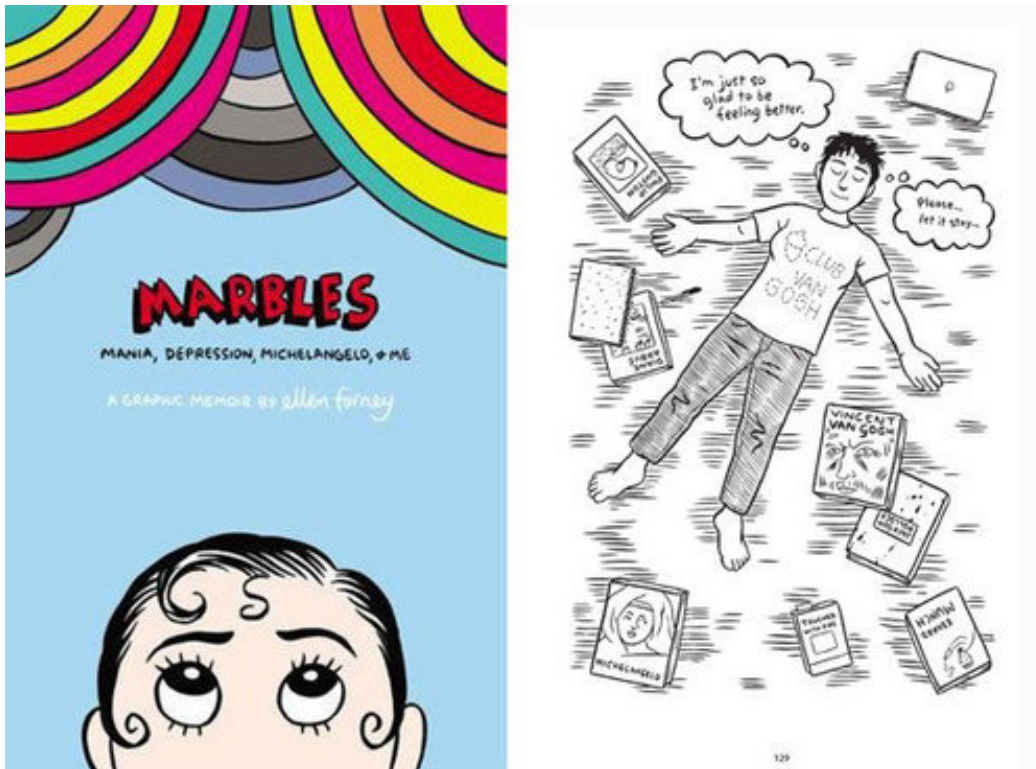


Dr. Ann E. Green
Office Hours: T/Th 1-2 and by appointment
agreen@sju.edu (the best way to reach me)

English Department
Merion Hall 133
Office phone: 610-660-1889

ENG 450:SLR Hospital Stories:
Narratives of Illness, Medicine and Hope
T/Th 3:30-4:45



The course formerly called, “Literature and Medicine”

Health is a state of complete physical, mental and social well-being, and not merely the absence of disease or infirmity. ~World Health Organization, 1948

Each medical advance made death seem less like an inevitable, natural part of existence and more like an insult, a cop-out, a failure. But medical science had not yet made humans invincible. Sometimes people simply died. They died too young, they died mysteriously, they died despite receiving the best medical care possible. Too often they died feeling abandoned and alone, shielded from fear by neither science nor God nor the reassurance of a doctor who seemed to care about them. In turn the doctors struggled with their feelings of guilt, anger, or shame at failing and, worse, with the emptiness they felt when they recognized their own indifference.-- *Hospital: Man, Woman, Birth, Death, Infinity, Plus Red Tape, Bad Behavior, Money, God, and Diversity on Steroids*, Julie Salamon

"Patients sometimes get better. You have no idea why, but unless you give a reason they won't pay you. Anybody notice if there's a full moon? ... let's rule out the lunar god and go from there."—Gregory House *House* #109

But gentleness is active
gentleness swabs the crusted stump

invents more merciful instruments
to touch the wound beyond the wound

does not faint with disgust

will not be driven off

keeps bearing witness calmly
against the predator, the parasite—"Natural Resources," Adrienne Rich

Fulfills:

- **Diversity and Writing Intensive Requirements in the GEP**
- **A minor course in Faith/Justice, Gender Studies, and Health Care Ethics**
- **And writing and diversity courses in the English major**

