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Th 6:00-7:00pm, *or by appointment!*  
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Fall 2009  
Section 3329: TTh 11-12:15 p.m., Rm. 345B

SYLLABUS: HUMANITIES 170  
***WORLD HUMANITIES***

Students with disabilities who may need accommodations in this class are encouraged to notify the instructor and contact Disabled Students Programs and Services (DSP&S) **early in the semester** so that reasonable accommodations may be implemented as soon as possible. Students may contact DSP&S in person in room 110 or by phone at (619) 644-7119 (voice) or (619) 644-7119 (TTY for deaf).

Beezers, pagers, phones, IM, laptops, and other electronic devices must be turned OFF during class. Students violating this classroom policy may be asked to leave the class that day (which will count as an absence), and should a quiz, test, or presentation be scheduled for that day, an F will result for the assignment. Leaving to answer or use one's phone is not acceptable and will count as a minimum of a ½-class absence. Should there be DSPTS reasons for utilizing any electronic device, arrangement must be made ahead of time with the Instructor. No use of electronic equipment is allowed during any sort of testing, and violation of this will result in an "F" on that assignment.

Students are referred to enroll in the following supervised tutoring courses if the service indicated will assist them in achieving or reinforcing the learning objectives of this course:

- \* IDS 198, Supervised Tutoring to receive tutoring in general computer applications in the Tech Mall;
- \* English 198W, Supervised Tutoring for assistance in the English Writing Center (Room 70-119); and/or
- \* IDS 198T, Supervised Tutoring to receive one-on-one tutoring in academic subjects in the Tutoring Center (Room 70-229, 644-7387).

To add any of these courses, students may obtain Add Codes at the Information/Registration Desk in the Tech Mall.

All Supervised Tutoring courses are non-credit/non-fee. However, when a student registers for a supervised tutoring course, and has no other classes, the student will be charged the usual health fee.

Texts:            *The Communist Manifesto and Other Revolutionary Writings*, Dover Thrift edition (ISBN 0486424650)  
                      *Paradise of the Blind* by Duong Thu Huong, Harper Perennial (ISBN 0060505591)  
                      *Narrative of the Life of Frederick Douglass*, Dover Publications, Unabridged (ISBN 0486284999)  
                      *The Metamorphosis and Other Stories* by Franz Kafka, Dover Publications (ISBN 0486290301)  
                      *Persepolis: the Story of a Childhood* by Marjane Satrapi, Random House  
                      Plus handouts (e.g., Gao Xingjian, Arundhati Roy, etc.)

**These texts are required for this class, and must be read prior to and brought to the appropriate classes** (see syllabus' weekly Assignment reading schedule).

Movies:            *Ancient Futures* (60 mins., Grossmont Library: MV6369) Helena Norberg-Hodge  
                      *Freedom Now* (60 mins., Grossmont Library: MVP-0177A) re: modern India (& Africa)

*The Last Just Man* (70 mins.) Steven Silver, 2001 re: Rwanda  
*Guns Germs and Steel* (segment, 60 mins., Grossmont Library: DVD 1077) based on Jared Diamond's book of same name  
*News Hour with Jim Lehrer* (6/2/03), (~20 mins, MV6857) Richard Rodriguez on Islam  
*Control Room* (84 mins. DVD-1366, 2004)  
*Grave of the Fireflies* (93 mins. DVD-1368) Japanese anime: Isao Takahata, 1988 OR anime selections  
*The Story of Stuff* about Consumption and Sustainability (21 mins.) [www.storyofstuff.com](http://www.storyofstuff.com)  
*Going Tribal* selection re: cannibal tribe

Content advisory:

Politics, spiritual beliefs, morality, and sexuality (including depictions of the human body) are issues central to human culture and will be discussed openly and in a mature manner with no intent to offend personal beliefs or create a hostile environment. Likewise, student conduct must not be hostile to other students or their instructor in regard to the above.

Cheating and plagiarism = (using as one's own ideas writings, materials, or images of someone else without acknowledgement or permission) can result in any one of a variety of sanctions. Such penalties may range from an adjusted grade on the particular exam, paper, project, or assignment (all of which may lead to a failing grade in the course) to, under certain conditions, suspension or expulsion from a class, program or the college. For further clarification and information on these issues, please consult with your Instructor or contact the office of the Associate Dean of Student Affairs. See: <http://www.grossmont.edu/copyrightandplagiarism/>.

Student Conduct: All students are responsible for observing standards of academic integrity and student conduct as defined by the College District Governing Board. This means that cheating, academically dishonest conduct, obstruction or disruption of the classroom educational process, discrimination, or other illegal activities are violations of the Student Conduct Code.

Humanities 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

- Reading comprehension and analysis,
- Expository writing, and
- Critical thinking skills demonstrated through oral and/or written communication, and assigned research and/or projects in the Humanities.

Course Objectives and Outcomes: The objectives for this World Humanities course are to (1) focus on the modern world including, but not limited to, such places as India, China, Japan, the Levant, Africa, Europe, etc., (2) give students the tools with which to identify and analyze basic themes and expressions of modern world humanities, focusing on the growth of modern world humanities as an increasingly multi-cultural discipline, though not exclusive of distinct cultural traditions, (3) provide students with the tools to think and write in an expository fashion about modern humanities, and (4) provide the basis for students' own critical thinking skills in response to the academic discipline of Humanities. These areas will be "tested" via class discussion/participation, writing assignments, presentations, and/or exams – as indicated on the syllabus.

Themes: World Humanities will look at modern literature, essays, history, film, politics/economics, science and/or resistance from India, China, Japan, the Levant, etc. Art and music will also be incorporated, via slides, cd-rom, internet sites, and/or film/video.

Class Participation and Attendance: Attendance is required. Should a student miss more than 3 hours of class (one week during a standard semester), they may be dropped unless other arrangements have been worked out between the student and the Instructor. Coming late to class, leaving and coming back to class, or leaving early is disruptive and constitutes a minimum of a 1/2-class absence. Participation not only requires attendance, but also is fundamental to the nature of Humanities, which requires active participation rather than passivity or mere regurgitative learning. It is the student's responsibility to withdraw from any classes that they are no longer attending. **Class participation comprises 1/5 of the total grade for the course.**

Writing Assignments: All writing assignments are to be typed (12-font with 1" margins is the preferred standard), double-spaced, stapled, and written in the expository style. All writing assignments are to be turned in on the date assigned. If late (without permission), a writing assignment will be marked down one letter grade for each day of class it is late and/or the Instructor reserves the right to refuse to grade a paper that is turned in past the due-date when there has been no prior communication with the Instructor. **Each writing assignment comprises 1/5 of the total grade for the course.**

Paper due on the first class meeting during the week of:

- Sep 21 3 page paper on Duong Thu Huong's *Paradise of the Blind* (topics to be discussed in class)  
Oct 12 3 page paper on Freedom/War (topics to be discussed in class)  
Nov 9 3 page paper on Absurdity/Culture (topics to be discussed in class)  
\*\*Dec 10 A final paper (3-5 pages) is an option to replace the Final Presentation. You must **either** turn in a final paper **on this day**, or do a Presentation on a pre-approved topic.

Final Presentations:

Dec. 1, Dec 3, Dec 8, and Dec 10 (and T Dec 15) if needed

**Week of:**

**Assignments for week:**

- Aug 24 Intro. and film *Ancient Futures*, (60 mins., MV6369)  
Aug 31 Marx and Engels: pages 123-160, *The Communist Manifesto and Other Revolutionary Writings*  
*Manifesto* online study guide: [http://www.wsu.edu:8080/~brians/hum\\_303/manifesto.html](http://www.wsu.edu:8080/~brians/hum_303/manifesto.html)  
Begin *Paradise of the Blind* by Duong Thu Huong  
<http://www.cia.gov/cia/publications/factbook/geos/vm.html> for Vietnam map, basic facts  
<http://mostlyfiction.com/world/huong.htm#bio> about Duong Thu Huong  
Sep 7 Continue *Paradise of the Blind*  
Sep 14 Finish *Paradise of the Blind* AND  
*Narrative of the Life of Frederick Douglass* (see <http://www.ggw.org/freenet/f/fdm/>)  
Sep 21 **3 page paper due on *Paradise of the Blind***  
Film *Freedom Now* (60 mins., MVP-0177A)  
Gandhi: pages 239-242, 249-258, *The Communist Manifesto and Other Revolutionary Writings*  
Handouts: Arundhati Roy (see <http://website.lineone.net/~jon.simmons/roy/>;  
<http://www.umiacs.umd.edu/users/sawweb/sawnet/arundhati.html>;  
<http://www.salon.com/sept97/00roy.html>)  
Sep 28 Arundhati Roy handouts  
Film *The Last Just Man* (70 mins.) Steven Silver, 2001  
<http://www.hrw.org/iff/2003/boston/last.html> re: film  
<http://www.cia.gov/cia/publications/factbook/geos/rw.html> for Rwanda map, basic facts  
Oct 5 "The Metamorphosis" (pages 11-52) and "A Report to an Academy" (pages 81-88) from *The Metamorphosis and Other Stories*, Kafka  
Oct 12 **3 page paper due on Freedom/War topics**

- Video/dvd segment (60 mins.) from Jared Diamond's *Guns Germs and Steel* (DVD 1077)  
 Mao: pages 259-264 from *The Communist Manifesto and Other Revolutionary Writings*  
 Handouts: Gao Xingjian (see <http://almaz.com/nobel/literature/2000a.html>)
- Oct 19 Gao Xingjian "The Accident" and "The Other Shore"  
 Begin *Persepolis: the Story of a Childhood* by Marjane Satrapi  
 See <http://almashriq.hiof.no/> for Levant information
- Oct 26 Continue *Persepolis*  
 Film segment: *News Hour with Jim Lehrer* (6/2/03), Richard Rodriguez on Islam (MV6857)
- Nov 2 Film *Control Room* (DVD-1366, 2004, 84 mins.)
- Nov 9 **3 page paper due on Absurdity/Culture topic**  
 Hokusai presentation  
<http://www.animeinfo.org/animeu/hist102-11.html> on Manga (and Tezuka)  
<http://www.angelfire.com/oh3/sailormooniac/manga.html> on Hokusai and manga  
<http://www.toysatellite.org/babel/eye/itech/articles/anime.html> on "The Art of Anime"  
<http://www.tapanime.com/info/what.html> on anime and manga
- Nov 16 *Grave of the Fireflies* (DVD-1368, 93 mins.) OR anime selections
- Nov 23 more anime selections and/or *Going Tribal* (Discovery Channel, 2005, ~50 mins.)
- Nov 26 HOLIDAY
- Nov 30 Student Presentations
- Dec 7 Student Presentations
- Dec 10 \*\*all Final Papers are due this day; all others have done/are doing a Final Presentation.

**FINALS WEEK**

Final exam time: Tuesday, Dec 15, 11:30-1:30 p.m., Rm. 345B

At the final exam time, we will do the last of the Student Presentations: Everyone MUST Attend!

## EXPOSITORY WRITING

### Sample Introductory Paragraphs

1. The book of *Judges* in the Hebrew Bible tells the stories of many Jewish leaders before the period of the kings begins. One of the best known of these leaders, or judges, is Samson, whose life is described in Chapters 13-16. Although Samson is ultimately a victorious Jewish leader against the Jews' arch-foes of the time, the Philistines, Samson nevertheless does not exhibit the customary qualities of a Jewish hero. Samson's motives seem to be self-interested rather than national, his morality appears contrary to his elevated role, and he repeatedly disobeys the will of God.
2. Major league baseball in the United States is divided into two divisions, the American and National Leagues. The playing rules between the two leagues are not exactly the same. In 1973 the American League adopted a rule that allows a non-fielding player to come to bat as a substitute for the weakest hitter on the defensive team. This permanent substitute batter is known as the designated hitter (DH), and since 1973 baseball fans have been divided over the institution of this rule. Even though the DH rule has added some offensive excitement to the game, it ought to be eliminated. The DH rule has upset the tradition and uniformity of the game, it has distorted the statistics between the two leagues, and it has reduced the cat-and-mouse strategy that is so important to baseball.

### Sample Thesis Statements

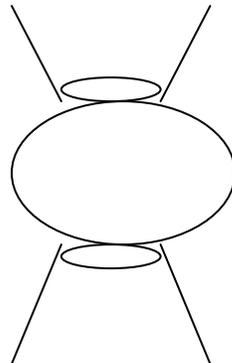
1. Although baseball has a book of fixed rules and infield measurements, United States baseball parks differ greatly in foul territory, outfield distance, and homerun fences.
2. Although I had gone to camp every summer of my childhood, when I left for college I felt for the first time that I had left home. My appetite, my growing pile of laundry, and my need for family contact all created a sense of estrangement.
3. Admitting that sequels are usually second rate, I found *Return to Snowy River* to be fresh in its cinematography, characterization, and plot development.
4. While small town life has its advantages, growing up in rural America can produce a limited vision due to inadequate schools, geographic isolation, and homogeneous populations.

