

## Literature and Medicine

ENG 49306

M,W,F |period 11 (615-705) FLI 0117

**Pamela Gilbert**

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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](http://books.ebooklibrary.org/members/penn_state_collection/psuecs/ivanilyc.pdf)

Kafka, Franz. *The Metamorphosis*

<https://www.gutenberg.org/files/5200/5200-h/5200-h.htm>

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>

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>

Hemon, Aleksander. "The Aquarium." <https://www.newyorker.com/magazine/2011/06/13/the-aquarium>

Adrian, Chris. "A Tiny Feast." <https://www.newyorker.com/magazine/2009/04/20/a-tiny-feast>

London, Jack. "Koolau the Leper." <http://carl-bell.baylor.edu/jl/KoolauTheLeper.html>

London, Jack. "Lepers of Molokai." <http://carl-bell.baylor.edu/jl/TheLepersOfMolokai.html>

Story of Pi'ilani [files]

Koolau: Newspaper articles <https://sites.google.com/a/hawaii.edu/ndnp-hawaii/Home/historical-feature-articles/koolau-the-leper>

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

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>

Plath, Sylvia. "Cadavers" <https://www.thenation.com/article/two-views-cadaver-room/>

Helena Viramontes, "The Moths." [files]

Arellano, Gustavo. "A Gut Feeling." <https://ocweekly.com/a-gut-feeling-6428889/>

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>

Hawthorne "The Birthmark" <http://www.online-literature.com/hawthorne/125/>

Siebers, "Introduction to Disability Studies" and "My Withered Limb" (files)

**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)

Book Ordered for reserve, to consult for assignment: *Keywords in Health Humanities* (Eds, Altschuler, Metzl, Wald)

## **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)

### **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 of 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, one of the *Keywords*—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.

### **Creative 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.

### **Other matters**

#### 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/>

### 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/>

### 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>

### 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 professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.

### Recording

Students are allowed to record video or audio of class lectures. However, the purposes for which these recordings may be used are strictly controlled. The only allowable purposes are (1) for personal educational use, (2) in connection with a complaint to the university, or (3) as evidence in, or in preparation for, a criminal or civil proceeding. All other purposes are

prohibited. Specifically, students may not publish recorded lectures without the written consent of the instructor. A “class lecture” is an educational presentation intended to inform or teach enrolled students about a particular subject, including any instructor-led discussions that form part of the presentation, and delivered by any instructor hired or appointed by the University, or by a guest instructor, as part of a University of Florida course. A class lecture does not include lab sessions, student presentations, clinical presentations such as patient history, academic exercises involving solely student participation, assessments (quizzes, tests, exams), field trips, private conversations between students in the class or between a student and the faculty or guest lecturer during a class session. Publication without permission of the instructor is prohibited. To “publish” means to share, transmit, circulate, distribute, or provide access to a recording, regardless of format or medium, to another person (or persons), including but not limited to another student within the same class section. Additionally, a recording, or transcript of a recording, is considered published if it is posted on or uploaded to, in whole or in part, any media platform, including but not limited to social media, book, magazine, newspaper, leaflet, or third party note/tutoring services. A student who publishes a recording without written consent may be subject to a civil cause of action instituted by a person injured by the publication and/or discipline under UF Regulation 4.040

**U Matter, We Care:** If you or someone you know is in distress, please contact [umatter@ufl.edu](mailto:umatter@ufl.edu), 352-392-1575, or visit U Matter, We Care website to refer or report a concern and a team member will reach out to the student in distress.

**Counseling and Wellness Center:** Visit the Counseling and Wellness Center website or call 352-392-1575 for information on crisis services as well as non-crisis services.

**Student Health Care Center:** Call 352-392-1161 for 24/7 information to help you find the care you need, or visit the Student Health Care Center website.

**University Police Department:** Visit UF Police Department website or call 352-392-1111 (or 9-1-1 for emergencies).

**UF Health Shands Emergency Room / Trauma Center:** For immediate medical care call 352-733-0111 or go to the emergency room at 1515 SW Archer Road, Gainesville, FL 32608; Visit the UF Health Emergency Room and Trauma Center website.