In "Hospital Stories: Narratives of Illness, Medicine, and Hope," we'll explore how race, class, gender, and sexuality are depicted through the writing of caregivers, medical professionals, and patients in essays, memoirs, and fiction. We'll particularly focus on how cultural difference affects access to and perceptions of medical care; how gender, race, and class impact access to care and perceptions of the female body; and how cancer and AIDS/HIV has affected care throughout the U.S. While reading accounts of illness, health, healing, death and dying, students will perform three hours of service per week at a hospital, hospice or clinic. These settings will provide students with an opportunity to learn about "difference" both through explorations of health and wellness and through differences in race, class, sexuality, and gender. Students will write each week about the service and the readings, keep a reading journal about *Cutting for Stone*, write a reflective paper about one of the books in the course, complete a long paper that uses the experience of service as a heuristic or starting point, and complete a reflective final exam. Some of the writing in the reading journal will contribute to the longer papers, and each paper will go through several drafts.

Books We'll Use

Forney Ellen. *Marbles: Mania, Depression, Michelangelo, and Me: A Graphic Memoir*.

Lorde, Audre. *The Cancer Journals*.

Nealon, Mary Jane. *Beautiful Unbroken: One Nurse's Life*.

Ofri, Danielle. *Medicine in Translation*.

Verghese, Abraham. *Cutting for Stone*.

***A Mosaic of Voices: Writers Explore Multiculturalism* (buy from Dr. Green, \$6)

- **Other Materials:** While we're focusing on books, you'll also need to attend the SJU play, *How I Learned to Drive* (\$10) and one of the Jennifer Finney Boylan events (or other events).
- You'll need access to Netflix or similar to watch at least 2 films outside of class (Those films are likely *Girl*, *Interrupted* and *And the Band Played On*, but we'll also talk about if these are the best films for us at that moment during class.

Other Optional Books: If you wish to upgrade this course to an honor's course or to earn extra credit, you may read/write/report on an additional book. Other books can be found in the Literature and Medicine Database: <http://litmed.med.nyu.edu/Main?action=new> or I can suggest some as well. You may also suggest other books that you would like to read/write/report on. If you wish to upgrade this course to an honor's course, you must let me know as soon as possible. If you wish to read an additional book for extra credit, please let me know by February 15th.

Course Objectives

- 1.) Students will discern the relationship of the world to the texts covered by the course;
- 2.) Students will learn invention strategies, consider and apply diverse organizational options, and reflect on stylistic choices in developing a series of writing projects;
- 3.) Through analyzing texts and practicing their own writing, students will improve analytical and critical and/or creative writing skills;
- 4.) Through classroom instruction and feedback on their work, students will learn the written conventions of the discipline;
- 5.) Through participating in the drafting process, students will learn the techniques of effective revision;
- 6.) Students will explore social justice issues as they intersect with literary works and the experience of service;
- 7.) Students will reflect on how race, class, gender, and sexuality are figured in writing about health care and illness and experienced at their service site;
- 8.) Students will examine issues of subordination and privilege in their own and others' lives by considering how health, wellness, and medical care are distributed in U.S. culture and in some other cultures.

What I will give to you throughout this course:

As a teacher, I try and engage in the Jesuit values of *cura personalis* (care of the whole person) as well as the *magis* (the more). I will ask you to stretch as a writer and thinker, to work to achieve excellence, but I will also support you in this work. Here are three ways that I strive to do this.

- 1.) **Time:** We will have time together talking about important and complex issues. You are also welcome in my office to discuss writing, readings, and the connections you're finding between the service and your life. I encourage you to take advantage of face-to-face time to talk about writing and thinking.
- 2.) **Feedback:** I will give you substantial written and oral feedback on your writing, and if you wish additional feedback you can visit me during my office hours. You can also ask for specific kinds of feedback that will help you.
- 3.) **Reasons for Why We Do What We Do:** When I design a class, I am intentional about as much of the class as possible. There's almost always a reason behind why we do what we do, and I will explain this (I might not always explain before we try something out, though). Sometimes we'll be playful, sometimes we'll be serious, but I ask you to engage as much as possible and to trust the plan, even if you don't understand it. For example, we write about the service experience on a weekly basis because this gives us the freshest and most detailed perspective of our service. How we write about our service will vary as we explore how writing is also a way of knowing.

A Note: Not all learning fits on a rubric. Some of the most important things I hope you'll learn in this class have nothing to do with a comma splice or a well-placed verb (although I hope you'll learn these things, too). I hope you'll learn something about empathy and compassion, about kindness, about being present and open to the world. I work to create spaces in the class where we can engage in thinking about these deeper issues, and I hope you'll take them with you on the rest of your life's journey.

