HEHE 5000 Foundations of Health Humanities
Fall 2018

Course Instructor
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Director, Arts and Humanities in Healthcare Program
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Office Hours: By appointment only

Course Day/Time/Place
Tuesday, 6:00 - 8:50 PM / UPI Conference Room, Level 1
Fulginiti Pavilion for Bioethics and Humanities on the Anschutz Medical Campus

Course Description
This course introduces students to the rich field of the health humanities. Taking a topical approach, students will examine the ways a variety of disciplines analyze the relationships among health, medicine, and society, and what the health humanities can teach us about biomedical theory and healthcare training and practice. Students will develop historical, literary, philosophical, and rhetorical understandings of medicine and health, paying particular attention to power relationships and categories of difference, as well as explore the wealth of imaginative materials that represent the human experience of illness, suffering, disability and death.

Course Objectives
By the end of the course, students should be able to

- articulate clearly their perspectives on the value of a humanistic understanding of health, medicine, and society.
- analyze critically historical and contemporary connections among health, medicine, and society.
- identify a variety of disciplinary approaches to medicine and health care.
- analyze the ways multiple cultural materials (scholarly works, literature, film, art) represent issues central to medicine and health care.
- demonstrate the ability to write critically from prominent theoretical perspectives in the field of health humanities and about the course themes.
(Course objectives are concurrently addressed throughout the course by a focused and consistent emphasis on critical analyses of relevant theoretical perspectives and various imaginative works during structured seminar discussions, weekly writing assignments, and in a final research paper or creative project.)

**Grading**
The overall grade is comprised of four main components: attendance/participation, weekly reflective and critical writing, and final paper/project. The weight of these components breaks down as follows:

- Attendance / Participation: 20%
- Portfolio: 60%
- Final Paper/Project: 20%

**Method of Instruction**
Lectures; small group/class discussions; film, art and literary analyses.

**Grade Scale**
The below grade scale will be used for assigning final letter grades.

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<td>90-93</td>
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Course Evaluation

Students will be graded on the following:

1. **class participation**
2. **weekly reflection pieces and a critical journal**
3. **final project on a health humanities topic.**

Work must be completed on the date assigned, and all major assignments must be completed to pass the course. Evaluation will be based on timeliness, completeness, and thoughtfulness.

1. **Active and Engaged Participation (20%)**: Students are expected to attend and participate actively in class discussion. If a schedule conflict arises, the course director should be notified, and proper arrangements should be made to make-up any missed assignments.

2. **Portfolio (60%)**: Each student will produce a portfolio of written work, consisting of critical reflections and critical analyses.
   a. *Critical Reflections (20%)*: Each student will submit a total of eight, one-to-two page critical reflections (student choice of topics and timing) that draw from one of the secondary readings assigned for the class session. Each reflection—completed prior to the session—should provide a brief summary of the chosen article and identify how it elucidates healthcare practice, education and/or professionalism or how it enhances an understanding of the cultural issues related to health and healthcare. Students should approach this aspect of the assignment as an opportunity to teach the other members of the seminar.
   b. *Critical Analysis (40%)*: Students will submit two critical analysis papers that discuss in greater depth readings or films that they found particularly significant.

3. **Final Project (20%)**: Each student will craft and present an 8-10 page paper or multimodal project on an issue in health humanities. Due date is specified in the syllabus.

Course Materials

The required text for this course is the *Health Humanities Reader* (HHR), eds. T Jones, D Wear, and LD Friedman. Additional assigned readings will be available online, posted on Canvas, or distributed in class. These include academic and popular periodical articles, literary works, and selections from scholarly books, memoirs, film, images, and art.

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Course Schedule

Week 1 / September 4: Introduction
- Professionals and Patients: Words and Images
  "Broken Column," F Kahlo (painting provided in class); excerpt from the film, The Doctor (provided in class)

Week 2 / September 11
Classical to Clinical Medicine: All About the Gaze
- Visual art from Vesalius to Eakins (paintings provided in class)
- Selections from Birth of the Clinic, M Foucault
- "Use of Force," WC Williams
- Selections from Girl Interrupted, S Kaysen
- “I Look at the World,” L Hughes

Week 3 / September 18
Classical to Clinical Medicine: The Rise and Fall of Technology
- "Big Med," A Gawande
- "Between Walls," WC Williams; "The Hospital Window," J Dickey; "Leaving the Hospital," A Silver; "How Human Nature Dotes," E Dickinson

Week 4 / September 25
Medicalization: What Really Are the Goals of Healthcare?
- "Monet Refuses the Operation," L Mueller
- "The Selling of ADHD,” A Schwarz
- “The Birthmark,” N Hawthorne
- Sound and Fury (documentary provided in class)
Week 5 / October 2
Narrative Practice: Whose Story Is It?

