  

Mr. Robert Soza  
E-mail: robert.soza@mcmail.maricopa.edu  
Room: TBD  
Meeting Dates: TBD  
Office Phone: 480-461-7607  
Office Location: LA LO 6  
Office Hours: TBD  

Student Responsibility: Students are responsible for knowing, understanding, and following the course rules and expectations as explained in this syllabus. If there is any confusion about the syllabus and/or course requirements, it is a student’s responsibility to contact the instructor for clarification. Additionally, students are required to be familiar with Mesa Community College’s policies regarding academic expectations and both student and faculty conduct.

MCC Early Alert Program (EARS): Mesa Community College is committed to the success of all our students. Numerous campus support services are available throughout your academic journey to assist you in achieving your educational goals. MCC has adopted an Early Alert Referral System (EARS) as part of a student success initiative to aid students in their educational pursuits. Faculty and Staff participate by alerting and referring students to campus services for added support. Students may receive a follow up call from various campus services as a result of being referred to EARS. Students are encouraged to participate, but these services are optional. Early Alert Web Page with Campus Resource Information can be located at: www.mesacc.edu/students/ears, or at the “Early Alert” selection at the MyMcc link from MCC’s home page.

Course Description: ENH 190 is an introduction to US ethnic literature and the social, political, and cultural concerns central to understanding it. This course will focus on a comparative study of selected racial and ethnic minorities of the United States by examining both the shared and distinct experiences of racialized groups living in the US; the class will also introduce the global contexts of these literatures. While it is not possible to explore all of the ethnic groups in the United States, there will be a focus on the literary production of various Indigenous communities, African Americans, Filipino Americans, and Latinas/os. The critical terms, approaches and literary techniques used in analyzing ethnic literatures will be discussed and applied. The class will also evaluate the literatures within and across distinct historical epochs in the United States: the colonial, decolonial, and postcolonial eras. As the class discuss these eras, a greater understanding of the role of literature and culture in the formation and reflection of the ethnic culture in the United States will be explored. Student progress will be measured through a demonstrated understanding and application of the course’s ideas in written and oral work.

Prerequisites or Corequisites: ENG101 or ENG107

Required Readings:

Books:


Reader Contents:


**Films:**


**Course Objectives:**

I. Literary Terminology
   A. Critical terms used in analyzing ethnic literatures
   B. Literary techniques and criticism

II. Literary Descriptions of US Ethnic Culture: Historical and Cultural Background
   A. Colonial Era
   B. Decolonial Era
   C. Postcolonial Era

III. Literature and US Ethnic Culture
   A. Formulator of US ethnic societies
   B. Reflection of US ethnic societies

IV. Roots of US Ethnic Culture
   A. Euro-American Interventions
      1. Colonization
      2. Slave Trade
      3. Manifest Destiny
4. The Frontier and the West
5. Imperialism abroad
6. Eugenics and Scientific Racism

B. Ethnic Responses
1. Political Resistance
2. Cultural Resistance
3. Syncretism

V. The Literatures
A. Survey of four US ethnic groups’ literatures
   1. Fiction
   2. Poetry
   3. Drama
   4. Other relevant texts: oral texts, film, music
B. Contextual literatures of the world
   1. Fiction
   2. Poetry
   3. Drama
   4. Other relevant texts: oral texts, film, music

VI. US Ethnic Literature and Culture in the Future

Films and Literature: We will be viewing and reading material with “adult” themes. No alternative material or assignments will be substituted and no extra credit will be given. As a college student, you will be treated as an adult, and you will be expected to deal with “adult” themes in a mature, thoughtful manner.

Active Learning: You will be actively engaged in one-on-one, small, and large group activities throughout the semester. This encourages students to take responsibility for their own education as well as to participate in the education of their classmates. This method also encourages students to be involved in the creation of knowledge as opposed to being the passive recipients of knowledge from the instructor. For this approach to work, students must be prepared and actively engaged in course work outside of class. I also hope that this method will be conducive to creating a sense of community and support within the classroom so that everyone can experience success together.

