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: ; Prefix: Number: ; Prefix: Number: ; 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: Select core area... Awareness Areas: Historical Awareness (H)

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 or 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: Spring 2011

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

**ASU--[H] CRITERIA**

THE HISTORICAL AWARENESS [H] COURSE MUST MEET THE FOLLOWING CRITERIA:

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<th>YES</th>
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<th>Identify</th>
<th>Documentation Submitted</th>
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<td>✗</td>
<td></td>
<td>1. History is a major focus of the course.</td>
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<tr>
<td>✗</td>
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<td>2. The course examines and explains human development as a sequence of events.</td>
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<td>3. There is a disciplined systematic examination of human institutions as they change over time.</td>
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<tr>
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<td>4. The course examines the relationship among events, ideas, and artifacts and the broad social, political and economic context.</td>
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THE FOLLOWING ARE NOT ACCEPTABLE:

- Courses in which there is only chronological organization.
- Courses which are exclusively the history of a field of study or of a field of artistic or professional endeavor.
- Courses whose subject areas merely occurred in the past.
<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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</table>
| History is a major focus of the course. | While the emphasis of the course is on literature, a core theoretical framework of analysis is the history of race, ethnicity, racism, and resistance to racism. These concepts are managed as intellectual history; the theoretical framework arises from the critical writings in week one and two by Anzaldua, Cesaire, DuBois, Morrison, Said and others who situate race as a historical, contested, and mutable category. These foundational concepts become the analytical lenses for both a chronological and conceptual survey of U.S. ethnic literature. This course develops a historical trajectory for understanding the interplay of race, power, resistance, and culture in the formation and near constant transformation of ethnic communities in the U.S., as well as the construction of the U.S. itself. | Course comps: II, III, IV and VI  
Syllabus weeks 1, 2, 3, 4, 5, 6, 7, 8, 9, 11, 12, 13, 14, 15, and 16 |
| The course examines and explains human development as a sequence of events. | One key sequential concept explored in the course is resistance as a political and cultural act. Prior to week eight, the texts address questions of territorial and cultural survival. Beginning in week eight with DuBois’ reflective "On the | Course comps: II, III, IV, and VI  
Syllabus weeks 3, 4, 5, 6, 7, 8, 9, 11, 12, 13, 14, 15, and 16 |
Meaning of Progress," U.S. ethnic literature begins to reframe resistance as an intellectual, cultural, and socio-political practice. DuBois questions the premises upon which the United States has developed. Ida Wells continues this interrogation, and the voices of Chief Joseph, Gall, and Crazy Horse add to this transformative moment. Rather than fading, resistance as a historical phenomenon shape the remainder of the course work. For instance, in week fourteen Audre Lorde's work alters the sequential evolution of racialized resistance; her work issues not only a challenge to the Euro-American community, but the internal and historical mechanisms of oppression within communities of color that oppress primarily women of color and homosexuals. These are specific examples of the on-going interrogation of the development of resistance.

There is a disciplined, systematic examination of human institutions as they change over time.

The course is designed to address the institution of race/ethnicity and its transformation over time. The course's competencies and the weekly structure of the course chart the transformation of race/ethnicity as an extension of cultural practice and social debate, and how it is understood from the colonial era, through the decolonial and into the postcolonial era. In the course, race represents a dynamic and contested category that is contingent on its particular historical moment for a holistic understanding of what it both means and has meant in the

Course comps II, III, IV, and VI

Syllabus weeks 1, 2, 3, 4, 5, 6, 7, 8, 9, 11, 12, 13, 14, 15, and 16
United States across time. From chattle ("The Middle Passage") and disappearing features of the North American landscape (de Tocqueville) in week four, to the contested meaning of race as defined by the natural sciences in week eight, to militant students ("El Plan Espiritual de Aztlan") and ministers (Malcolm X) in week thirteen, the cultural texts provide a systemic framework through which to analyze the human institution of race.
Criteria

The course examines the relationship among events and ideas and the broad social, political, and economic context.

How the course meets the spirit

One of the primary events addressed in the course is territorial expansion, though it is analyzed from a cultural perspective with an emphasis on its impact on race relations. In the earliest literary accounts, ethnic/racial minorities existed as politically and socially disenfranchised peoples; the colonial powers debated their humanity and willfully displaced them. Week three’s texts introduce the conflicted perspectives of contact. Inter Caetera, more commonly known as the Doctrine of Discovery, informs the European perspective of contact, defining the social, political, and economic contexts of Euro-American activity in the New World for centuries. Conversely, the accounts from The Broken Spears and Native American Testimony represent vastly different understandings of the contexts of the European’s arrival. This foundational “misunderstanding,” and its holistic impact on emergent cultures of North America, becomes one of the key relationships explored throughout the semester. As the United States expanded and evolved into both a continental and international power, its rhetoric of freedom and justice became conceptual wedges mobilized by communities of color. For instance, in week six, the writings of Frederick Douglass embody how the initial cultural misunderstandings of contact had yet to be resolved; tensions remained on the cultural, political, and economic registers. However, the voice with which the colonized spoke was beginning to manifest a decolonial cultural logic. The transformation of the conversation between colonizer and colonized continues to the end of the course as the selected cultural texts demonstrate how from the earliest moments of contact to the contemporary era, ethnic/racial minorities in the United States have mobilized against the processes of economic, political, and cultural oppression. The literature demonstrates resistance, struggle, and their continuity, on multiple levels and in multiple venues.

Please provide detailed evidence of how course meets criteria

Course comps: II, III, IV, 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
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
Room: TBD
Office Phone: 480-461-7607
Office Hours: TBD

E-mail: robert.soza@mcmail.maricopa.edu
Meeting Dates: TBD
Office Location: LA LO 6

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

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   A. Formulator of US ethnic societies
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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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</table>

**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 Toquville, “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 Aztlán”

**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:


