1.) DATE: 30/19

2.) COMMUNITY COLLEGE: Yavapai College

3.) PROPOSED COURSE:
   Prefix: HUM
   Number: 260
   Title: Intercultural Perspectives
   Credits: 3

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

4.) COMMUNITY COLLEGE INITIATOR: SUZANNE WALDENBERGER, PH.D
   PHONE: 928-642-3015
   EMAIL: suzanne.waldenberger@yc.edu

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) 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.) REQUIRED DOCUMENTATION
   - Cover Form
   - Course Syllabus
   - Course Description
   - Criteria Checklist for the area
   - Table of Contents from the textbook required and list of required readings/books

7.) THIS COURSE CURRENTLY TRANSFERS TO ASU AS:
   ☑ DEC prefix ☑ Elective

   Current General Studies designation(s): None

   Requested Effective date: 2020 Fall Course Equivalency Guide

   Is this a multi-section course? No

   Is it governed by a common syllabus? No

Chair/Director: Chair/Director Signature:

AGSC Action: Date action taken: ☐ Approved ☐ Disapproved

Effective Date: Select semester
Arizona State University Criteria Checklist for

CULTURAL DIVERSITY IN THE UNITED STATES [C]

Rationale and Objectives

The contemporary "culture" of the United States involves the complex interplay of many different cultures that exist side by side in various states of harmony and conflict. The history of the United States involves the experiences not only of different groups of European immigrants and their descendants but also of diverse groups, including, but not limited to, American Indians, Latinos, African Americans, and Asian Americans--all of whom played significant roles in the development of contemporary culture and together shape the future of the United States. At the same time, the recognition that gender, class, and religious differences cut across all distinctions of race and ethnicity offers an even richer variety of perspectives from which to view ourselves. Awareness of our cultural diversity and its multiple sources can illuminate our collective past, present, and future and can help us to achieve greater mutual understanding and respect.

The objective of the Cultural Diversity requirement is to promote awareness and appreciation of cultural diversity within the contemporary United States through the study of the cultural, social, or scientific contributions of women and minority groups, examination of their experiences in the U.S., or exploration of successful or unsuccessful interactions between and among cultural groups.

Revised April 2014
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>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>1. A Cultural Diversity course must meet the following general criteria:</td>
</tr>
<tr>
<td>☒</td>
<td></td>
<td>The course must contribute to an understanding of cultural diversity in <em>contemporary</em> U.S. Society.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2. A Cultural Diversity course must then meet <strong>at least one</strong> of the following specific criteria:</td>
</tr>
<tr>
<td></td>
<td></td>
<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>
</tr>
<tr>
<td>☒</td>
<td>☒</td>
<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>
</tr>
<tr>
<td>☒</td>
<td></td>
<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>
</tr>
</tbody>
</table>

*Gender groups would encompass categories such as the following: women, men, lesbians, gays, bisexuals, transgender individuals, etc.

**Cultural, racial, ethnic, and/or linguistic minority groups in the U.S. would include categories such as the following: Latinos, African Americans, Native Americans/First Peoples, Asian Americans, Jewish Americans, Muslim Americans, members of the deaf community, etc.
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>
</thead>
<tbody>
<tr>
<td>Example-See 2b. Compares 2 U.S. cultures</td>
<td>Example-Compares Latino &amp; African American Music</td>
<td>Example-See Syllabus Pg. 5</td>
</tr>
<tr>
<td>1</td>
<td>This course focuses on contemporary artists from four minority groups: Native American, Latinx, African-American and Asian-American</td>
<td>Course outcomes 3: Compare traditional and modern works of Native American, Hispanic American, African American and Asian American artists and writers in order to trace the influence of cultural traditions on modern artistic expression.</td>
</tr>
<tr>
<td>2.B</td>
<td>This course focuses on contemporary artists from four minority groups: Native American, Latinx, African-American and Asian-American</td>
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</tr>
</tbody>
</table>
HUM 260: Intercultural Perspectives

Spring 2017

Course Description: This course is an examination of the art, literature and history of four minority groups in the United States: Native Americans, African Americans, Hispanics and Asian Americans.