**GatorWell Health Promotion Services:** For prevention services focused on optimal wellbeing, including Wellness Coaching for Academic Success, visit the GatorWell website or call 352-273-4450.

**Academic Resources E-learning technical support:** Contact the UF Computing Help Desk at 352-392-4357 or via e-mail at [helpdesk@ufl.edu](mailto:helpdesk@ufl.edu).

**Career Connections Center:** Reitz Union Suite 1300, 352-392-1601. Career assistance and counseling services.

Library Support: Various ways to receive assistance with respect to using the libraries or finding resources.

Teaching Center: Broward Hall, 352-392-2010 or to make an appointment 352- 392-6420.  
General study skills and tutoring.

Writing Studio: 2215 Turlington Hall, 352-846-1138. Help brainstorming, formatting, and writing papers.

Student Complaints On-Campus: Visit the Student Honor Code and Student Conduct Code webpage for more information.

## **WEEK ONE**

Jan 8 Intro

### **Death and Grief**

Jan 10 Plath “Cadavers”

Jan 12 Tennyson

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### **Illness and Disease: The Story of Sickness**

## **WEEK TWO**

Jan 15 HOLIDAY-- NO CLASS

Jan 17 Tolstoy, *The Death of Ivan Ilyich*,

Jan 19 “

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## **WEEK THREE**

Jan 22 *Kafka, Franz. The Metamorphosis*

Jan 24

Jan 26 Disability: Siebers "My Withered Limb"



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## WEEK FOUR

Jan 29 Charon,

Jan 31 Kleinman,

Feb 2 Brody, Frank

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## WEEK FIVE

### The Patient

Feb 5 (see or read *Wit* on your own before class). Rd Sontag

Feb 7 Donne, from the Holy Sonnets. Frances Burney, Letter.

Feb 9 Gubar, from *Memoir*. **Paper One due Feb 11 11pm**

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## WEEK SIX

### Caregivers

Feb 12 Lorrie Moore, "People Like That Are the Only People Here"; Aleksander Hemon "The Aquarium" **Deadline to submit creative project topic**

[I will be away at a conference from the 14-20th. I will have a substitute meet you for the in-class meetings, which I will ask to have recorded on Zoom, so I can be up to speed upon my return.

Feb 14 Chris Adrian "A Tiny Feast"

Feb 16 No in-class meeting. Assignment: Go to library, browse *Keywords for Health Humanities*, and choose one to present to class.

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## WEEK SEVEN

Feb 19 Present the Keyword you chose. Explain why you chose it, and give examples (not from the article) of how it connects to the class and your interests. Plan for 3-5 minutes.

Feb 21 Viramontes, "The Moths";

Feb 23 Arellano, "A Gut Feeling," Kuplen on disgust and aesthetics

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## **WEEK EIGHT**

### **Society and Contagion**

Feb 26 Betty Martin, *Miracle at Carville*

Feb 28 “

Mar 1 “

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## **WEEK NINE**

Mar 4 London, "Koolau the Leper" and "Lepers of Molokai," Koolau: newspaper articles (look around on the site), Story of Pi'ilani

Mar 6 See *Contagion*, on your own.

Mar 8 Poe "Masque of the Red Death"

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## **WEEK TEN Spring Break Mar 11, 13, 15**

## **WEEK ELEVEN**

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

Mar 20 “

Mar 22 COVID: Bring a popular/journalistic article or other public-facing piece about COVID that you think illustrates some of the themes we have been discussing.

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## WEEK TWELVE

### Body Norms

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

Mar 27 “

Mar 29 “

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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 Siebers "Introduction to Disability Studies"

Apr 10 readings you have voted for

Apr 12 readings you have voted for

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## WEEK FIFTEEN

Apr 15 project presentations and readings you have voted for

Apr 17 presentations

Apr 19 presentations

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## WEEK SIXTEEN

Apr 22 presentations J

Apr 24 LAST CLASS, review and presentations **Paper Two due April 24 11pm (due both on Canvas and in hardcopy to mailbox)**