

Literature and Medicine

ENG 49306

Hnr Lit And Medicine M,W,F | Period 7 (1:55 PM - 2:45 PM)

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CBD 0212

This course will explore the relationship of medicine and literature. We will read a variety of texts, including fiction, medical writing, critical and historical work. Key questions will be: how does the advent of modern medicine shape literature? How has the role of both clinician and patient changed over time? What are some key themes in the literature? How does the emerging conversation about “narrative medicine” and “medical humanities” relate to the history and literature of health and disease? Etc. We will approach our material thematically. However, the material in each category might easily overlap into others.

This course provides upper-division honors credit in the major, and will be taught with that in mind; however, interdisciplinary work is encouraged, and there is room to tailor your final paper to individual interests. There is a considerable amount of reading. Carefully consider your reading speed and the expectations of the other courses you are taking before committing to this course.

Requirements include a long paper (turned in over two dates), a project-presentation, and reading quizzes– as well as lots of reading and discussion.

Readings, books:

All

Sontag, Susan. *Illness as Metaphor*. [order or read on reserve]

Tolstoy, Leo. *The Death of Ivan*

Ilyich http://books.ebooklibrary.org/members/penn_state_collection/psuecs/ivanilyc.pdf (Links to an external site.)Links to an external site.

Kafka, Franz. *The Metamorphosis*

<https://www.gutenberg.org/files/5200/5200-h/5200-h.htm> (Links to an external site.)Links to an external site.

Morrison, Toni. *The Bluest Eye*. (order paperback or read on reserve)

Online linked or scanned texts.

Hopkins, "Pied Beauty." <https://www.poetryfoundation.org/poems/44399/pied-beauty> (Links to an external site.)Links to an external site.

Lorrie Moore "People like that are the only people here." <https://www.newyorker.com/magazine/1997/01/27/people-like-that-are-the-only-people-here> (Links to an external site.)Links to an external site.

Hemon, Aleksander. "The Aquarium." <https://www.newyorker.com/magazine/2011/06/13/the-aquarium> (Links to an external site.)Links to an external site.

(Links to an external site.)Links to an external site. Adrian, Chris. "A Tiny Feast." <https://www.newyorker.com/magazine/2009/04/20/a-tiny-feast> (Links to an external site.)Links to an external site.

(Links to an external site.)Links to an external site. London, Jack. "Koolau the Leper." <http://carl-bell.baylor.edu/jl/KoolauTheLeper.html> (Links to an external site.)Links to an external site.

London, Jack. "Lepers of Molokai." <http://carl-bell.baylor.edu/jl/TheLepersOfMolokai.html> (Links to an external site.)Links to an external site.

Story of Pi'ilani [files]

Koolau: Newspaper articles <https://sites.google.com/a/hawaii.edu/ndnp-hawaii/Home/historical-feature-articles/koolau-the-leper> (Links to an external site.)Links to an external site.

(Links to an external site.)Links to an external site. Fanny Burney. Letters <https://www.bl.uk/collection-items/letter-from-frances-burney-to-her-sister-esther-about-her-mastectomy> (Links to an external site.)Links to an external site.

Lepers of Molokai

Poe. "Masque of the Red Death." <https://www.poemuseum.org/the-masque-of-the-red-death>

LeFanu *Carmilla* <https://www.gutenberg.org/files/10007/10007-h/10007-h.htm> (Links to an external site.)Links to an external site.

Plath, Sylvia. "Cadavers" <https://www.thenation.com/article/two-views-cadaver-room/> (Links to an external site.)Links to an external site.

Helena Viramontes, "The Moths." [files]

Arellano, Gustavo. "A Gut Feeling." <https://ocweekly.com/a-gut-feeling-6428889/> (Links to an external site.)Links to an external site.

Kuplen on Disgust [files]

From Tennyson, *In Memoriam*, Introit (first poem), VI, X, XI, XXI, LIV, LV, LVI, LVII, CIV, CVI, CVII, CVIII [files]

Donne, from the Holy Sonnets, I, V, X, XIV [files, read only these four poems in the longer document]

Kipling "The Mark of the Beast" <https://core.ac.uk/download/pdf/30410469.pdf> (Links to an external site.)Links to an external site.

Hawthorne "The Birthmark" <http://www.online-literature.com/hawthorne/125/> (Links to an external site.)Links to an external site.

Excerpts: These items will be on reserve, but you will need to check out and copy the reading well in advance. It may be best to buy the books in the top list.

From Charon, Rita. *Narrative Medicine*. Chs 3 and 5* [3 in under files and 5 on reserve]

From Gubar, Susan. *Memoir of a Debulked Woman*. Ch 3 "The Mother of all Operations." [reserve]

From Kulick, Don and Anne Meneley. *Fat: The anthropology of an obsession*. Tarcher/Penguin, 2005. "Ideal," "White" "Porn" and "Talk" [three in files, the other on reserve]

From Brody, Howard. *Stories of Sickness*. Ch 4 (incorrectly listed on reserve as 3) "Sickness and Self Respect." [electronic reserve; book also on reserve]

From Frank, Arthur, *The Wounded Storyteller*. Ch 3 "Illness as a Call for Stories" [files]

From Kleinman, *The Illness Narratives*. Ch 1-2 [book on reserve]

From Merwin, W.S. *The Folding Cliffs* (TBA)

From Martin, *Miracle at Carville* (electronic reserve)

Films

DVDs are on library reserve; you may also be able to stream them, depending on your subscriptions. Be sure you see them before the date on which we discuss them, and do take notes (especially if you are seeing them much earlier).

Contagion

Wit

Angels in America (both parts: HBO production)

Added: *Extraordinary Measures*, *The Killing of a Sacred Deer*

Attendance and Participation:

The most important “materials” in any class are the insights and knowledge that the class members bring to the information being discussed. In a sense, if a class member does not participate in discussion and related activities, that person is depriving the rest of the members of the class of one of the most important components of their education. Your participation is very important to everyone here.

If you must miss class, be sure to arrange to get the notes from a classmate. Poor participation or attendance will affect your grade; given that every absence is a week missed, more than one absence or two latenesses will lower your grade.

Grading:

Grading will reflect University standards, and will be based largely on the papers and the quizzes, as well as timely completion of non-graded activities.

- Long Paper (in two stages) 50%.
- Quizzes 30%
- Project 20%

Paper:

The paper will be 16-18 pages. We will have two deadlines; one for one part of the paper and the second for the full length paper that will include the earlier one as part of it. You are expected to do reading/research beyond the assigned reading for this paper, which should demonstrate an original and critical engagement with a research topic. Essays will be double-spaced, with one inch margins in a normal typing font (e.g. Times New Roman), with a point size of 12.

The end of term paper will include the following: an Introduction off no more than 1.5 pages, 7-8 pages research synthesis on a topic related to an issue you choose related to the class (a disease, medical ethics, a topic in treatment—you have a lot of freedom here, but you will run it past me early for approval), 7-8 pages of analysis of a literary text (poetry, drama, novel, film, or nonfiction approached as literature) related to the material in your research synthesis, including one or two appropriate critical sources related to the text, and approximately .5 page conclusion. You will choose your literary text and two sources first, and your close reading of that will be the first paper. The second paper will fold the first into the full paper, which will also include an analysis of research on your topic. The first paper will receive a grade; in the second, you will have a chance to revise it as well as adding the new material, and if the second grade is better than the first, then that will be the grade that stands for both papers. If not, then each of the two will be worth 25 percent (to total 50% of the course grade).

Quizzes:

These are reading quizzes. If you do the reading, you should be able to answer most of the questions. I will drop the three lowest scores, including zeroes if you miss them, but they cannot be made up.

Project:

You will work individually or in pairs to complete a project that approaches the course material in a creative, innovative way. We will talk more about options for this, and I'll give you detailed information

about expectations and possibilities. You will present your work to the class (5-7 minutes each.) Your project may be related to your paper, though it should not duplicate it.

Discussion:

Because of the nature of the class and its upper division status, this class will be based on discussion and in-class activities. Each student is expected to participate – to speak in class, to answer and ask questions and to come prepared each day. I may call on students as a normal part of the class process. It is acceptable to make mistakes or not to know the answer to questions; it is not acceptable to give up or refuse to try.

Please do not underestimate the value of class participation. I don't grade separately for discussion because it is a basic requirement of the course, like coming regularly or turning in papers on time. However, as with those other basic requirements, your responsible completion of them can push a "split grade" higher, whereas failing to take those responsibilities seriously will result in a **substantially** lowered grade, regardless of your performance on graded exercises.

Statement of student disability services.

The Disability Resource Center in the Dean of Students Office provides information and support regarding accommodations for students with disabilities. For more information, see: <http://www.dso.ufl.edu/drc/> (Links to an external site.)[Links to an external site.](#)

Statement on harassment.

UF provides an educational and working environment that is free from sex discrimination and sexual harassment for its students, staff, and faculty. For more about UF policies regarding harassment, see: <http://www.dso.ufl.edu/sccr/sexual/> (Links to an external site.)[Links to an external site.](#)

Statement on academic honesty.

All students must abide by the Student Honor Code. For more information about academic honesty, including definitions of plagiarism and unauthorized collaboration, see: <http://www.dso.ufl.edu/sccr/honorcodes/honorcode.php> (Links to an external site.)[Links to an external site.](#)

Statement on electronics in class:

I allow you to use electronic versions of most of the texts, so you may have your devices on. However, the classroom is a workspace for this course, and I expect you to honor that. That means that during the class, you are not texting, watching videos, using social media, or doing online work for other classes— or anything else I haven't mentioned here that doesn't directly relate to your work for this course. Violation of this standard can cause you to be marked absent.

Course evaluations:

Students are expected to provide feedback on the quality of instruction in this course based on 10 criteria. These evaluations are conducted online at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results> (Links to an external site.)Links to an external site.

WEEK ONE

Jan 7 Intro

Death and Grief

Jan 9 Plath "Cadavers"

Jan 11 Tennyson

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Illness and Disease: The Story of Sickness

WEEK TWO

Jan 14 Tolstoy, *The Death of Ivan Ilyich*,

Jan 16 "

Jan 18 "

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WEEK THREE

Jan 21 —Martin Luther King HOLIDAY

Jan 23 *Kafka, Franz. The Metamorphosis*

Jan 25 "

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WEEK FOUR

Jan 28 Charon,

Jan 30 Kleinman,

Feb 1 Brody, Frank

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WEEK FIVE

The Patient

Feb 4 (see or read *Wit* on your own before class). Rd Sontag

Feb 6 Donne, from the Holy Sonnets. Frances Burney, Letter.

Feb 8 Gubar, from *Memoir*. **Paper One due Feb 3 11pm**

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WEEK SIX

Caregivers

Feb 11 Lorrie Moore, "People Like That Are the Only People Here"; Aleksander Hemon "The Aquarium" **Deadline to submit project topic**

Feb 13 "

Feb 15 Chris Adrian "A Tiny Feast"

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WEEK SEVEN

Feb 18 Viramontes, "The Moths"; Kuplen on disgust and aesthetics

Feb 20 "

Feb 22 Arellano, "A Gut Feeling,"

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WEEK EIGHT

Society and Contagion

Feb 25 Betty Martin, *Miracle at Carville*

Feb 27 "

Mar 1 "

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WEEK NINE

Mar 4-6-8 SPRING BREAK

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WEEK TEN

Mar 11 London, "Koolau the Leper" and "Lepers of Molokai," Koolau: newspaper articles (look around on the site), Story of Pi'ilani

Mar 13 See *Contagion*, on your own.

Mar 15 Poe "Masque of the Red Death"

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WEEK ELEVEN

Mar 18 see Kushner *Angels in America*, HBO series, on your own

Mar 20 "

Mar 22 [Class cancelled]

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WEEK TWELVE

Body Norms

Mar 25 from *Fat*, [Ideal, White, Porn and Talk]

Mar 27 "

Mar 29 " [Guest speaker: Dr. James Lynch, UF College of Medicine--he will send some short readings ahead of time]

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WEEK THIRTEEN

Apr 1 Morrison *The Bluest Eye* [purchase or reserve]

Apr 3

Apr 5 Hopkins, "Pied Beauty," Hawthorne "The Birthmark"

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WEEK FOURTEEN

Apr 8 Le Fanu *Carmilla*

Apr 10 *Extraordinary Measures* [film]

Apr 12 *The Killing of a Sacred Deer* [film]

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WEEK FIFTEEN

Apr 15 project presentations--Amber, Lauren

Apr 17 presentations Kristia, Carly

Apr 19 presentations Samantha and Marie, Ryelin

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WEEK SIXTEEN

Apr 22 presentations Julia, Melanie

Apr 24 LAST CLASS, review and presentations **Paper Two due April 25 4pm (due both on Canvas and in hardcopy to mailbox)**