Student Learning Outcomes

At the end of this course, you will be able to:

1. Articulate the historical forces and social systems that shaped the cultures of Native American, Hispanic American, African American and Asian American artists and writers, including issues of race, gender and ethnicity. (1) (AH 2)

2. Identify significant innovators, themes and techniques in the art of Native American, Hispanic American, African American and Asian American communities. (2) (AH 3, 6)

3. Compare traditional and modern works of Native American, Hispanic American, African American and Asian American artists and writers in order to trace the influence of cultural traditions on modern artistic expression. (3) (AH1, 4, 5)

4. Explain the influence of Native American, Hispanic American, African American and Asian American artists and writers on American art and culture. (4) (AH 4, 5)

Course Texts:

Course Texts

- From Totems to Hip-Hop: A Multicultural Anthology of Poetry Across the Americas 1900-2002, edited by Ishmael Reed
- The Absolutely True Diary of a Part-Time Indian by Sherman Alexie
- The Brief, Wondrous Life of Oscar Wao by Junot Diaz
- A Raisin in the Sun by Lorraine Hansberry
- American Born Chinese by Gene Luen Yang

Other readings may be assigned and will be found in the class Canvas site.

Instructor: Suzanne Waldenberger

Email: Use the Inbox function in Canvas to contact me please.

Telephone: 928-642-3015

Office: 3-254
**Office Hours:** Wednesdays, 12:30-3:30 and Thursdays, 10:00-12:00

**Class meetings:** This is an online class. That means that all work is done online, via the Canvas learning management system. You will need to do work on the computer to be successful in this class. If you need help with computers or online learning, see the resources listed below.

**Grading Policy:** All work in this class is graded on a completed/needs work basis. What this means is that submitted work will be evaluated and will either earn the full points allotted to that assignment or will be returned with feedback for revision. Students may revise work as long as necessary to earn full points.

There are two categories of assignments in this course: required and optional. All required assignments MUST be successfully completed in order to pass this class. Completing all required assignments will result in a student earning 750 points and a grade of C in the class. Not completing all required assignments will result in a failing grade.

To earn a grade higher than a C, students have the opportunity to complete as many optional assignments as they like. Successfully completing one optional assignment will result in a final grade of B. Successfully completing two or more optional assignments will result in a final grade of A. Please note that all required assignments must be completed for the student to receive a passing grade in the course and that no optional assignments will be accepted if required work is outstanding. There are three dates on which optional assignments will be accepted, and no more than two optional assignments will be accepted on any date.

Students may redo any assignment as many times as necessary to successfully complete the work. However, if, after two revisions a submission is still marked as “needs work,” the student is required to talk with the instructor before a third revision can be submitted. Any revision after that must also be preceded by a conference with the instructor.

**Required Assignments:**

- **Class Introduction (25 points)** Your first assignments are to take the syllabus quiz and to post an introduction in the discussion thread in Canvas. This should be completed before midnight on Thursday, January 19, to avoid being dropped from the class.
- **Weekly Muddiest Point Question (300 points)** Each week you will be asked to identify and describe your current "muddiest point," that is, the idea or information that you find most confusing from the reading or other course material. You will then contribute to the online class discussion by posting at least three substantive responses each week.
- **Research Project (425 points)** You will complete a research project that explores some aspect of the class topic. This project will be completed as a research essay. This final project is broken up into a series of smaller assignment. Meets all learning objectives.
- **Class Survey (25 points)** Your last assignment is to complete the class survey in Canvas.
Optional Assignments

Remember, you do not have to complete ANY optional assignments to earn a passing grade in this class. Successfully completing the required assignments will result in a final grade of a C.

Each optional assignment is worth 75 points. Complete one to earn a B in the class, or 2 to earn an A.

There are a variety of optional assignments to choose from. You’ll find descriptions in the “Optional Assignment” section of Canvas.

Grading Schedule:

All assignments in this class are due on Wednesdays, with the exception of the introductory post in Canvas, which must be posted by midnight on Thursday, January 19, and the assignments due in the final week, which must be submitted by Sunday, April 30.

My plan is to have all submitted work graded within a week after it is due. In rare occasions it might take up to two weeks. Late work will be graded as time permits.

Check the Course Calendar in Canvas for due dates.

