

**California State University, San Marcos General Education Program  
GENERAL EDUCATION NEW COURSE CERTIFICATION REQUEST**

**• AREA C2: Humanities**

*See GE Handbook for information on each section of this form*

**ABSTRACT**

<b>Course Abbreviation and Number:</b> LTWR 203	<b>Course Title:</b> Literature and Health <b>NOTE:</b> this is a recertification request. Course was certified before Fall 2011.	
<b>Number of Units:</b> 3 _____		
<b>College or Program:</b> <input checked="" type="checkbox"/> CHABSS <input type="checkbox"/> CSM <input type="checkbox"/> CEHHS <input type="checkbox"/> COBA <input type="checkbox"/> Other _____	<b>Desired term of implementation:</b> <input checked="" type="checkbox"/> Fall <input type="checkbox"/> Spring <input type="checkbox"/> Summer Year2014	<b>Mode of Delivery:</b> <input checked="" type="checkbox"/> face to face <input type="checkbox"/> hybrid <input type="checkbox"/> fully on-line
<b>Course Proposer (please print):</b> Martha Stoddard Holmes	<b>Email:</b> mstoddar@csusm.edu	<b>Submission Date:</b> 1/29/14

**1. Course Catalog Description:** Explores how literature and film articulate the personal and social dimensions of illness, pain and suffering, and human bodily variations and changes (race, class, sexualities, age, and disability). Interrogates ethical conflicts in the philosophy, technology, and practice of medicine as represented by literature and film. Genres include poetry, fiction, drama, and non-fiction. Texts range from the Bible, Greek drama, and Shakespeare through contemporary literature and film, including writing by doctors and nurses. Introduces basic modes of literary and film analysis.

**2. GE Syllabus Checklist: The syllabi for all courses certified for GE credit must contain the following:**

<input checked="" type="checkbox"/>	Course description, course title and course number
<input checked="" type="checkbox"/>	Student learning outcomes for General Education Area and student learning objectives specific to your course, linked to how students will meet these objectives through course activities/experiences
<input checked="" type="checkbox"/>	Topics or subjects covered in the course
<input checked="" type="checkbox"/>	Registration conditions
<input checked="" type="checkbox"/>	Specifics relating to how assignments meet the writing requirement
<input checked="" type="checkbox"/>	Tentative course schedule including readings
<input checked="" type="checkbox"/>	Grading components including relative weight of assignments

**SIGNATURES**

**Martha Stoddard Holmes 1/29/2014**

Course Proposer Date

**Salah Moukhlis 1/29/2014**

Department Chair date

*Please note that the department will be required to report assessment data to the GEC annually.*

*DC Initial*

Support <input type="checkbox"/>	Do not support* <input type="checkbox"/>	Support <input type="checkbox"/>	Do not support* <input type="checkbox"/>
Library Faculty _____	Date _____	Impacted Discipline Chair _____	Date _____
Support <input type="checkbox"/>	Do not Support* <input type="checkbox"/>	Approve <input type="checkbox"/>	Do not Approve <input type="checkbox"/>
Impacted Discipline Chair _____	Date _____	GEC Chair _____	Date _____

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**\* If the proposal is not supported, a memo describing the nature of the objection must be provided.**

Course Coordinator:      Phone:      Email:

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**Part A: C2 Humanities General Education Learning Outcomes (GELOs) related to course content. [Please type responses into the tables.]**

<b>Humanities GELOs this course will address:</b>	<b>Course content that addresses each GELO.</b>	<b>How will these GELOs be assessed?</b>
C2.1: Analyze and interpret the ways in which the humanities engage issues of human existence and human diversity, such as race, ethnicity, gender, sexuality, and dis/ability.	Course's focus is the representation of human experiences of embodiment with a particular emphasis on illness, disability, age(ing), and death as forms of human variation that are inextricably inflected by other forms of diversity, sometimes in the form of intersectionality (multiple forms of minoritization and oppression).	Students will engage in daily reflective writing, group discussions, and write analytical/response papers addressing, among other things, the various representations of disability/death as they intersect with other forms of diversity.
C2.2: Explore how humanistic traditions, disciplines, and methods inform our understanding of the social world, fostering critical evaluation of social, political, economic and environmental influences on human life.	The emphasis of all texts and theories in this course is on the social body as articulated through words and images. Further, it is inherently activist in ethos, spurring students to think critically about bodily difference and differential social value as assigned by verbal and visual representations.	Students write analytical/response papers addressing, among other things, how the social and political contexts influence representations of the body and their understanding of embodiment. In the final paper/project, students analyze and explain these issues more fully.
C2.3: Apply multiple theoretical, critical, and analytical perspectives to the study of history, the arts, and the humanities, in order to interpret and appreciate the humanistic traditions of diverse cultures and peoples.	Students are introduced to, and asked to apply, multiple theories including narrative medicine and lyric medicine; medical humanities; disability studies; disability culture; age studies; fat studies; intersectionality; some basic terms for analyzing film; and above all, the concept and practice of close reading. Texts analyzed are drawn from diverse historical periods and across more than one culture.	Students write analytical/response papers addressing the various perspectives they encounter in the fiction, film, and nonfiction.  In the final paper/project, students analyze, explain, and synthesize various perspectives as they present their own positions/arguments regarding interpretations.
C2.4: Articulate how theoretical approaches come to play in the creation and analysis of works in the humanities. [Methods Courses]	Students articulate connections between the multiple theories encountered through lecture, assigned reading, and their research, and the primary texts they read and screen	Students make these connections in their in-class reflective writing, short analytical/response and final paper/project.
C2.5: Use accepted research methods to analyze and interpret cultural formations, ranging from works in the	Students use close reading as well as research (using secondary sources) to prepare	Final paper/project is primary form of assessing C2.5.

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humanities, to historical processes of development and change. [Methods Courses]	final papers/projects analyzing an embodiment issue involving representation.	In the final paper/project, which requires research, students analyze and interpret embodiment and representation and explain cultural influences of the representations.
C2.6: Students will sharpen their understanding of concepts and methods of criticism by creating works that demonstrate facility with the artistic or literary techniques in question. [Creative Activity Courses]	NA	NA

**Part B: General Education Learning Outcomes required of all GE courses related to course content:**

<b>GE Outcomes required of all Courses</b>	<b>Course content that addresses each GE outcome?</b>	<b>How will these GELOs be assessed?</b>
Students will communicate effectively in writing to various audiences. (writing)	In-class discussion, writing, and activities draw attention to audience awareness and effective strategies for writing for diverse audiences.	Students write in a variety of genres for this course—from the daily in-class reflective writing to the final paper/project (which may include a multimedia component); each genre requires that students think about the needs of various audiences.
Students will think critically and analytically about an issue, idea or problem. (critical thinking)	The literature offers multiple perspectives on various issues, and through group work, whole-class discussions, and in-class activities, students analyze, evaluate, and synthesize these ideas, perspectives, and arguments in order to formulate their own positions and interpretations.	Students turn in their daily reflective writing throughout the semester for evaluation of their critical engagement with the ideas in the readings.  Further means of assessment include analytical/response papers and the final paper/project both of which require critical and analytical thinking.
Students will find, evaluate and use information appropriate to the course and discipline. (Faculty are strongly encouraged to collaborate with their library faculty.)	Lectures and in-class activities introduce students to the NYU Literature, Arts, and Medicine database and other medical humanities sources, as well as the Oxford English Dictionary online.	The final paper/project which includes a proposal and requires research and appropriate documentation.

**Part C: GE Programmatic Goals: The GE program aligns with CSUSM specific and LEAP Goals. All C2 courses must meet at least one of the LEAP Goals.**

<b>GE Programmatic Goals</b>	<b>Course addresses this LEAP goal:</b>
LEAP 1: Knowledge of Human Cultures and the Physical and Natural World.	<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes
LEAP 2: Intellectual and Practical Skills	<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes
LEAP 3: Personal and Social Responsibility	<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes
LEAP 4: Integrative Learning	<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes
<b>CSUSM Specific Programmatic Goals</b>	<b>Course content that addresses the following CSUSM goals. Please explain, if applicable.</b>

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<p>CSUSM 1: Exposure to and critical thinking about issues of diversity.</p>	<p><input type="checkbox"/> No <input checked="" type="checkbox"/> <b>Yes (please describe):</b> The ethos of activism that frames this course fosters critical thinking about issues of diversity by asking students to consider bodily difference and differential social value as assigned by verbal and visual representations. The fiction, film, and nonfiction present students with various perspectives with which to engage, and the class discussions, reflective writings, and assignments asks students to evaluate, analyze, and synthesize these often conflicting perspectives in order to form their own positions.</p>
<p>CSUSM 2: Exposure to and critical thinking about the interrelatedness of peoples in local, national, and global contexts.</p>	<p><input type="checkbox"/> No <input checked="" type="checkbox"/> <b>Yes (please describe):</b></p>

**Part D: Course requirements to be met by the instructor.**

<b>Course Requirements:</b>	<b>How will this requirement be met by the instructor?</b>
<p>Course meets the All-University Writing requirement: A minimum of 2500 words of writing shall be required in 3+ unit courses.</p>	<p>In addition to three short (750 word) papers (total 2250) and a final project of on average 1500 words, students write daily (approximately 200 words).</p>
<p>Assignments will provide instruction in discipline-specific conventions of writing, research, and reference citation.</p>	<p>Short and long papers graded on MLA format. Long paper requires secondary sources.</p>
<p>Students will gain practice in appropriate, general or discipline-specific research methods and/or critical techniques, to strengthen the quality of their interpretation and analysis of the cultural works or historical subject matters at hand.</p>	<p>Students receive training in annotation, analysis of verbal and visual texts, interpretive statements vs. plot summaries, "reality" vs. representations, writing project proposals, and creating robust paragraphs.</p>
<p>Students will gain familiarity with information resources and technologies relevant to the discipline, subject matters, and topics of study in question.</p>	<p>Students are introduced to the NYU Literature, Arts, and Medicine database and other medical humanities sources, as well as the Oxford English Dictionary online.</p>
<p>Assessment of student learning will take various forms, through multiple kinds of assignments that are appropriate to the methods of the discipline and the topics being studied.</p>	<p>As noted above, students are assessed in a wide range of written activities. They also conduct group tasks and do ad hoc and prepared oral presentations. They also do some visual arts learning (drawing).</p>

## Salah Moukhlis

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**From:** Judith Downie  
**Sent:** Monday, March 03, 2014 9:58 AM  
**To:** Salah Moukhlis; Yvonne Meulemans  
**Subject:** