GROSSMONT COLLEGE

COURSE OUTLINE OF RECORD

Curriculum Committee Approval: 04/26/2022 GCCCD Governing Board Approval: 06/14/2022

HUMANITIES 140 – HUMANITIES OF THE AMERICAS

1. Course Number Course Title Semester Units

HUM 140 Humanities of the Americas 3

2. Course Prerequisites

None

Corequisite

None

Recommended Preparation

None

3. Catalog Description

Integrated exploration of broadly representative examples of literature, philosophy, drama, music, visual art and architecture of the Americas–the geographical scope of which will include the United States, Canada, the Caribbean, and Latin America.

4. Course Objectives

The student will:

1. Identify and describe the major media of cultural expression as found in literature, philosophy, drama, music, visual art and architecture of the Americas.
2. Analyze, compare and contrast historical and ethnic/national styles of artistic expression in the Americas.
3. Relate the archetypal problems and themes of human existence to selected works of art and literature of the Americas.
4. Assess the artistic and intellectual merit of representative works from a variety of categories.
5. Identify and examine the contributions of women, minorities, and indigenous as well as European cultures to the humanities of the Americas.
6. Apply the language, concepts and methods of interpretive criticism to selected works of creativity.

5. Instructional Facilities

Standard classroom

6. Special Materials Required of Student

None

7. Course Content

1. Critical examination of selected works of literature, philosophy, music, drama, visual art, and architecture of the Americas.
2. Comparative examination of historical and national/ethnic styles.
3. Overview of significant movements in philosophical and aesthetic thought.
4. Overview of the contributions of women, minorities, and indigenous as well as European cultures to the humanities of the Americas
5. Field experiences and activities pertinent to the humanities (e.g., museum visits, concert and theatre attendance, etc.)
6. Cultural contributions of humanities of the United States, Latin America, the Caribbean, and Canada.

8. Method of Instruction

a. Lecture and discussion.

b. Multimedia presentations.

9. Methods of Evaluating Student Performance

1. Expository essays on assigned topics drawn from class materials (i.e., considerations of literary works, films, art objects, or historical figures)
2. Research papers on topics approved by the instructor (i.e., considerations of literary and film genres, historical periods, or cultural and aesthetic movements)
3. Critical reading journals or worksheets
4. Quizzes
5. Exams (multiple choice/short answer/essay question) including a final.

10. Outside Class Assignments

1. Essays that identify and explore thematic and/or stylistic considerations in specific works of literature, philosophy, drama, film, music, visual art, architecture, etc.
2. Written homework assignments (worksheets, journals, etc.) that summarize and/or reflect upon the assigned reading and viewing materials for the course.
3. Reports on field experiences that bring the student into first-hand contact with relevant works of artistic and/or intellectual creativity (e.g., art museums, concerts, philosophical lectures, theatre, etc.).
4. Films, documentaries, and/or podcasts specific to course content, including pre- and post-contact Americas, as found online, hyperlinked into the course online platform, and/or via one of the college’s databases.

11. Representative texts

a. Representative texts:

1) Anaya, Rudolfo A. *Tortuga: A Novel.* Reprint edition. Open Road Media, 2015.

2) Anderson, Eric Gary. *American Indian Literature and the Southwest: Contexts and Dispositions*. University of Texas Press, 1999.

3) Beaty, Jerome and J. Paul Hunter, eds. *New Worlds of Literature: Writing from America’s Many Cultures.* 2nd edition. W.W. Norton, 1994.

4) Bergdoll, Barry. *Latin America in Construction: Architecture 1955–1980*. MOMA Publishing, 2015.

5) *Braided Lives: An Anthology of Multicultural American Writing*. Minnesota Humanities Commission, 1991.

6) Borges, Jose Luis. *A Universal History of Infamy.* Penguin Classics, 2004.

7) Butler, Robert Olen. *A Good Scent from a Strange Mountain: Stories.* Reprint edition. Grove Press, 2001.

8) Chambers, Veronica, Josh Wilker and B. Marvis. *The Harlem Renaissance*.

Chelsea House Publishing, 1997.

9) Ellis, Roger, ed. *Multicultural Theatre: Scenes and Monologs from New Hispanic, Asian and African-American Plays*. Meriwether Pub., 1996.

10) Perkins, George and Barbara Perkins. *The American Tradition in Literature.* 12th edition.

McGraw Hill, 2009.

11) Rosa, João Guimarães. *The Jaguar and Other Stories.* Translated by David Treece.

Boulevard Books, 2008.

12) Smith, Edward-Lucie. *Latin American Art of the 20th Century.* Paw Prints - Baker & Taylor, 2010.

13) Walcott, Derek. *The Poetry of Derek Walcott 1958-2013*. Farrar, Straus and Giroux 2014.

14) Atwood, Margaret. *The Handmaid’s Tale*. McClelland and Stewart, 2017.

15) Allen, Paula Gunn, ed. *Spider Woman’s Granddaughters: Traditional Tales and Contemporary Writing by*

*Native American Women*. Ballantine Books, 1990.