Other Grading Options:

I (Incomplete) = An Incomplete grade ("I") may be requested by a student and will be posted to the student's permanent record only at the end of a semester in which the student has done the following:

1. Completed a significant majority of the work required for the course while maintaining a "C" average for work submitted and is capable of completing the remainder of the required work for this course, and

2. Experienced extenuating circumstances which prevent completion of the course requirements.

It is the exclusive responsibility of each student receiving an Incomplete to be in communication with the instructor and complete the course(s) by the deadline established by the instructor, the maximum of which can be one year. The instructor will then initiate a change of grade.

If the instructor is no longer available, the student should contact the supervising instructional dean. If the work required is not completed by the deadline established by the instructor, the grade specified by the instructor will be posted to the permanent record.

S/U (Satisfactory/Unsatisfactory) = Yavapai College encourages each student to explore areas of study outside their major field of study and to develop new areas of interest. The S/U grading option is one way the college stimulates this exploration. To determine if an S/U grading option is appropriate for you in this class, please consult Yavapai College’s grading policy. Please note that you MUST request the S/U option before the withdrawal deadline of the semester. For Spring 17, that date is March 12.
W (Withdrawal) = The last date to request a withdrawal from the class is March 12.

**Student Resources:**

College Library = Your college library is your best source for materials that are appropriate for academic research. Library services are available at both the Prescott and Verde Valley campuses. Both libraries are members of a countywide library network which provides access to a wide range of materials, information and resources at libraries throughout Yavapai county. In addition, Yavapai College Library’s online services offer tools for research, writing and formatting academic essays and projects. You can access the YC Library Online from home or any campus computer.

Learning Center = A learning center is available on both the Prescott and Verde Valley campuses. These centers provide a variety of learning support for students, including tutoring, adaptive technology for students with disabilities, and a networked general computer lab.

Disability Resources = Yavapai College is committed to providing educational support services to students with documented disabilities. Accommodations for a student must be arranged by the student through the Disability Resources Coordinator at (928) 776-2085.

Everyone needs help from time to time. Please contact the course instructor during office hours, by any of the communication methods listed earlier in this syllabus to arrange for additional course assistance. Many student support services are also available to assist students in successful course completion. They’re included in your tuition, so take advantage of them!

**The Rules:**

All student must post an introduction in the Canvas discussion forum by January 19 to remain enrolled in the class.

Attendance will be calculated by a student’s presence in the Canvas shell. Students who miss submitting assignments two weeks in a row will be withdrawn from the class. This holds true until the student withdrawal date of March 12. After that date, students will receive the final grade they have earned in the class. Logging into the class Canvas shell is NOT enough to ensure a student will not be withdrawn from the class.

Students may drop this class from their schedules until January 22. The add deadline is January 19. Students who drop a class will receive a tuition refund and will have the class removed from their transcripts.

The last day to withdraw from a class is March 12. If you have not withdrawn from a class by the student initiated withdrawal date of March 12, you will receive a letter grade for the course. Failing students will receive a U grade.

Note: If your instructor deems your situation as having justifiable extenuating circumstances, then you may request an exception to this policy by submitting your request to the instructor in writing (with
appropriate documentation as requested by your instructor), who will forward your request to the Division Dean. The final decision will be made by the Division Dean.

See the college’s academic calendar for more information on drop and withdrawal deadlines.

Respect for the rights of others and for the College and its property are fundamental expectations for every student. The “Code of Conduct” outlines behavioral expectations, and explains the process for responding to allegations of student misconduct.

Students will be expected to observe the following rules of “netiquette” in all online interaction:

1. Share your expertise! If you have advice, tips or experiences that will smooth the path for students new to the online environment, please contribute them. There are no dumb questions, and what seems obvious to you may be mystifying to someone else. Help each other out.

2. Always use respectful words and tone when addressing your instructor or fellow students. The online environment is notorious for encouraging “flame wars” as it is much easier to be mean to someone you don’t have to look in the eye. And it is also quite true that messages that may have been posted without malice may be interpreted as an attack by someone else. So BOTH as a writer and reader of messages in this course, please consider what you say and how you say it. This does not mean I do not encourage debate. I certainly do. But I expect those debates to be reasoned, grounded in research and courteous. It’s a good idea to always think twice before hitting the send button.

3. Remember that there is no body language to help others cue into sarcasm, humor or irony. Online communication must be extra-clear and specific to get your ideas across. And emoticons can help too! ;)


5. DON’T TYPE IN ALL CAPS! IT SEEMS LIKE YOU ARE YELLING!

Any derogatory, insulting or inappropriate language, including that referring negatively to race, gender, age, religion, sexual orientation or disability, is expressly forbidden and will be subject to the same rules and disciplinary action that guide classroom behavior. If you have any concerns about something that has been said, please contact your instructor.

Honesty in academic work is a central element of the learning environment. The presentation of another individual’s work as one’s own or the act of seeking unfair academic advantage through cheating, plagiarism or other dishonest means are violations of the College’s “Code of Conduct.” Failure to abide by the terms and conditions of the “Code of Conduct” will result in disciplinary action, up to and including dismissal from the College. Definitions of plagiarism, cheating, and violation of copyright and penalties for violation are available in the Yavapai College General Catalog.

I take plagiarism very seriously and so should you. The policies regarding plagiarism in this class are as follows:

1. The first incident of detected plagiarism will result in the work being returned for complete revision. This revision will not be accepted until the student provides evidence of having viewed Yavapai College’s video “Diagnosis Plagiarism” and submitted the results of the post-assessment activity for this video.
2. The second incident of plagiarism will result in the student being referred to the Yavapai College Student Code of Conduct Officer.

3. The third incident of plagiarism will result in the student’s removal from the class, as well as any penalties determined by the Student Code of Conduct Officer.

Late work will be accepted. There is no penalty or reduction of points for late work. However, if you have required assignments outstanding, you will not be allowed to submit any optional assignments for extra points.

It is your responsibility to ensure that your work is correctly submitted and available for grading. Work that your instructor cannot find, access or open will be considered late and/or missing.

On March 1, any student who has not earned at least 100 points will be dropped from the class.

The instructor reserves the right to modify and/or change the course syllabus as needed during the semester.
Week One Reading Assignment

- Why the Best Kids Books Are Written in Blood by Sherman Alexie
- Introduction to Poetry by Billy Collins

Week Two Reading Assignment

Read the Introduction to From Totems to Hip-Hop.

- Investigating Identity. A short article at the Museum of Modern Art website
- Racial and Ethnic Identity. Explore some of the art and artists on this page

Week Three Reading Assignment

- Native Arts Collective - read about the various artists featured and review their work to get an idea of the variety of genres and styles.
- ‘I’m contemporary, I’m Native American and I’m an artist’
- Explore the Culturequest online exhibit at the Smithsonian Institution's National Museum of the American Indian, paying special attention to both the "Culture Quest Objects" and the "Contemporary Art" sections.
- Vantage Point: The Contemporary Native Art Collection (Links to an external site.). An online exhibit of the Smithsonian Institution's National Museum of the American Indian's collection of contemporary Native American artists. Poke around to see (and hear) the variety of art created by modern Native American artists.
- Native American designers fight cultural caricatures
- The Plains Indians: Artists of Earth and Sky

Week Four Reading Assignment

- Johnny Depp as Tonto: Is The Lone Ranger Racist?
- What’s up, Tiger Lily? Peter Pan and the Native American stereotype that has certainly grown old
- Watch Smoke Signals (Click on the "Panopto Recordings link in the main class menu.)
- Read the introduction of Smoke Signals: Native Cinema Rising. (This is an e-book in the Yavapai College library. If you are off campus, you will be prompted to log in using your YC username and password in order to access this reading.)

Week Five Reading Assignment

- "The Man to Send Rain Clouds)" by Leslie Marmon Silko.
- They Tell Me I Am Lost by Maurice Kenney
- "How to Write the Great American Indian Novel (Links to an external site.)" by Sherman Alexie
• "Sure You Can Ask Me a Personal Question" by Diane Burns
• Explore the Circle of Stories website, including the "Storytellers (Links to an external site.)," "Many Voices (Links to an external site.)" and "We are Here (Links to an external site.)" sections.
• The following poems from From Totems to Hip-Hop:
  
  "Hides" by Diane Glancy
  "Joshua Clark" by Maurice Kenney
  "For the Angry White Student Who Wanted to Know If I Thought White People Ever Did Anything Good for ‘the Indians’" by Wendy Rose
  "Coyote Makes the First People" by Peter Blue Cloud
  "Wolf Warrior" by Joy Harjo

