

CUYAMACA COLLEGE
COURSE OUTLINE OF RECORD

ETHNIC STUDIES 111 – CULTURE, ART & IDEAS OF THE UNITED STATES

3 hours of lecture, 3 units

Catalog Description

Humanities of the United States explored through film and television, music, dance, graphic novels, writing, photography, handicrafts (i.e. weaving, pottery, quilting, etc.), architecture, food, philosophy, and social institutions. Focus will be on the experiences and contributions of African Americans, Asian Americans, Latinas/os/x, Native Americans, and Middle Eastern Americans, with an emphasis on discrimination, social stratification, intersectionality, resistance, and liberation movements. *Also listed as HUM 111. Not open to students with credit in HUM 111.*

Prerequisite

None

Course Content

- 1) Introduction to terms, methodologies, conceptual models regarding ethnic and racial experiences in the U. S., including assimilation (ethnocentrism, eurocentrism, melting pot), settler colonialism, racialization, white supremacy, self-determination, anti-racism, and theories regarding racial formation and liberation
- 2) Pre-contact to 1877. Focus on cultures and intellectual traditions of Communities of Color with an emphasis on agency and self-determination; the intersection of race and ethnicity with other categories affected by hierarchy and oppression, such as class, gender, sexuality, etc.; and how resistance, social justice, and liberation, as experienced by Communities of Color, are connected to current issues. Materials selected must focus on 3 or more of the following groups: African Americans, Asian Americans, Latinas/os/x, Native Americans, and Middle Eastern Americans. Representative examples are provided for the literary, visual, performing, and culinary arts.
 - a. Literary Arts (poetry, novels, auto/biography, speeches, etc.)
 1. Winnebago, *This Newly Created World*
 2. Phillis Wheatley, *On Being Brought from Africa to America*
 3. Juan Seguin, *Personal Memoirs*
 4. Fredrick Douglass, *Narrative of the Life of Frederick Douglass*
 5. Apolinaria Lorenzana, *Memoirs*
 - b. Visual arts (Handicrafts, architecture, photography, etc.)
 1. Native American handicrafts, e.g., pottery, tools, weaving
 2. Edmonia Lewis, “Forever Free” and “Old Arrow-Maker and his Daughter”
 3. Photographs of African American, Mexican American, Native American, and Chinese American Civil War soldiers
 4. Cahokia, Pueblo Bonito, Teotihuacan
 5. Construction of the California Missions
 6. Construction of the White House
 - c. Performing Arts (music, dance, theater, etc.)
 1. Pima Indian Emergence Song
 2. Fisk Jubilee Singers and African American spirituals
 3. “El corrido de Kiansis [Kansas]”
 4. Cantonese Operas/Chinatown Opera Theater
 - d. Culinary Arts

1. Matilda Russell, *A Domestic Cookbook: Containing a Careful Selection of Useful Receipts for the Kitchen*
 2. Encarnación Pinedo, *El cocinero español*
- 3) 1877 to 1945. Focus on cultures and intellectual traditions of Communities of Color with an emphasis on agency and self-determination; the intersection of race and ethnicity with other categories affected by hierarchy and oppression, such as class, gender, sexuality, etc.; and how resistance, social justice, and liberation, as experienced by Communities of Color, are connected to current issues. Materials selected must focus on 3 or more of the following groups: African Americans, Asian Americans, Latinas/os/x, Native Americans, and Middle Eastern Americans. Representative examples are provided.
- a. Literary Arts (poetry, novels, auto/biography, speeches, etc.)
 1. Alexander Poesy (Creek), *Ode to Sequoyah*
 2. Sarah Winnemucca, *Life Among the Piutes*
 3. Langston Hughes, *Let America be America Again*
 4. Zitkala-Sa, *American Indian Stories*
 5. Edith Maud Eaton (Sui Sin Far), *Leaves from the Mental Portfolio of an Eurasian*
 - b. Visual arts (Handicrafts, architecture, photography, film, etc.)
 1. Native American handicrafts, e.g., pottery, tools, weaving
 2. Harriet Powers, Bible Quilt and quilting
 3. Photographs of W.E.B DuBois, Mary Ann Shadd Cary, Mary Church Terrell
 4. D. F. Barry, Photographs of Sitting Bull, children, and Sioux ceremonial dancers
 5. Ida Bell Wells-Barnett House in Chicago
 6. Anna May Wong, Dolores del Rio, and Lupe Velez films
 - c. Performing Arts (music, dance, etc.)
 1. "Corrido Villésta de la Toma de Matamoros"
 2. Blues: Bessie Smith, Lead Belly, Ella Fitzgerald, Louis Armstrong, Billy Holiday, etc.
 3. Navaho War Chant and Comanche Peyote Song (documented by McAllester in 1954 and 1949)
 4. Dance: Ghost Dance, Black Bottom, Charleston, etc.
 - d. Culinary Arts
 1. Abby Fisher, *What Mrs Fisher Knows About Southern Cooking*
 2. Jacqueline Higuera McMahan, *California Rancho Cooking: Mexican and Californian Recipes*
 3. Mabel Stegner and Fred Wing, *New Chinese Recipes*
- 4) 1945 to Present. Focus on cultures and intellectual traditions of Communities of Color with an emphasis on agency and self-determination; the intersection of race and ethnicity with other categories affected by hierarchy and oppression, such as class, gender, sexuality, etc.; and how resistance, social justice, and liberation, as experienced by Communities of Color, are connected to current issues. Materials selected must focus on 3 or more of the following groups: African Americans, Asian Americans, Latinas/os/x, Native Americans, and Middle Eastern Americans. Representative examples are provided.
- a. Literary Arts (poetry, novels, auto/biography, speeches, etc.)
 1. Maya Angelou
 2. Langston Hughes
 3. Gloria Anzaldua
 4. Gary Soto
 5. Malcolm X
 - b. Visual arts (Handicrafts, architecture, photography, film, etc.)
 1. Handicrafts
 - (1) Faith Ringgold's quilts, "Working Women", "Tar Beach" 1 and 2, "Who's Afraid of Aunt Jemima"
 - (2) Native American handicrafts
 - (3) Protest signs and political posters

2. Film
 - (1) The Joy Luck Club
 - (2) Malcolm X
3. Photography
 - (1) En Foco photographers' collective
4. Murals and Painting
 - (1) Chicano Park Murals in San Diego
5. Architecture
 - (1) Oglala Lakota College, Piya Wiconi Building, Pine Ridge Reservation, South Dakota
 - (2) Smithsonian National Museum of African American History and Culture
- c. Performing Arts (music, dance, etc.)
 1. Blues and R&B
 2. Hip Hop & Rap
 3. Rock en Espanol
 4. Rahim AlHaj, "Letters from Iraq"
 5. Ballet Folklorico
- d. Culinary Arts
 1. Contemporary Latino/a/x food
 2. Contemporary African American food

Course Objectives

Students will be able to:

- 1) Demonstrate how historical changes have influenced value shifts displayed in American arts and ideas
- 2) Evaluate contributions made to American culture (arts and ideas) by at least three of the following groups: African Americans, Asian Americans, Latinas/os/x Americans Native Americans, and Middle Eastern Americans
- 3) Identify and analyze how historical events that led to the racialization of African Americans, Asian Americans, Latinas/os/x, Native Americans, and Middle Eastern Americans.
- 4) Evaluate the theories of race and ethnic identity (racialization, equity, ethno-centrism, eurocentrism, white supremacy, self-determination, liberation, decolonization, and anti-racism) and how these concepts have translated into cultural and social movements and forms of expression.
- 5) Identify and evaluate the intersection between ethnicity and various social categories, how they affected an individual's experiences and opportunities, and how they influenced cultural and intellectual achievements in the United States.
- 6) Compare and contrast the cultural and intellectual contributions of at least four major ethnic groups in the United States (i.e. African Americans, Asian Americans, Latinas/os/x, Native Americans, and Middle Eastern Americans).
- 7) Identify the ways in which social and political activism, agency, and resistance have transformed notions of race and ethnicity in the United States, today and in the past.
- 8) Analyze the agency and historical, cultural, and intellectual contributions made by Communities of Color

Method of Evaluation

A grading system will be established by the instructor and implemented uniformly. Grades will be based on demonstrated proficiency in the subject matter determined by multiple measurements for evaluation, one of which must be essay exams, skills demonstration or, where appropriate, the symbol system.

- 1) Quizzes, exams, and writing assignments that measure students' ability to do the following:
 - a. Analyze and articulate concepts of ethnic studies, including but not limited to race and ethnicity, racialization, equity, ethno-centrism, eurocentrism, white supremacy, self-determination, liberation, decolonization and anti-racism.

- b. Apply theory to describe critical events in the histories, cultures, and intellectual traditions of Communities of Color with an emphasis on agency and self-determination.
 - c. Critically discuss the intersection of race and ethnicity with other categories affected by hierarchy and oppression, such as class, gender, sexuality, religion, spirituality, national origin, immigration status, ability, and/or age.
 - d. Describe how resistance, social justice, and liberation, as experienced by Communities of Color, are connected to local, national, and international current issues.
 - e. Recognize, describe and explain the role and agency of African Americans, Asian Americans, Latinas/os/x, Middle Eastern Americans, and Native Americans in United States culture.
- 2) In-class group activities and writing assignments that measure students' ability to compare/contrast, analyze, and discuss the racialization of two or more ethnic groups in United States history.
 - 3) Group or individual projects or research papers that require students to analyze current issues related to inter-racial and/or inter-ethnic cooperation and/or conflict.

Special Materials Required of Student

None

Minimum Instructional Facilities

Smart Classroom

Method of Instruction

- 1) Lecture
- 2) Small and large group discussions
- 3) Individual and group projects
- 4) Multimedia presentations

Out-of-Class Assignments

- 1) Canvas enhancement shell for:
 - a. Individual and group assignments
 - b. Class discussions
 - c. Formative and summative quizzes
 - d. Individual reflections
- 2) Individual and group assignments can include:
 - a. Analysis and interpretation of chapters in assigned text
 - b. Analysis of current events
 - c. Analysis of diversity, equity, and anti-racism and its relation to course content

Texts and References

- 1) Required (representative examples):
 - a. Rudnick, Lois, et al., 2005. *American Identities: An Introductory Textbook* 1st ed. Wiley-Blackwell
 - b. Cameron, Ardis, 2008. *Looking for America: The Visual Production of Nation and People*. Wiley-Blackwell
 - c. Radway, Janice, et al., 2009. *American Studies: An Anthology*. Wiley-Blackwell
- 2) Supplemental:
 - a. Farrington, Lisa, 2017. *African-American Art: A Visual and Cultural History*, 1st Edition
 - b. Berlo, Janet and Ruth Phillips, 2014. *Native North American Art*, 2nd ed.
 - c. Aldama, Frederick Luis, 2016. *The Routledge Companion to Latina/o Popular Culture*. Routledge
 - d. Chang, Gordon, et al., 2008. *Asian American Art: A History, 1850-1970*. Stanford
 - e. Takaki, Ronald, 2008. *A Different Mirror: A History of Multicultural America*, Back Bay Books
 - f. Painter, Nell, 2006. *Creating Black Americans: African-American History and Its Meanings, 1619 to the Present*, Illustrated Edition Oxford University Press
 - g. Mintz, Steven, 2009. *Mexican American Voices: A Documentary Reader*, 2nd ed. Wiley-Blackwell

- h. *Blackpast.org* Primary Sources (OER) <https://www.blackpast.org/african-american-history/primary-documents-african-american-history/>
- i. Locke, Joseph and Ben Wright, 2010. *American Yawp Reader: A Documentary Companion to the American Yawp*, Vol I & Vol II. (OER), www.americanyawp.com/reader.html

Student Learning Outcomes

Upon successful completion of this course, students will be able to:

- 1) Interpret how the social, cultural, and/or historical context of creative works (literature, music, visual art, popular culture, architecture, etc.) inform their meanings, values, and/or significance.
- 2) Analyze and apply the themes, symbols, and messages in creative works to students' own lives, identities, and experiences.
- 3) Analyze how creative works are used to contest, assert, or mediate social and cultural power related to race, class, gender, ethnicity, sexuality, and/or religion.
- 4) Develop an argument or thesis statement related to the arts (literary, visual, performing, etc.) and support that argument with reliable evidence.