### Sample Ending Paragraph

1. Entering college opened many doors to the future, but it also more or less closed the door to my parents' home for me. I had left home. This was first apparent to me through the little inconveniences, such as providing my own meals, and later when I realized that my family was not readily available. Breaking one's ties with home is one of the principle passages in growing up. It is often more psychological than physical. For although we are usually back and forth to our homes throughout our lives, there is one particular experience when we realize that we no longer belong to our parents' household.

### Keyhole Pattern for Expository Paper

#### 1. Introduction



broad opening

narrow down to the 1-sentence thesis statement  
predict body paragraph order and topics

#### 2. Body

3 or more paragraphs in body

#### 3. Conclusion

restate thesis statement succinctly  
summarize main ideas  
expand to broader application

## FORMAL WRITING

Following are some dos and don'ts to observe in final drafts. Keep in mind that the style of a formal piece of writing should have the look of thoroughness and elevation about it. By no means is this an exhaustive list, but enough to start with.

1. Papers must be typed in an 11- or 12-font, double spaced on one side of white, 8 ½ x 11" paper and stapled.
2. Titles are not necessary, but may be used. Do not use such division-markers as "Introduction," "The End," etc. Do not use numbers or letters as outline guides.
3. Title pages are not necessary, but may be used. Title pages, like each subsequent page of the paper, must include your name, class, date, and perhaps other pertinent matter. If using a title page, the numbering begins with "1" being the first page of written material, not the title page.
4. In formal writing, avoid the look of haste and "short cuts":
  - Do not use contractions (e.g., I'm, don't, should've – write these out)
  - Avoid abbreviations except for the most accepted ones, such as "Mr."
  - Write out numbers less than 100 unless the numbers are used in dates, statistics, addresses, and text citations (e.g., act, line, page, chapter)
5. Avoid the use of first person ("I") and second person ("you"). The use of "I" is unnecessary, as it is your paper, and is a less authoritative and universal tone. The use of "you" implies an informal, personal tone between you and the reader. Formal writing should be more objective, detached and universal.
6. Do not use clichés or slang. These expressions are suitable for speech and informal writing, but they are inappropriate for a more elevated and exact style of writing.
7. This is closely related to "6." above: Do not use words that are vague and general in meaning. Words like "good" and "nice" mean so many things that they mean nothing in particular. Choose words that have a precise meaning. Never use "etc." formally.
8. Reference citation: When you try to prove or demonstrate a point in literary analysis, often you will need to cite supporting passages (quotations). Check your *MLA Handbook* as the final source, but here are some guidelines:
  - If you quote a passage more than three lines, you must indent five spaces (a tab) on the left margin. Do not use quotation marks.
  - If you quote a passage less than three lines, you must keep the passage within the normal margins and spacing of your paper.
  - At the end of a quoted passage, or where you merely refer to a passage, you must cite it. Use in-text source citations (see *MLA Handbook*). Here abbreviations and numbers should be used. Put citations in parentheses. If possible, try to use references that will allow a reader to find the passage in any edition. In other words, use line, verse, act and book numbers rather than page numbers. Examples: (*Gen. 3:2-7*) (*Od. XX,359-65*) (*Inferno V,13-19*) (*Hamlet IV,ii,7-12*).
9. Underline or italicize the titles of long, complete works (plays, novels, symphonies, books of poems, record titles, and long pieces within a bigger work, such as *Genesis* from the Hebrew Bible). In typing you can use capital letters instead of underlining or italicizing, but not both. Put quotation marks around titles of short works or generally parts of a longer work (chapter titles, shorter poems, short stories, song titles); these cannot be capitalized, underlined or italicized.
10. Avoid wordiness, especially tautological expressions that say the same thing twice: "new innovations," "basic fundamentals," "a sweet and dear friend." Also avoid unnecessary adverbs, particularly those which also fall under "7." above (e.g., very).
11. Generally try to remain in present tense when speaking about literature: "Odysseus is (not "was") a Greek warrior." "God appears (not appeared) to Moses in *Exodus*."