The Absolutely True Diary of a Part-Time Indian by Sherman Alexie

Week Six Reading Assignment

• Engaging Latinos Through Art: Smithsonian National Portrait Gallery Latino Art Curator Taína Caragol
• Latino Identity Through Self-Portraits: Fascinating New Exhibit
• 10 Of The Best Latino Artists Sculpting, Painting And More In The United States
• Our America: The Latino Presence in American Art (Links to an external site.) Read through the various themes explored in this online exhibit from the Smithsonian American Art Museum.
• Looking South, Not East, Into New York’s Past
• Everything You Need to Know about the Virgin of Guadalupe

Week Seven Reading Assignments

• Director Alfonso Gomez-Rejon Went From Under-the-Radar to $12 Million in One Day
• Latinos Attend More Movies Than Anyone Else But Are The Least Represented On Screen
• Eugenio Derbez Shows Hollywood What Latinos Want
• Rick Najera: A Latino In Hollywood Is 'Almost White' (Links to an external site.)
• Tortilla Soup Savors Latino Culture
• John Leguizamo at Sundance: “I didn’t want to be a drug dealer for the rest of my life”
• Watch Tortilla Soup (Click on the "Panopto Recordings link in the main class menu.)

Week Eight Reading Assignments

• How to Tame a Wild Tongue
• Hispanic American Literature: Divergence and Commonality
• La Malinche

• The following poems from From Totems to Hip-Hop:
  o "The Purpose of Altar Boys,"
"Nani Worries About Her Father's Happiness in the Afterlife,"
"Tiva's Tapestry: La Llorona,"
"And in the USA,"
"Hurakan: A Two Way Poem,"
"Bells,"
"A Place Without Shame"

- The Brief Wonderous Life of Oscar Wao by Junot Diaz

Week Ten Reading Materials
- African American Art in Oxford Art Online. (These are articles from the YC library database. If you are accessing this off campus, you may have to log into the college website first.)
- The Harlem Renaissance (Links to an external site.)
- Tour: African American Artists: Collection Highlights
- Mardi Gras Indians – “Battling” on St. Josephs Night
- African American Art: Harlem Renaissance, Civil Rights Era, and Beyond (Links to an external site.).
- Now Dig This!: Art and Black Los Angeles

Week Eleven Reading Materials
- From Blackface to Blaxploitation: Representations of African Americans in Film (Links to an external site.). An online exhibit from Duke University libraries.
- Celebrating 100 Years of Black Cinema
- Hollywood's African-American film renaissance
- Blackface
- Watch Soul Food (Click on the "Panopto Recordings link in the main class menu.)

Week Twelve Reading Materials
- Read from Totems to Hip-Hop.
- "The Children of the Poor (Links to an external site.)" by Gwendolyn Brooks, Read by Naomi Beckwith as part of the "Favorite Poem Project."
- "Everyday Use (Links to an external site.)" by Alice Walker
- The following poems from From Totems to Hip-Hop:
  - "Africa,"
  - "Black Mountain Blues"
  - "The Battle"
  - "This is the Poem I Never Meant to Write"
  - "Poem for the Young, White Man Who Asked Me How I, an Intelligent, Well-Read Person, Could Believe in the War Between the Races"
"Ogun's Friend"
"Tribute to Duke"
"Trickster Rabbit"
"Dawnsong!"

- **A Raisin in the Sun** by Lorraine Hansberry

**Week Thirteen Reading Materials**

- [Asian American Art](#)
- ARTIST SPOTLIGHT: REIKO FUJII
- Portraiture Now: Asian American Portraits of Encounter (Links to an external site.)
- Asian-American Artists Explore Their Identity
- Beyond Exotic: Asian American Artists Retell Ai Weiwei's Story

**Week Fourteen Reading Materials**

- Asian-American Actors Are Fighting for Visibility. They Will Not Be Ignored.
- Where Are the Asian-American Movie Stars?
- Mulan, Whitewashing, and the Problem of Asian-American Representation in Hollywood
- 6 Young Asian-American Filmmakers Who Are Shattering America's Asian Film Bias
- Watch *The Namesake* (Click on the "Panopto Recordings link in the main class menu.)