- Selections from *The Wounded Storyteller*, A Frank
- “The Cases of Oliver Sacks,” T Couser
- “Narrative Medicine: A Model for Empathy, Reflection, Profession and Trust,” R Charon
- "Doctor, Talk To Me," A Broyard
- “I Nearly Died, So What?” M Daum
- “People Like That," L Morrie
- “Nightmare Begins Responsibility,” M Harper

Week 6 / October 9
Disease and Illness

- “Being a Good Story: The Humanities as Therapeutic Practice,” A Frank in *HHR*: 13-24
- “This Weird, Incurable Disease: Competing Diagnoses in the Rhetoric of Morgellons,” L Keranan in *HHR*: 36-49
- “The Metamorphosis,” F Kafka; “Okay, So I’m In This Bed,” T Gramaglia
- “The Scream,” E Munch; “The Fall of Icarus,” H Bosch; and “Musee des Beaux Arts,” WH Auden (paintings and poem provided in class)

CRITICAL ANALYSIS I DUE ON SUNDAY, OCTOBER 14

Week 7 / October 16
Fine Line: Mental Illness/Mental Health

- “Narrating Our Sadness with a Little Help from the Humanities,” B Lewis in *HHR*: 311-320
- “Some Perspectives on Deinstitutionalization,” HR Lamb and LL Bachrach
- “Your Drugs Take Away the Love," C Montross
- “Songs From the Black Chair,” C Barber
- *Institutionalized: Mental Health Behind Bars*, VICE (documentary provided in class)

Week 8/ October 23
Plagues and Peoples

- "And Who Shall Look Upon Our Testimony?” E Hirsch
- Selected historical and literary chronicles (provided in class)
"History of the Plague in Athens," Thucydides; "Introduction to The Decameron," Boccaccio; Journal of the Plague Year, D Defoe; The Plague; A Camus; And the Band Played On, R Shilts; Symphony Number One, J Corigliano)

- Selections from AIDS and Its Metaphors, S Sontag
- Selected photography, painting and poetry (provided in class)

**Week 9 / October 30**

**Race and Ethnicity**

- "Law's Hand in Race, Class, and Health Inequities," D Goldberg in HHR: 268-276
- “Under the Shadow of Tuskegee,” V Gamble
- "My Most Humiliating Jim Crow Experience," ZN Hurson
- "Blankets55
- ," S Alexie
- “The Fugitive,” TC Boyle

**Week 10 / November 6**

**Genders and Sexualities**

- “The Yellow Wallpaper,” CP Gilman
- Selections from The History of Sexuality, Volume I, M Foucault
- "What is Sex For? or The Many Uses of the Vag," A Dreger in HHR: 207-214
- “Adult Intake Form,” A Peterkin (HHR)
- MOMA Constructing Gender and StoryCenter Caring for Transgender Patients (images and digital stories provided in class)

**Week 11 / November 13**

**Disability**

- "In My Language," A Baggs (YouTube video provided in class)
- "Construction of Deafness," H Lane
- “Standout," L Iezzoni in HHR: 97-98
- “Stigma: An Enigma Demystified,” LM Coleman
- Selected literature and art (provided in class)

**CRITICAL ANALYSIS II DUE ON SUNDAY, NOVEMBER 17**
Week 12 / November 19  THANKSGIVING HOLIDAY! NO CLASS MEETING!

Week 13 / November 27
Caregiving
- “Moths,” H Viramontes
- “Drummond and Son,” C D’Ambrosio
- *No Roadmap: Journeys in Caregiving* (documentary provided in class)
- Selected art (provided in class)

Week 14 / December 4
End of Life
- "When the Doctor is Not God: The Impact of Religion on Medical Decision Making at the End of Life," F Cohn in *HHR*: 103-110.
- From *Being Mortal*, A Gawande
- "A Small Good Thing," R Carver
- *Wit* (film provided in class)

Week 15/December 11
- Course Wrap-Up and Dinner

FINAL PAPER DUE BY MONDAY, DECEMBER 17