16) Baraka, Amiri (Leroi Jones). *Blues People: Negro Music in White America*.

New York: Perennial - Harper-Collins, 2002.

17) Brown, Dee. *Bury My Heart at Wounded Knee: An Indian History of the American West*. Picador; 2010.

18) Callenbach, Ernest. *Ecotopia.* New York: Random House, 2009.

19) Chasteen, John Charles. *Born in Blood & Fire: A Concise History of Latin America*, 4th ed.

W.W. Norton, 2016.

20) Chopin, Kate.*The Awakening and Other Stories*. Lulu Publishing, 2017.

21) Churchill, Ward. *A Little Matter of Genocide: Holocaust and Denial in the Americas, 1492 to the Present*.

City Lights Publishers, 2001

22) Darrity, William, and A. Kirsten Mullen. *From Here to Equality: Reparations for Black Americans in the*

*Twenty-First Century*. University of North Carolina Press, 2020.

23) Delaney, Samuel. *Heavenly Breakfast*. Bamberger Books, 1997.

24) Delaney, Samuel. *Triton*. Wesleyan University Press, 1997.

25) Deloria, Vine. *God Is Red: A Native View of Religion* (30th Anniversary Edition).

Fulcrum Publishing, 2003.

26) Douglass, Frederick, and Ira Dworkin. *Narrative of the Life of Frederick Douglass,*

*an American Slave*. Penguin Classics, 2014.

27) Ellison, Ralph. *Invisible Man*. Penguin Books, 2014

28) Glenn, Evelyn Nakano. *Unequal Freedom: How Race and Gender Shaped American Citizenship*

*and Labor*. Harvard University Press, 2004.

29) Ginsberg, Allen. *Howl and Other Poems*. Woolf Haus Publishing, 2020.

30) Haley, Alex. *The Autobiography of Malcolm X*. Ishi Press International, 2015.

31) Hayden, Robert. *Collected Poems*. Norton, 2014.

32) Horne, Gerald. *Black and Brown: African Americans and the Mexican Revolution, 1910-1920*.

NYU Press, 2005.

33) Marquez, Gabriel Garcia. *One Hundred Years of Solitude*. Harper Perennial, 2014.

34) Neale Hurston, Zora. *Their Eyes Were Watching God*. General Press, 2020.

35) Kincaid, Jamaica. *At The Bottom Of The River*. Picador, 2020.

36) Kunstler, James Howard. *The Long Emergency*. NY: Atlantic Monthly Press, 2005.

37) Levine, ‎Robert, *et al*. Norton Anthology of American Literature, 9th ed. (vols. 1 & 2). W.W. Norton, 2017.

38) Marx, Karl, and Friedrich Engels. *The Civil War in the United States*. Andrew Zimmerman, ed.

International Publishers, 2016.

39) McCarthy, Cormac. *The Road*. Vintage Books, 2009.

40) Moreno, Césareo and Sagrario Cruz Carretero. *The African Presence in México: From Yanga to the*

*Present*. Mexican Fine Arts Center Museum, 2006.

41) Nichols, John. *The Milagro Beanfield War*. Henry Holt & Co., 2013.

42) Nischik, Reingard. *Palgrave Handbook of Comparative North American Literature*.

Palgrave - MacmiIlan, 2014.

43) Niven, Larry and Jerry Pournelle. *Burning Tower*. Pocket Books - Simon & Schuster, 2006.

44) Oreskes, Naomi, and Erik. M Conway. *The Collapse of Western Civilization*. Columbia UP, 2014.

45) Skinner, B.F. *Walden Two.* Hackett Publishing, 2005.

46) Smith, Anna Deavere. [*Twilight: Los Angeles, 1992.* Knopf, 2014.](https://www.google.com/books/edition/_/2DpEBQAAQBAJ?sa=X&ved=2ahUKEwid7MfJmP7yAhXXpZ4KHRFACD8Qre8FegQIBRAI)

47) Takaki, Ronald. *A Different Mirror: A History of Multicultural America* (revised edition).

Back Bay Books - Little, Brown & Co., 2008.

48) Tan, Amy. *The Joy Luck Club*. Penguin, 2016.

49) Tedlock, Dennis. *2000 Years of Mayan Literature*. University of California Press, 2010.

50) Vinson, Ben III. *Bearing Arms for His Majesty: The Free-Colored Militia in Colonial Mexico*.

Stanford University Press, 2001.

51) Walker, Alice. *The Color Purple*. Marco Book Company, 2009.

52) Wilson, August. *Ma Rainey’s Black Bottom*. Plume Press, 2019.

1. Supplemental Texts or Workbooks:

None

Student Learning Outcomes

Students in humanities classes are expected to read at or beyond college level, write in the expository style, and demonstrate critical thinking skills in the humanities. Evaluations may consist of, but are not limited to:

1. Reading comprehension and analysis
2. Expository writing, and
3. Critical thinking skills demonstrated through oral and/or written communication, and assigned research and/or projects in the humanities.