**Week Fifteen Reading Materials**

- [Asian American Voices in Poetry](#)
- "IN RESPONSE TO EXECUTIVE ORDER 9066: All Americans of Japanese Descent Must Report to Relocation Centers"
- [Oregon Poet Laureate Inada Reflects on Internment](#)
- The following poems from *From Totems to Hip-Hop*:
  - "A Lost Memory of Delhi"
  - "The Brides Come to Yuba City"
  - "Easter: Wahiawa 1959"
  - "Untitled"
  - "Its in the Blood"
  - "An Introduction to Chinese- and Japanese-American Literature (1975)"
• *American Born Chinese* by Gene Luen Yang
CONTENTS

Ishmael Reed Introduction xv

NATURE & PLACE

Agha Shahid Ali
Evan Braunstein
David Colosi
William Cook
Alicia Gaspar de Alba

Diane Glancy
Cynthia Gomez
Ray González
Linda M. Rodríguez Guglielmoni
Jim Gustafson
Juan Felipe Herrera
Andrew Hope III
Genny Lim
Reginald Lockett
Susan Marshall
Claude McKay
Marianne Moore
William Oandasan
Charles Olson
J. Cody Peterson
Ishmael Reed
Carl Sandburg
Delmore Schwartz
May Swenson
Arthur Sze
Kathryn Takara
Lorenzo Thomas
Yumi Thomas
Nick Van Brunt

A Lost Memory of Delhi 5
Newark 7
Sun with Issues 8
Endangered Species 11
from Elemental Journey: 30
Anniversary Gift, #4 and #5 16
Hides 20
San José: a poem 22
Three Snakes, Strawberry Canyon, Berkeley 24
Hurakán: A Two Way Poem 26
The Idea of Detroit 28
Earth Chorus 30
Shagoon 1–4 32
Animal Liberation 34
Oaktown CA 37
Chicago 39
Africa 40
The Steeple-Jack 41
#8 from The Past 43
At Yorktown 45
La Jolla. In 3 Acts 45
Earthquake Blues 47
Chicago 49
The Heavy Bear Who Goes with Me 51
Weather 52
Every Where and Every When 54
Cows and Alabama Folklore 57
Hurricane Doris 59
Love Poem to an Avocado from a Tomato 63
Los Angeles 64
Montana's Biggest Weekend
Pear's Complaint
Seeing Red
Black Mountain Blues

The Battle
Woman
The Brides Come to Yuba City
Something Nice
Untitled
from Lives in Dreadful Wanting
Love Is Not a Word
The Purpose of Altar Boys
A Very Valentine
Ringless
The Widow's Lament in Springtime
Bed Girl Blues
Why Must U Be Unfaithful (4 Women)

Bells
A Place Without Shame
In the Waiting Room
Oh! Mercy Mercy Me! A Family Gathered to
Marvin Gaye
Callaloo
Nani Worries About Her Father's Happiness
in the Afterlife
One Man's Family
good times
The Names
Grandmother Eliza
April Fool Birthday Poem for Grandpa
Aunt Helen
Bicentennial Anti-Poem for
Italian-American Women

Vince Gotera
Garrett Hong
Maurice Kenny
Russell Leong
Colleen J. McElroy
Josephine Miles
Mursalata Muhammad
Naomi Quiñónez
Luis J. Rodriguez
Brynn Noelle Saito
Joan Self
Anne Sexton
Charles Simic
Susie Silook
Cathy Song
Philima Sun
Jennifer Traig
Ernesto Trejo
Ronald Wallace
Terence Winch
Nellie Wong
Speckled Red

Dance of the Letters
Winnings
Joshua Clark
Aerogramme 1–5: Los Angeles
This Is the Poem I Never Meant to Write
Doll
Last Days of a Slow Cooker
My Shattered Sister
Hungry
Turkey People
Quill Holler Waller
The Truth the Dead Know
The Elders
Uncle Good Intentions
Easter: Wahiawa, 1959
Untitled
For My Sister
The Cloud Unfolding
The Fat of the Land
Six Families of Puerto Ricans
It's in The Blood
The Dirty Dozens

And in the U.S.A.
Integrating the Strawberry Swimming
Pool in 1998
Killers
Poem for the Young White Man Who Asked Me
How I, an Intelligent, Well-Read Person,
Could Believe in the War between Races
Giles Johnson, Ph.D.
The Song of the Smoke
Speak the Truth to the People
1933
Eli, Eli
A Semi-Revolution
Centennial Year for the Spirits