Punctuality and Attendance: Your process grade will be affected by your punctuality and attendance.
- Arriving late to class will result in half credit for daily attendance.
- You may be withdrawn from the class on the day of your third unexcused absence.
- Additionally, I will not issue a W after the seventh week of class unless requested and justified—if I withdraw you, I will issue a Y or an F depending on the time of the semester.
- No make-up work for missed classes or late arrivals will be allowed without making prior arrangements with the instructor or showing proper medical or legal documentation.
- You will want to exchange phone numbers with at least two classmates in case you miss class for some unforeseen reason; you are responsible for all course content and announcements missed.

Peer Contact #1: ____________________________________________

Peer Contact #2: ____________________________________________

Papers: There will be four papers this semester. Paper #1 will be worth 10 points. Paper #2 will be worth 20 points, Paper #3 will be worth 20 points, and Paper #4 is worth 30 points.
More detailed assignments will be handed out over the course of the semester.

<table>
<thead>
<tr>
<th>Points</th>
<th>Paper #1:</th>
<th>10 points</th>
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<tr>
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<td>Paper #2:</td>
<td>20 points</td>
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<td></td>
<td>Paper #3:</td>
<td>20 points</td>
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<tr>
<td></td>
<td>Paper #4:</td>
<td>30 points</td>
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<tr>
<td>Participation</td>
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<td>20 points</td>
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**Grade Scale:** 100-90, A; 89-80, B; 79-70, C; 69-60, D; 59 and below, F.

**What follows is very important. Read it, and please take these directions seriously.**

Failure to meet the minimum page requirement on any draft will result in a letter grade of D.

Failure to correctly implement MLA formatting on any paper will result in a letter grade of D.

Failure to implement MLA bibliographic and parenthetical citations on all papers will result in a letter grade of D.

I will not accept late papers unless you speak with me directly—you must speak with me prior to the due date. I will also not accept e-mailed assignments.

I will not discuss grades the day papers are returned. If you have a question about a grade, speak with me after the following class period during office hours or a scheduled appointment. If significant issues remain, please see the college’s Instructional Grievance Policy.

You are responsible for your sentence level improvement, i.e. grammar and mechanics. First, this means ask me questions—I am happy to help, and want to. Use MCC’s Writing Center; to make an appointment call: 480-461-7513. You will not receive passing grades on your work if sentence level grammar hinders a reader’s ability to understand a paper’s main idea, supporting details, etc.

This is a classroom. Please show students and the instructor the respect and patience that you would like to be shown. Be on time. Be prepared. Please pay attention to your peers. Do not use cell phones or text—you will be asked to leave if you do.

If you need specific accommodations concerning your course work, you must present paperwork from Disability Resources & Services.

This syllabus is subject to modification at anytime. Changes will be announced in class, and you will be provided with a handout.

**Course Schedule**

**Week 1 and 2: Framework and Terminology**

Edward Said, “Empire, Geography, and Culture” and “Images of the Past, Pure and Impure” from *Culture and Imperialism*

Toni Morrison, “Black Matters,” from *Playing in the Dark: Whiteness and the Literary Imagination*

Sheri Huhndorf, “The Making of an Indian: Forrest Carter’s Literary Inventions” from *Going Native: Indians in the American Cultural Imagination*
Gloria Anzaldúa, “Movimientos de rebeldía y las culturas que traicion” from *Borderlands/La Frontera: The New Mestizaje*

Aimé Césaire, selection from *Discourse on Colonialism*

W.E.B. DuBois, “The Souls of White Folk” from *Darkwater: Voices from within the Veil*

Micheal Omi and Howard Winant, “Toward a Racial Formation Perspective” from *Racial Formation in the United States: From the 1960s to the 1990s*

**Week 3: Discovered?**

Pope Alexander VI, *Inter Caetera*

Miguel León-Portillo, “Omens Foretelling the Arrival of the Spanish” and “First Reports of the Spaniards Arrival” from *The Broken Spears: The Aztec Account of the Conquest of Mexico*

“Premonitions and Prophecies” from *Native American Testimony: A Chronicle of Indian-White Relations from Prophecy to the Present*

**Week 4: Discovered?**

Mary Rowlandson, from “True History of the Captivity and Restoration of Mary Rowlandson”

