**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:**

4.) **Community College Initiator:** ROBERT A. SOZA
   - **Phone:** 480-461-7607
   - **Fax:** 480-461-7644

**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).

**Policy:** 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:** Humanities and Fine Arts (HU)
   - **Awareness Areas:** Select awareness area...

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: [Signature]

AGSC Action: Date action taken

- **Approved**
- **Disapproved**

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

### ASU - [HU] CRITERIA

**HUMANITIES, FINE ARTS AND DESIGN [HU]** courses must meet *either* 1, 2, or 3 *and* at least one of the criteria under 4 in such a way as to make the satisfaction of these criteria **A CENTRAL AND SUBSTANTIAL PORTION** of the course content.

<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
<th>Identify Documentation Submitted</th>
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1. Emphasize the study of values, of the development of philosophies, religions, ethics or belief systems, and/or aesthetic experience.

   - Course comps I, II, III, and IV
   - Syllabus weeks 1, 2, 3, 4, 5, 6, 7, 8, 9, 11, 12, 13, 14, 15, and 16

2. Concerns the comprehension and interpretation/analysis of written, aural, or visual texts, and/or the historical development of textual traditions.

   - Course comps I, II, III, and IV
   - Syllabus weeks 1, 2, 4, 5, 6, 7, 8, 11, 12, and 15 -- application of theoretical texts

3. Concerns the comprehension and interpretation/analysis of material objects, images and spaces, and/or their historical development.

4. In addition, to qualify for the Humanities, Fine Arts and Design designation a course must meet one or more of the following requirements:

   a. Concerns the development of human thought, including emphasis on the analysis of philosophical and/or religious systems of thought.

      - Course comps IV, and V
      - Syllabus weeks 1, 2, 3, 4, 5, 6, 7, 8, 9, 11, 12, 13, 14, 15, and 16

   b. Concerns aesthetic systems and values, literary and visual arts.

   c. Emphasizes aesthetic experience in the visual and performing arts, including music, dance, theater, and in the applied arts, including architecture and design.

   d. Deepen awareness of the analysis of literature and the development of literary traditions.

   - Course comps I, II, III, and IV
   - Syllabus weeks 1, 2, 3, 4, 5, 6, 7, 8, 9, 11, 12, 13, 14, 15, and 16

THE FOLLOWING ARE NOT ACCEPTABLE:
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>
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<tbody>
<tr>
<td>Course emphasizes the study of the development of values, ethics, and belief systems.</td>
<td>While the initial terms of the debate/discussion are introduced in weeks one and two, and the historical context of the cultural systems surrounding race develop during the first half of the class, by week eight students will be engaged in a debate concerning the cultural values, ethical practices, and belief systems impacting racial and ethnic groups in the United States. Week eight introduces the cultural discourses of race, masculinity and scientific racism. Students are presented with Kipling's &quot;White Man's Burden&quot; as the exemplary cultural text endorsing the cultural practice and belief in empire. DuBois offers a counterpoint that challenges the fundamental understandings of progress buttressing the cultural practice, and its belief and ethical systems, that enabled the Euro-American majority to justify their imperial projects. This is the first step in the analysis of the development of the confluence of race and empire in the late-nineteenth and early-twentieth century. By weeks eleven and twelve, students are engaging in discussions that are shaped by both U.S. based literatures and international contemporaries that are in direct and critical dialog with the cultural values, ethics and belief systems that predate them, and set a critical context for what comes after.</td>
<td>Course comps I, II, III, and IV Syllabus weeks 1, 2, 3, 4, 5, 6, 7, 8, 9, 11, 12, 13, 14, 15, and 16</td>
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<td>Course concerns the comprehension, interpretation, and analysis of written text and their historical development.</td>
<td>The entire course is designed to engage the concomitant role literature has played in the cultural and historical construction of race. The written text has been a central instrument in transmitting cultural understandings of race, racial otherness, and resistance. Beginning in weeks one and two, students are introduced to theoretical frameworks that define race as a mutable and contested category that is inherently embedded in the evolution of the Western literary tradition (especially the works of Morrison, Huhndorf, and Said). Thus, from the course's outset, race and literature are intermingled as analytical categories; race, racialization and resistance become the interpretive lenses through which students engage literature. This analytical framework is immediately applied to the literatures of contact—students read and analyze European, African and Indigenous perspectives, and how they evolve, as the colonial adventure in the Americas develops from its infancy into the cross-continental exercise of Manifest Destiny. Students will be challenged to interpret the historical and cultural development of European perspectives and the responses of the Indigenous, African, and mestizo cultures that emerge from the crucible of European colonization and the accompanying cultures of resistance. The literatures of contact serve as the starting point for this conversation, a narrative that carries forward to contemporary ethnic literatures.</td>
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<tr>
<td>Course comp I, II, III, and V</td>
<td>Syllabus weeks: 1, 2, 4, 5, 6, 7, 8, 11, 12, and 15 -- application of theoretical texts</td>
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<tr>
<td>Course concerns the development of human thought with an emphasis on philosophical thought.</td>
<td>Again, though the key theoretical language is introduced in weeks one and two, the key vocabulary is centered on development of human thought and how it navigates the complex and contested categories of race, racialization, and resistance. For instance, by week eleven, students encounter the film &quot;The Battle of Algiers.&quot; This film, in many ways, is a departure from the literatures that precede it--this film is a call to violence as a legitimate, albeit complicated, means of resistance and a tool to reframe debates about race and its social and cultural meanings. Consequently, students must weigh the role that the text plays in promulgating messages about resistance to colonization: what are the ethics of killing in the name of freedom? What is the form of legitimate government in an era of colonization? This call to violence is juxtaposed the following week with Martin Luther King, Jr.'s &quot;Nonviolence and Racial Justice.&quot; King, in direct dialog with the war in North Africa, uses literature to advocate for the exact opposite approach to redefining the racial terrain of a nation--King advocates nonviolence in the face of colonial oppression, and asks essentially the same ethical questions that &quot;The Battle of Algiers&quot; raises. Thus, using literature as a tool, students are led to a series of philosophical questions about the nature of resistance, the roles of violence in culture (both as a tool of oppression and resistance), the function of culture as a tool of both oppression and liberation, and the meaning of race.</td>
<td>Course comps II, IV, and V</td>
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Criteria

Course deepens awareness of the analysis of literature and the development of literary traditions.

How course meets spirit

The value of this course is its emphasis on a framework that comingles social science and humanities theoretical approaches to literature. It introduces students to an interdisciplinary approach to literature.

The readings in weeks one and two are drawn from scholars whose fields are primarily humanities (Edward Said, Toni Morrison, and Sheri Huhndorf). They privilege the role of literature as a cultural artifact that transmits how race is understood as a discursive practice. Literature is a central mechanism for measuring how the dominant culture understands itself through an analysis of how it defines the “other.” This text-centered approach is linked with the more sociologically-based interpretations of culture found in Césaire, DuBois, and Omi/Winant. For these thinkers, culture and its texts are a manifestation of the “material” relations of peoples: legal, economic, and political practice. Consequently, over the course of the first two weeks of the class (and reinforced over the course of the semester), students will be encouraged to recognize the interplay of both the cultural discourses and social structures that both inform, and are informed by, the cultural texts they are working with, text that explore the tradition of resistance in Western culture.

Please provide detailed evidence of how course meets criteria

Course comps I, II, III, and V

Syllabus weeks 1, 2, 3, 4, 5, 6, 7, 8, 9, 11, 12, 13, 14, 15, and 16
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:

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
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  
Mesa Community College, Southern & Dobson  
Spr. 2011 (sec. TBD)

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: ENGlOl 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
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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 worth 20 points, and Paper #4 is worth 30 points.
More detailed assignments will be handed out over the course of the semester.

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<tr>
<th>Points</th>
<th>Paper #1:</th>
<th>10 points</th>
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<td>Paper #2:</td>
<td>20 points</td>
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<td>Paper #3:</td>
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<td>Paper #4:</td>
<td>30 points</td>
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<td>Participation</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 Bacho, “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