Assignments

Reading

All reading is due on the day it is listed on the syllabus. Because we'll frequently be writing in-class, you should mark up the texts we read and take notes (post-it notes work well) so it is easier to write about them. Please reread difficult or challenging texts in order to understand them on a deeper level prior to class. Also use rereading as a preparation for the deep and thoughtful engagement you will need to write about the texts.

Some readings will be posted on Blackboard for you to download as pdfs. I recommend printing out some of these readings and marking them up as you read, as you would mark up a textbook. This will help you better understand and engage with the texts.

For the first half of the semester, we'll be doing some heavy reading with *Cutting for Stone*. To accommodate this, you will not have formal, out of class writing. We will, however, write in class a great deal, and you will be responsible for six entries of at least five hundred words per entry in a reading journal for *Cutting for Stone*. It's possible to catch up on the other readings, but it will be a challenge to catch up on the readings for *Cutting for Stone*. Please keep up with the readings.

Writing

General Notes: Each paper will go through multiple drafts. When papers are due, I will ask you to submit significant rough drafts in hard copy form (even if these differ wildly from your final drafts) along with your final draft. We will also do some in-class reflective writing on your final drafts. You should plan on submitting your work in a folder with the rough drafts and final drafts labeled. Sometimes we will begin papers with in-class brainstorming and writing, and you can include this in the folder as well.

You should almost always expect to share your writing with others in the class.

While I give page lengths on assignments, I am happy when people write longer than the required page lengths. Please feel free to write longer if you need to or if you find the assignment is interesting to you. You can also feel free to write after class discussions about class discussions and include these writings as extensions of your in-class discourse in the final portfolio.

Assignments:

Inclass Writing/Reading Journal: During the first half of the semester, you will be keeping a detailed reading journal on *Cutting for Stone* (and *Medicine in Translation* and *Marbles* and the

short stories/poems as relevant). You will write six entries of at least 500 words per section for this long book (more is fine), and this will help you with our discussion of *Cutting for Stone*. During the second half of the semester, you will continue the reading journal for *The Cancer Journals* and *Beautiful Unbroken*, but it will be slightly less intense (as those are shorter books).

You will be asked to write frequently in this course, and we will often begin each class with some writing to help spark our discussions. You can write either by hand or on your laptop (But if you write by hand, I will ask you to type some of it up at mid-term). I will periodically collect your in-class writings and read and briefly comment on them. If you write on your laptop in class, you can email me the in-class writing if I ask for it. We might also share in-class writing with one another. If you are absent, you can ask a classmate for the in-class discourse assignment(s) and complete these for your final portfolio, but you cannot hand in-class discourse assignments in late. You can use the in-class discourse to start papers or longer projects, and I will ask for selections of the in-class discourse (typed up and expanded) in the final portfolio. **At mid-term, I will assign you a class participation grade based on your in-class writings and class participation. This will give you an opportunity to gauge where you are.** (Objectives: #1, 3, 4, 6, 7, and 8) **(20% of your final grade)**

Service Learning and Field Notes/Weekly Writings about Service: Once service begins, you will spend time each week writing about the service experience and connecting these writings to the readings. You will write at least 500 words (place the word count at the end) each week about your observations at the service site, and sometimes I will ask you to consider a particular aspect of your service in these writings. **You must complete 7 field notes during the semester.** They are due each Friday after you complete service (at midnight), and we will be posting them on blog sites on Blackboard. Details about the blogs will follow. You can skip any two field notes for any reason, but the rest are due on time. (Objectives # 1, 3, 6, 7, and 8) **(30% of your final grade)**

Formal Paper #1: A Mediation on How a Book Works, a Personal Response: For *Cutting for Stone*, *Medicine in Translation*, or *Marbles* you will write a 7-8 pp. (or more) reflection on how the book works and does what it does and where the book worked best for you as a reader. Rather than straightforward analysis, what I am interested in here is the stories you want to tell about this book and the connections you see between this book, your life, and other books. I will give more details about this, but what I am asking you to do is sit with one book and figure out how it works for you and to figure out how empathy or sympathy or charity or Ignatian values are created through words. More details on this will follow. (Objectives: # 1, 2, 3, 4, 5, 6, 7, 8) **(15% of your final grade)**

Formal Paper #2: Narrative: In this final paper of 12-15 pages, you will work to craft a narrative around some aspect of health care. You may draw from an aspect of your service experience in this narrative, or you may draw from your own experience. You can use interviews, research, oral histories or journalistic techniques to develop your paper. At different moments during the semester, you will share portions of this project with the class, and we will spend the last few weeks of the course workshoping individual drafts for style, content, form. This piece can be fiction or nonfiction. (Objectives # 2, 3, 4, 5, 6) **(20% of your final grade)**

Final Portfolio: Your final portfolio is a collection of the “best of” your writing in the course, assembled neatly in a folder. You will write an introduction to your portfolio, outlining what

you learned over the course of the semester, the strengths of your writing, and reflecting on the semester. You will also type up, revise and extend some of your in-class discourse, and you will include your best two field notes (or more), with annotations. You will include the final draft of your narrative and selected drafts, as well as a reflection of what the process of writing this piece was like. You will also include your first formal paper (and any revisions). The final portfolio is a chance to review and reflect on your growth as a writer and thinker during the course of a semester. (Objectives # 5, 6, 7, 8) **(15% of your final grade)**

Final Exam: The Final Exam is an opportunity to reflect on all that you have done in the course. We will discuss what the final exam can/should be, and you'll reflect on the books in the second half of the course during the final exam. (Objectives #1, 6, 7, 8) **(10% of your final grade)**

Connecting to the Community/Outside of Class Events:

We have two classes canceled because I have unavoidable, professional conflicts. To make up for these classes, you will be required to attend two of the three events below. One of the Jennifer Finney Boylan events is preferred, and you must attend *How I Learned to Drive*. We will be attending *How I Learned to Drive* as a class on opening night, Thursday, February 18th, and we will be gathering for food before hand. Details on this will follow. (If you cannot attend on 2/18, I strongly suggest that you attend on 2/19-2/20 as we will be discussing the play in class on 2/23.)

- **Thursday, February 11, 2016.** Jennifer Finney Boylan 11:00am and 6:30pm - Foley Center. Finney Boylan is a transgendered woman and writer. She writes extensively for the New York Times, and has completed several books. Her 11 am talk will be about being trans and Catholic. Her 6:30 talk will be a reading from her book.
- **How I Learned To Drive** - Bluett Theatre
 - Thursday-Saturday, February 18-20 at 8PM (we will be going as a class on Thursday, February 18th)
 - Friday and Saturday, February 26-27 at 8PM
 - and Sunday, February 28 at 2PM
- Marilyn Nelson, African American poet and writer, Tuesday, 3/15/16, 6:30pm - Foley Center

Policies

Attendance: Because so much of this course relies on your participation, you must be in class and be prepared. We are involved in collective knowledge making through our class discussions. You cannot make these discussions up, and thus, **if you miss more than four classes or two weeks of the semester, you will earn an FA in this course.** Missing more than one week of class will lower your grade. If you miss many classes before the mid-semester point, I will ask you to withdraw from the course. Coming late and leaving early will also impact your grade. Much of this course relies on your participation and interaction with one another. There is no such thing as an "excused" absence. Use your absences for illness or emergency. **You should email me to let me know about your attendance, but you are responsible for making up any missed work on your own.**

Attendance at Service is REQUIRED. If you miss service, you must contact your site as soon as possible to work out an alternative day and time for you to perform your service, and you should also let me and your service partner know that you are missing service (your

service partner will have to decide on her own whether or not she will attend service alone that week). This service should be made up as soon as possible. **Missing more than two visits at the service site will result in an FA in this course.**

Rough Drafts: Are due in class on the day that they are listed in the syllabus. You must bring the correct number of hard copies. ROUGH DRAFTS, LIKE FINAL DRAFTS, MUST BE YOUR OWN WORK IN KEEPING WITH THE ACADEMIC HONESTY POLICY. Print in advance!!!!

Email Responses/Email Policy: I don't read drafts of papers and give comments via email, but I am happy to talk with you about your paper during office hours or if we make an appointment. When you email me, it's helpful if you use your SJU account (so I know its not spam), and its also helpful if you sign your name.

You should email me about absences from the course or from service. Copies of these emails should go in your final portfolio. I will try and get back to you as soon as I can, but if your question is a complex one, I might ask you to drop by office hours to discuss it.

- All work is due on the date specified, unless otherwise negotiated **in advance**.
- All assignments must be completed to pass this course.

Academic Honesty

You are expected to know and abide by [SJU's Academic Honesty Policy](#), but the bottom line is this: Don't cheat and don't plagiarize. Plagiarism will result in your failure for the assignment and possibly the course, and repeat offenses can lead to a disciplinary hearing and dismissal. Plagiarism includes:

- Copying another person's paper.
- Taking another's words or ideas from an electronic or printed source without acknowledgement.
- Double Dipping: submitting the same paper for two courses (past or present).
- Having another person write a paper for you.
- Copying or not citing material that appears in a rough draft.
- Any other form of dishonesty stipulated in the Academic Honesty Policy.
- All of the above apply whether the draft is a rough draft or a final draft.

If you are suspected of plagiarizing, a document will be filed with the registrar's office outlining the offense. Two guilty findings for plagiarism will likely result in your suspension or expulsion from the university.

This is a class that focuses on your writing. For your writing to improve, it must be yours. Please don't plagiarize. I would much rather work with you on even the roughest of rough drafts than spend the time documenting plagiarism. ¹

Services for Students with Disabilities

In accordance with state and federal laws, the University will make reasonable accommodations for students with documented disabilities. For those who have or think they might have a disability requiring an accommodation (learning, physical, psychological), please contact Services for Students with Disabilities, Dr. Christine Mecke (cmecke@sju.edu) G10 Bellarmine Hall, [610.660.1774](tel:610.660.1774) You will be required to provide current (within 3 years) documentation of the disability. For a more detailed explanation of the University's accommodation process, as well as the programs and services offered to students with disabilities, please go to the students' with disabilities web site:

<http://www.sju.edu/int/studentlife/studentresources/thesuccesscenter/ssd/>

¹ Thank you to Dr. Jason Mezey for much of the phrasing on the Writing Center, Students with Disabilities, and Academic Honesty.

Writing Center: The Writing Center is an excellent (and free) resource for you to receive feedback at any stage of your work from experienced undergraduate peer tutors. Long ago, I started the SJU Writing Center, and it's still an important place in my heart. Some of the best learning and teaching in the university go on when two people sit down and discuss a paper one-on-one. Your tutor will work with you to improve your essay as a whole. During September, they are raffling off a color kindle to a random visitor. It's a good chance to go and check them out. For more information, check out their [website](#) and/or call (610) 660-1341.

Writing Center Locations and Hours:

Location #1 (Main)

Merion Hall 162.

M-Th 10:00 a.m.-6:00 p.m.

F 10:00 a.m.-2:00 p.m.

Location #2 (Satellite)

Post Learning Commons 128

Su-Th 4:00 p.m.-7:00 p.m.

An online scheduling option is available through the Writing Center website. Students will be able to make, change, and cancel appointments from any computer, on or off-campus, by logging into the online scheduling portal. Students may also continue to make appointments by calling the Writing Center or by dropping by the main center or our satellite location.

Online Writing Help

This does not replace a trip to the Writing Center or a conference with me, but if you are looking for a great online reference, the hands-down best website for online writing help—including explanations on a very, very broad range of writing topics—is [Purdue University's Online Writing Lab \(OWL\)](#).

This syllabus is a living syllabus, and thus is subject to growth and change!

Date	What We're Doing in Class	What We're Doing Next Class
1/19	Introductions, empathy video, poems <i>Bellevue Literary Review</i> . Discussion of service sites.	Read "So Far" pp.110-18 and "Mr. Abhyankar Learns to Drop Bombs," 53-63, <i>Bellevue Literary Review</i> (BLR)
1/21	WEB REGISTRATION FOR SL SITES —Register for your service-learning site. Problems? Contact Ella Guimond at 610-660-1334 Discussion "So Far" and "Mr. Abhyankar" (BLR)	"Forest Hills" pp. 120-31 and "Sirens" pp. 79-90 BLR
1/24 (Sun)	@ MIDNIGHT. First Reading Journal <i>Cutting for Stone</i> DUE	<i>Cutting for Stone</i> , pp. 3-131
1/26 (Tues) or 1/27 (Wed)	PLACEMENT AWARENESS TRAINING—NECESSARY TO ENGAGE IN SERVICE --TUES. AT 11AM NORTH LOUNGE OR SUNROOM 1 --WED. AT 3PM CAMPION BANQUET HALL OR PRESIDENT'S LOUNGE	(Your site will determine which room you attend for placement awareness training.)
1/26	Discussion "Forest Hills" and "Sirens"	"What Lies Beneath" pp. 22-34 and