Alexis de Tocqueville, “The Exterior Configuration of Northern America” from *Democracy in America*

Film: *The Middle Passage*

**Week 5: Displacement and Resistance**

Bartolomé de las Casas, “New Spain” from *The Devastation of the Indies, A Brief Account*

“Exchanges Between Worlds” from *Native American Testimony: A Chronicle of Indian-White Relations from Prophecy to the Present*

**Week 6: Displacement and Resistance**

“The Long Resistance” from *Native American Testimony: A Chronicle of Indian-White Relations from Prophecy to the Present*

*The Declaration of Independence*

Frederick Douglass, “The Meaning of July Fourth for the Negro”

**Week 7: The Closing of the “Frontier”**

“Anglo Depredations Against California Indians” from *Exterminate Them: Written Accounts of the Murder, Rape, and Slavery of Native Americans During the California Gold Rush, 1848-1868*

John L. O'Sullivan on *Manifest Destiny* (excerpted from “The Great Nation of Futurity”)

Film: *Savage Acts: Wars, Fairs, and Empire*

**Week 8: Scientific Racism and New “Frontiers”**

Rudyard Kipling, “White Man’s Burden”

W.E.B. DuBois, “Of the Meaning of Progress” from *The Souls of Black Folk*

**Week 9: The Empire Speaks Back**

Chief Joseph, “I Will Fight No More Forever” from *Indian Oratory: Famous Speeches by Noted Indian Chieftains*

Chief Gall, “If We Make Peace, You Will Not Hold It” from *Indian Oratory: Famous Speeches by Noted Indian Chieftains*

Chief Crazy Horse, “We Preferred Our Own Way of Living” from *Indian Oratory: Famous Speeches by Noted Indian Chieftains*

Ida B. Wells, *Southern Horrors: Lynch Law in All Its Phases*

**Week 10: Spring Break**

**Week 11: The Empire Speaks Back**

Ngũgĩ wa Thiongo, from *Decolonising the Mind: The Politics of Language in African Literature*

Peter Bacha, “Dark Blue Suit” from *Dark Blue Suits: And Other Stories*

Film: *The Battle of Algiers*

**Week 12: The Empire Speaks Back**

Martin Luther King, Jr., “Nonviolence and Racial Justice” and “Suffering and Faith”

Américo Paredes, “The Corrido on the Border” from *With a Pistol in His Hand*

**Week 13: Beyond Civil Talk: Power Movements**

Ernesto “Che” Guevara, “At the United Nations (December 11, 1964)”

Langston Hughes, “Northern Liberal”

Malcolm X, from *On Afro-American History*

“El Plan Espiritual de Aztlan”

**Week 14: Beyond Civil Talk: Power Movements**

Audre Lorde, selected poems

Joy Harjo, selected poetry

Miguel Piñero, *Short Eyes: A Play*

**Week 15: Beyond Civil Talk: The Politics of Whiteness and White Privilege**
Chrystos, “I Don’t Understand Those Who Have Turned Away From Me” from *This Bridge Called My Back: Writings by Radical Women of Color*

Doris Davenport, “The Pathology of Racism: A Conversation with Third World Wimmin” from *This Bridge Called My Back: Writings by Radical Women of Color*

Audre Lorde, “The Master’s Tools Will Never Dismantle the Master’s House” from *This Bridge Called My Back: Writings by Radical Women of Color*

George Lipsitz, “Law and Order: Civil Rights Law and White Privilege” from *The Possessive Investment in Whiteness*

Robert Jenson, “Playing the Fool” from *The Heart of Whiteness: Confronting Race, Racism, and White Privilege*

Film: *Falling Down*

**Week 16: Race and America: Resistance and Assimilation**

Sherman Alexie, “The Sin Eaters” from *The Toughest Indian in the World*

Film: *Trouble the Water*

**Week 17: And Now What?**

Final Exams
ENH 190 – Introduction to US Ethnic Literature

The following reading list serves as the text for this class
Below are the assigned readings with bibliographic information in lieu of xeroxed tables of content.

**Required Readings:**

**Book:**


**Reader Contents:**


Films:


