

## Humanities Summer Session II: August 3 – September 11, 2009

### **HUM 1/1D: Humanities Forum: “DANTE’S DIVINE COMEDY”**

**Patricia MacKinnon**

#### **Lecture (2 units) & Discussion (2 units)**

*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 detectives, private eyes, sleuths, shamuses, dicks, snoops, peeps and worse, private detectives are a popular figure in contemporary fiction and film--high and lowbrow, planetwide. They rose in 1940s hardboiled works like Raymond Chandler’s *The Big Sleep* and Dashiell Hammett’s *The Maltese Falcon*, with two-fisted heroes Philip Marlowe and Sam Spade. This course focuses on recent forms of the genre and its protagonists, including writers Walter Mosley (Easy Rawlins seems an ordinary janitor in Watts); Michael Connelly (LAPD detective and Vietnam vet Harry Bosch is weary on the streets of the City of Angels); Jeffrey Deaver (quadriplegic Lincoln Rhymes tracks murderers from his bed in a high-tech Manhattan apartment); Tony Hillerman (Indian tribal investigator Jim Chee finds the baddies on the “Big Rez” via traditional Navajo *Diné* medicineways and modern criminology); and Patricia Cornwell (Kay Scarpetta, contemporary forensic scientist, sleuths with computer probes and DNA scans). It makes for quick and engaging reading, and in the process, the narratives tell us a good deal about culture(s) in transition, including the roles of contemporary detectives, criminals (and their awful crimes), victims and ourselves--who watch, ignore, impede or abet--crime and punishment.

*Requirements:* Two short papers and a final exam

*Texts:*

*Devil in a Blue Dress*, Walter Mosley,

*The Black Echo*, Michael Connelly

*The Bone Collector*, Jeffrey Deaver

*Skinwalkers*, Tony Hillerman

*The Body Farm*, Patricia Cornwell

### **HUM 3: Medicine & Humanities (4 units)**

**Yvette Flores**

MW 11:90-1:30 1060 Bainer

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This course examines contemporary challenges faced by providers and patients as divergent worldviews collide in the borderlands of health care services. Through an examination of medical anthropology texts, illness narratives, and research findings, students will explore their own emic system of health care, the influence of language, culture, gender and world view on access to health care, and gain an appreciation of key issues in contemporary medicine.

#### Course Objectives:

1. Familiarize students with contemporary western and non-western ideas about health and health care delivery
2. Familiarize students with the meaning of illness across cultures.
3. Sensitize students to issues of ethnicity, class, sexual orientation and gender as these influence health care access and delivery
4. Facilitate the students' examination of their own health beliefs

#### Texts

A reader which I will compile

*Speaking from the Body: Latinas on Health and Illness*, Ed. by A. Chabram-Dernersesian and A. de la Torre. 2008 University of Arizona Press ISBN 9780-8165-2664-2

*Love Medicine and Miracles*, Siegel

*Complications*, by Atul Gawamde. Picador, 2003. 0-312-42170-2

## **HUM 8: Folklore and Tales: French Folk Tales and Fairy Tales (4 units)**

### **Simone Monier Clay**

French fairy tales are some of the most potent and versatile among tales. They derive from oral narratives centered on magical tests, quests, and transformations. Some of the best-known fairy tales in the western world have been created or transformed by the French. The "Contes de fées" or fairy tale began in the French "Salon" (which served as circles where literature was discussed). From these Salons the tales returned to the general public in written form, and they became entertainment for adults and fascinated children with their mythical beings such as fairies, elves, and sprites...

The study of fairy tales has a great pedagogical value. Tales offer the opportunity to introduce students to a familiar literary form that is multidimensional. The course allows students to reach beyond the surface of tales that may be familiar to them.

In this course, several French folk tales and fairy tales will be read and discussed (in English, naturellement). We'll research their multi-cultural interpretations (differences of

interpretations by authors of various ethnic background) as well as their cultural value. Also, we'll discuss the adaptation to film, opera and ballet of several fairy tales.

### Grading

Students will be required to do one oral presentation (10% of the grade) and to write two short papers (3-4 pages= 30%) on a topic selected in consultation with the instructor. There will be two exams (20%) as well as a final (15%). This course involves discussions; as a result, your attendance and participation are very important (25%).

### Texts

*Folk and Fairy Tales*, by Martin Hallett and Barbara Karasek  
Broadview Press, ISBN: 1-55111-063-6  
Reader: Available at Navin's (On 3rd street, Between A & B streets)

## **HUM 8: Epic Journeys, Modern Quests** **Introduction to Perspectives on Narrative (4)**

### **Kristin Koster**

Traditionally, the epic is a long, narrative poem that externalizes the human quest for identity and self-definition through the figure of its hero: as the epic hero crosses the physical world and descends into the underworld to visit the dead and seek counsel from them, he gradually comes closer to himself. Through his adventures, his exile, and his return, the epic hero and his tale become the story of a nation and its identity.

But how does the epic narrative change as it is adapted to the modern world?

This course will begin with a close reading of Homer's epic poem, *The Odyssey*, and trace the adaptation of the epic narrative and its hero in the modern world. In it, we will explore the narrative as it is transformed, re-cast, re-written, sung and shown through film, poetry, and graphic novels in dialogue with Homer's classic tale. By paying particular attention to the themes of exile and alienation, the female voice, encounter with the ancestors and the role of divine guidance, we will examine how classic themes and conventions of the narrative are retained, adapted, rejected, or undermined to express the condition of its modern heroes/heroines across disciplines, genres and cultures.

### Texts

*Odyssey* (Lombardo trans.), Homer  
*A My Life in the Bush of Ghosts*, Amos Tutola  
*Persepolis*, Marjane Satrapi  
Baudelaire, selected poems

**Films**

Contempt, Jean-Luc Godard

O Brother Where Art Thou? Joel Coen

Persepolis, Marjane Satrapi