	(BLR)	"Diplomacy" pp. 66-77 (BLR)
1/28	Discussion "What Lies Beneath" and "Diplomacy" (BLR)	"Examining Rooms" (BLR) and "God's Hotel" from Blackboard
1/31 (Sun)	@MIDNIGHT 2nd Reading Journal Cutting for Stone Due	<i>Cutting for Stone</i> , pp. 135-219
Week of 2/1	Service Starts!	You must complete your first field note by midnight on 2/8
2/2	Discussion of expectations for service, "God's Hotel" and "Examining Rooms" First Field Note Assigned. Discussion of good field notes.	<i>Medicine in Translation</i> pp. 3-65 (Ch. 8-15, Part 1)
2/4	NO CLASS. Catch up on your reading!!!	
2/7 (Sun)	@Midnight 3rd Reading Journal Cutting for Stone Due	<i>Cutting for Stone</i> , pp. 222-311
2/9	Discussion <i>Medicine in Translation</i>	<i>Medicine in Translation</i> , pp. 69-130, Ch. 8-15, Part II)
2/11	Jennifer Finney Boylan on Campus. Attend one of her events!!! 11 or 6:30 in the Foley Center. Discussion <i>Medicine in Translation</i>	<i>Medicine in Translation</i> , pp. 133-87
2/14 (Sun)	@Midnight 4th Reading Journal Cutting for Stone Due	<i>Cutting for Stone</i> , pp. 312-457
2/16	Discussion <i>Medicine in Translation</i> and Jennifer Finney Boylan	<i>Medicine in Translation</i> , pp. 188-249
2/18	Discussion <i>Medicine in Translation</i>	Read a classmate's field notes. <i>Marbles</i> **Attending How I Learned to Drive** as a class
2/21	@Midnight 5th Reading Journal Cutting for Stone Due.	<i>Cutting for Stone</i> , pp. 458-550
2/23	Discussion <i>How I Learned to Drive</i> . Service Discussion. In class writing on field notes.	<i>Marbles</i>
2/25	Discussion <i>Marbles</i>	Watch <i>Girl Interrupted</i> (Or other movie we decide on)
2/28	@Midnight Final Reading Journal Cutting for Stone Due	<i>Cutting for Stone</i> , pp. 551-658
3/1	Discussion <i>Marbles</i> and <i>Girl Interrupted</i>	
3/3	Catch up day. In-class mid-semester self evals.	Read other's reading journals, <i>Cutting for Stone</i> . Review your reading journal <i>Cutting for Stone</i>
3/6-3/12	Spring Break, No Class	
3/15	Discussion <i>Cutting for Stone</i> , character map, what do we know about these characters?	Review reading journals <i>Cutting for Stone</i>
3/17	Discussion <i>Cutting for Stone</i> , First formal paper assigned	Rough Draft of First Formal Paper

3/22	Rough Draft of First Formal Paper. Bring two hard copies.	Revise rough draft.
3/24	First Formal Paper Due. Bring drafts, final draft. In-class writing first formal paper.	<i>Beautiful Unbroken</i> Part I, pp. 1-38
3/29	Discussion <i>Beautiful Unbroken</i>	<i>Beautiful Unbroken</i> Part II, pp. 41-104
3/31	Discussion <i>Beautiful Unbroken</i>	<i>Beautiful Unbroken</i> Part III, pp. 105-53
4/5	Discussion <i>Beautiful Unbroken</i> . Final narrative assigned.	<i>Beautiful Unbroken</i> , pp. 154-220. Brainstorming final narrative. Watch <i>And the Band Played On</i> or other film about HIV/AIDS we decide on.
4/7	No Class—Dr. Green is at a Conference	
4/12	Discussion of <i>Beautiful Unbroken</i> . Topic proposals for narratives due. Discussion of <i>And the Band Played On</i>	Read others field notes.
4/14	Discussion of Service/Field Notes. More in-class writing on narratives.	“Intro” and “The Transformation of Silence Into Language and Action” pp. 7-22, <i>The Cancer Journals</i>
4/19	Audre Lorde film. Discussion the Black lesbian experience of breast cancer.	“Breast Cancer: A Black Lesbian Experience,” pp. 23-55, <i>The Cancer Journals</i>
4/21	Audre Lorde film.	Finish <i>The Cancer Journals</i> (read “Breast Cancer: Power vs. Prosthesis” carefully, skim the remainder of the book)
4/26	Discussion <i>The Cancer Journals</i> and the patient’s perspective.	Write narrative.
4/28	Workshopping Narratives.	Revise Narrative, revise final portfolio.
Final Exam	In class writing and reflection and celebration of the semester.	