

Humanities Summer Session I: June 22 – July 31, 2009

HUM 1 & 1D : “CONTEMPORARY DETECTIVE NOVELS”

HUM 1, Lecture (2 units)

W. Jack Hicks

HUM 1/1D is designed to fulfill GE requirements in topical breadth and writing experience. Concurrent enrollment in HUM 4 is required to enroll in the HUM 1D discussion section for 4 GE units. Lecture only can be taken for 2 units & no GE units.

Call them private eyes, sleuths, shamuses, dicks, snoops, p.i.s, peeps or worse, detectives are very popular in contemporary fiction and film. We'll meet Easy Rawlins (masking as a humble janitor in Watts); LAPD detective Harry Bosch, working the darkness of the City of Angels; quadriplegic Lincoln Rhymes, tracking serial killers from a Manhattan bed; Navajo investigator Jim Chee, who polices the “Big Rez” with traditional medicine and modern criminology; and forensic scientist Kay Scarpetta, who frees corpses of their secrets via data-mining and DNA scans. Their tales make fascinating reading and tell us about worlds in transition, including the roles of detectives, criminals (and their awful deeds), victims and ourselves--who ignore, watch, impede or abet crime and punishment.

Grading

Two short papers and a final exam

Texts

Walter Mosley, *Devil in a Blue Dress*
 Michael Connelly, *The Black Echo*
 Jeffrey Deaver, *The Bone Collector*
 Tony Hillerman, *A Thief of Time*
 Patricia Cornwell, *The Body Farm*

HUM 1D, discussion (2 units)

NOTE: This course may not be taken by itself. You may enroll only if you are taking HUMANITIES 1 (lecture) concurrently.

A discussion section that continues and extends reading and considerations raised in HUMANITIES 1.

Grading

Comparative report on two or more books or film versions by an author read for HUM 1 or HUM 1D

Texts

“Devil in a Blue Dress” (film)
 “The Bone Collector” (film)
 “A Thief of Time” (film)

O is For Outlaw, Sue Grafton

The No. 1 Ladies' Detective Agency, Alexander McCall Smith

HUM 4 (2units) & 4D (2 units): Animals and Human Culture

Juliana Schiesari

HUM 4/4D is designed to fulfill GE requirements in topical breadth and writing experience. Concurrent enrollment in HUM 4 is required to enroll in the HUM 4D discussion section for 4 GE units. Lecture only can be taken for 2 units & no GE units.

The course is also designed to raise broad issues of humanistic import in the context of a subject matter of broad interest and concern, that of the relations between animals and humans. As such, the course serves to integrate general educational knowledge at the lower-division level by proposing a humanistic perspective to material commonly dealt with on a scientific basis.

From the domestication of livestock in the Neolithic period to the modern phenomenon of pet keeping, animals have played an integral role in human culture, not only economically and emotionally, but also as an apparently limitless fund of images for dimension of animals in human cultures, not from the biological perspective of studying animals in themselves but from the humanistic standpoint of understanding what it means for human beings to be involved with animals of all sorts and in all sorts of ways. To what extent does traditional humanism, for instance, define humanity by virtue of its difference from the animal? How are animals represented in the literary, artistic and cultural traditions of different societies and what do these representations tell us about the societies that produced them?

The animal theme – of obvious interest on a campus such as Davis that emphasizes biology, agriculture and veterinary medicine – also provides a pedagogical lens with which to focus on the ethical and poetic issues that define what it means to be not only human but humane. To this end, we will consider various human representations of animals and animal life in the shape of poems, novels, essays, paintings and films. Love, death, friendship, tolerance of difference and the value of life are not surprisingly among the great themes elaborated in those representations. In addition, moreover, to the airing of such “big” questions, the course will also offer practical introduction to contemporary methods of literary, art historical and cultural analysis. As such, it is to be hoped that the course will also contribute to greater interdisciplinary connections between the sciences and the humanities. Finally, those students who enroll in related course, Humanities 4D, will also have structured opportunities to develop their oral and written expression.

Grading

HUM 4: 30% midterm, 40% final and participation 30%

HUM 4D: three short papers & same midterm & final as HUM 4 above

Texts

In the Company of Animals, Serpell

Animals Matter, Bekoff

Mad Cowboy: Plain Truth From A Cattle Rancher That Won't Eat Meat, Lyman

Possible film viewings: King Kong, Jurassic Park, Babe, The Yearling, Moby Dick

HUM 18: 21st Century Performance (4 units)**Karma Waltonen**

This course will explore Theatre, Stand-Up Comedy, Sketch Comedy, Performance Art, and other forms of contemporary performance (new works and revivals). In addition to viewing and discussing taped performances in class, students will see at least four live performances outside of class. We will have visits from local artists. Students will investigate artistic choices, creativity, and historical/social constructs and contexts of local and global performances.

Grading

Performance Reviews 4 @ 10% each

Essay 20%

Final 20%

Participation 20%

Texts

Othello, Shakespeare

Shaun of the Dead, Chris Ryall and Zach Howard

Private Lives, Noel Coward

The Vagina Monologues, Eve Ensler

Performance Analysis: An Introductory Coursebook, Colin Counsell

Course Reader

Dr. Karma Waltonen is a lecturer in the University Writing Program. She has degrees in Theatre and Literature. She performs stand-up comedy (sporadically) and is UC Davis's resident Simpsonologist.

HUM 15: Language & Identity (4 units)**Bruce Anderson & Kristin Kennedy**

"Language, a possession all human collectives have in common, is more than a tool for communication of facts between two or more persons. It is the most salient way we have of establishing and advertising our social identities" (R. Lippi-Green, 1997). Using Lippi-Green's text *English With an Accent* as the main reading, with additional readings on the issue in the form of case studies, we will delve into the ways in which our individual use of

language is not only shaped by who we are but also maintains and advertises who we are to others, sometimes with positive consequences, sometimes with negative consequences. The course will involve instructor-led lectures and student-led discussion as well as the viewing of a number of documentaries and films.

Grading

The course grade will be based on (1) a linguistic autobiography; (2) three brief in-class quizzes; (3) an analysis of the use of language varieties in an animated feature film; and (4) daily preparation and participation, including written responses to questions that will serve as the basis for student-led discussion in class.

Texts

English with an Accent, Lippi-Green

HUM 180: Digital Humanities- “My SL is Better Than Your RL!: A Digital Humanities Perspective on the Virtual and the Real” (4 units)

Kara Thompson

One of the main goals of this course will be to investigate how the *digital* has come to the *humanities*. To begin, we will need to historicize the relationship between humanities and technology. For example, we will consider the invention of the printing press and track how the development of this technology changed reading practices and created a new kind of reading public, most notably in the early 16th and 18th centuries. We will then explore early textually-focused computing in the humanities, such as the practices of digitizing texts and archives, creating on-line articles, and performing web-based research. At this point, we might ask: to what extent does the field of the digital humanities remain interested in *text*, particularly as technology changes to incorporate other media forms that are not textually driven? Put differently, how do virtual environments such as Second Life, social networking sites, and video gaming platforms change our understanding of the digital humanities, particularly given the longer history of a textually-focused digital humanities?

In the second half of the course, we will explore how the digital humanities relates to other established disciplines and fields of inquiry, such as Technocultural Studies (on our own campus), American Studies, Film Studies. How might we, as students and instructors in the humanities program, bring the methodologies and techniques we acquire in our respective fields of study to the digital humanities, and vice-versa? Even further, how might students and instructors in the sciences and engineering incorporate the digital humanities in their research? Are their limits to interdisciplinarity?

Grading

Participation: 20%

Group Project in Second Life: 30%

Essay: Historicizing the Virtual and Real: 30%

Film analyses (2): 10%

In-class writing exercises (2): 10%

This class will be conducted as both a seminar and experiential workshop, including in-class discussions of readings and films, writing exercises, and hands-on projects with Second Life and other virtual world platforms.

Active and sustained participation in this course is extremely important. This includes: attending every class meeting, actively participating in our in-class discussion, completing every assignment and turning them in on time, and fully participating in a group project.

Texts

TBA