Whitney Ward
Greg Youmans
Al Young
Bessie Smith

MEN & WOMEN
Gwendolyn Brooks
Ina Coolbrith
Chitra Banerjee Divakaruni
Jack Forbes
Mandy Kahn
Alex Kuo
Eugene B. Redmond
Alberto Rios
Gertrude Stein
Diane Wakoski
William Carlos Williams
Memphis Willie B. (Borum)
Tupac Shakur

FAMILY
Jimmy Santiago Baca
David Baraza
Elizabeth Bishop
Laura Soul Brown

Chezia Thompson Cager
Ana Castillo

Rosemary Catacalos
Lucille Clifton
Billy Collins
Nora Marks Dauenhauer
Diane di Prima
T. S. Eliot
Daniela Gioseffi

Politics
Miguel Algarin
Cecil Brown

Cordelia Candelaria
Lorna Dee Cervantes

Frank Marshall Davis
W. E. B. DuBois
Mari Evans
Kenneth Fearing
Jack Foley
Robert Frost
Sister Goodwin (Elizabeth Hope)
Will Heford  
Bob Holman  
Langston Hughes  
Cynthia Hwang  
Yusef Komunyakaa  
Denise Levertov  
Walter Lowenfels  
Nancy Mercado  
Hilton Obenzinger  

John Reed  
Wendy Rose  

Muriel Rukeyser  
Richard Wright  

HEROES & SHEROES, ANTI & OTHERWISE  

Peter Blue Cloud  
Jayne Cortez  
Victor Hernández Cruz  
Thulani Davis  
H.D. (Hilda Doolittle)  
Sarah Webster Fabio  
Jessica Hagedorn  
Sam Hamod  

Joy Harjo  
Calvin Hernton  

Linda Hogan  
Lawson Inada  
Ted Joans  
Bob Kaufman  
Alan Chong Lau  
Roland Legiardi-Laura  
Rachel Lindsay  
Angela Martin  

That God Made  
1990  
Advertisement for the Waldorf-Astoria  
The Potato Manifesto  
Facing It  
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The Execution  
Milla: Mi abuela, Puerto Rico  
This Passover or the Next I Will Never  
Be in Jerusalem  
from America in 1918  
For the Angry White Student Who Wanted to  
Know If I Thought While People Ever Did  
Anything Good for “the Indians”  
Poem (I Lived in the First Century)  
Between the World and Me  

Sandra McPherson  
Sylvia Plath  
Tennessee Reed  
Corie Rosen  
Edward Sanders  
Frank Stanford  

Askie M. Touré  
Quincy Troupe  
Samira Vijghen  
Julia Vinograd  
Margaret Walker  
Jerry Leiber & Mike Stoller  

Six Movements for Portraits of Erzulie  
Lady Lazarus  
Disney’s Cinderella  
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A Flower from Robert Kennedy’s Grave  
from The Battlefield Where the Moon Says  
I Love You  
Dawnsong!  
A Poem for “Magic”  
Fallen  
Jerusalem Walked thru War  
For Malcolm X  
Searchin’  

MANIFESTOS  

Amy Lowell  
Henry Hart  

Haki K. Madhubuti  

Frank Chin, Jeffery Paul Chan,  
Lawson Fusai Inada, and  
Shawn Wong  

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Congress (1935)  
Gwendolyn Brooks (1969)  

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American Literature (1975)  

Lawrence Ferlinghetti  

Geary Hobson  

Carolyn Kizer  
Alicia Suskin Ostriker  

Adieu à Charlot (Second Populist Manifesto)  
(1975–1978)  
The Rise of the White Shaman as a  
New Version of Cultural Imperialism  
from Pro Femina (1973)  
The Introduction to Stealing the Language,  
the Emergence of Women’s Poetry in America  
(1986)  

313  
316  
320  
322  
324  
328  
334  
339  
341  
342  
344  
345  
356  
357  
368  
371  
404  
410  
424  
427
TOTEMIC

There
where
the
bare
edges
mellowed
snears bedecked the forest's call
and the noon was wrecked
and the moon was heckled
and an end foretold a nation's fall

Looming
there
where
drums beat upon the plain
and fumes of arrows amid the glooming waned
doom spoke silently proclaiming without song
the omen given by the gabled quirk of wrong

—N. H. PRITCHARD