

1.) DATE: 30/19	2.) COMMUNITY COLLEGE: <b>Yavapai College</b>																		
3.) PROPOSED COURSE: Prefix: HUM Number: 260 Title: Intercultural Perspectives Credits: 3																			
<p>CROSS LISTED WITH:</p> <table style="width:100%; border:none;"> <tr> <td>Prefix:</td> <td>Number:</td> <td>;</td> <td>Prefix:</td> <td>Number:</td> <td>;</td> </tr> <tr> <td>Prefix:</td> <td>Number:</td> <td>;</td> <td>Prefix:</td> <td>Number:</td> <td>;</td> </tr> <tr> <td>Prefix:</td> <td>Number:</td> <td>;</td> <td>Prefix:</td> <td>Number:</td> <td>.</td> </tr> </table>		Prefix:	Number:	;	Prefix:	Number:	;	Prefix:	Number:	;	Prefix:	Number:	;	Prefix:	Number:	;	Prefix:	Number:	.
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4.) COMMUNITY COLLEGE INITIATOR: SUZANNE WALDENBERGER, PH.D PHONE: 928-642-3015 EMAIL: <a href="mailto:suzanne.waldenberger@yc.edu">suzanne.waldenberger@yc.edu</a>																			
<p>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.</p> <p>MANDATORY REVIEW:</p> <p><input checked="" type="checkbox"/> 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).</p> <p>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.</p>																			
<p>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.</p>																			
<p>5.) <b>PLEASE SELECT EITHER A CORE AREA OR AN AWARENESS AREA:</b></p> <p><u>Core Areas:</u> <b>Select core area...</b>                      <u>Awareness Areas:</u> <b>Cultural Diversity in the United States (C)</b></p>																			
<p>6.) REQUIRED DOCUMENTATION</p> <ul style="list-style-type: none"> <li><input checked="" type="checkbox"/> Cover Form</li> <li><input checked="" type="checkbox"/> Course Syllabus</li> <li><input checked="" type="checkbox"/> Course Description</li> <li><input checked="" type="checkbox"/> Criteria Checklist for the area</li> <li><input checked="" type="checkbox"/> Table of Contents from the textbook required and list of required readings/books</li> </ul>																			
<p>7.) THIS COURSE CURRENTLY TRANSFERS TO ASU AS:</p> <p><input type="checkbox"/> DEC      prefix <input checked="" type="checkbox"/> Elective</p> <p>Current General Studies designation(s): <b>None</b></p> <p>Requested Effective date: <b>2020 Fall</b>      Course Equivalency Guide</p> <p>Is this a multi-section course?      No</p> <p>Is it governed by a common syllabus? No</p>																			
<p>Chair/Director: _____                                      Chair/Director Signature: _____</p>																			

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.

<b>ASU--[C] CRITERIA</b>			
<b>CULTURAL DIVERSITY IN THE UNITED STATES</b>			
YES	NO		<b>Identify Documentation Submitted</b>
		<b>1. A Cultural Diversity course must meet the following general criteria:</b>	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	The course must contribute to an understanding of cultural diversity in <b>contemporary</b> U.S. Society.	Course description, course content, course objectives, all contained in the attached syllabus
		<b>2. A Cultural Diversity course must then meet <b>at least one</b> of the following specific criteria:</b>	
<input type="checkbox"/>	<input type="checkbox"/>	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.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	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.	Course description, course content, course objectives, all contained in the attached syllabus
<input type="checkbox"/>	<input type="checkbox"/>	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.  *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.	

Course Prefix	Number	Title	General Studies Designation
HUM	260	Intercultural Perspectives	

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.

Criteria (from checksheet)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
<b>Example-</b> See 2b. Compares 2 U.S. cultures	<b>Example-</b> Compares Latino & African American Music	<b>Example-</b> See Syllabus Pg. 5
1	This course focuses on contemporary artists from four minority groups: Native American, Latinx, African-American and Asian-American	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.
2.B	This course focuses on contemporary artists from four minority groups: Native American, Latinx, African-American and Asian-American	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.

# 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 in to 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! ;)
4. Hwvr, txt-spks not ok. U R xpectd 2 use standrd Eng.
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*:
  - "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 Wonderful 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

- Read from *Totems to Hip -Hop*. "A Lost Memory of Delhi" p. 5, "The Brides Come to Yuba City" p. 78, "Easter: Wahiawa 1959" p. 171, "Untitled" p. 175, "Its in the Blood" p. 185, and "An Introduction to Chinese- and Japanese-American Literature (1975)" p. 371.
- [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

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Whitney Ward  
 Greg Youmans  
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## MEN & WOMEN

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 Alberto Ríos  
 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 Gager  
 Ana Castillo

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

Montana's Biggest Weekend  
 Pear's Complaint  
 Seeing Red  
 Black Mountain Blues

The Battle  
 Woman  
 The Brides Come to Yuba City  
 Something Nice  
 Untitled  
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 The Purpose of Altar Boys  
 A Very Valentine  
 Ringless  
 The Widow's Lament in Springtime  
 Bad Girl Blues  
 Why Must I Be Unfaithful (4 Women)

Bells  
 A Place Without Shame  
 In the Waiting Room  
 Oh! Mercy Mercy Me! A Family Gathers 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 Hongo  
 Maurice Kenny  
 Russell Leong  
 Colleen J. McElroy  
 Josephine Miles  
 Mursalata Muhammad  
 Naomi Quiñonez  
 Luis J. Rodriguez  
 Brynn Noelle Saito  
 Joan Self  
 Anne Sexton  
 Charles Simic  
 Susie Silook  
 Cathy Song  
 Phillina Sun  
 Jannifer Traig  
 Ernesto Trejo  
 Ronald Wallace  
 Terence Winch  
 Nellie Wong  
 Speckled Red

## POLITICS

Miguel Algarín  
 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)

*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*

*1935*  
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## TOTEMIC

There

where

the

bare

edges

mellowed

snears bedecked the forests'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

*Editor's Note: Within each section, I have ordered poets alphabetically, except for poems which are song lyrics, which are included at the end of each section.—I.R.*

—N. H. PRITCHARD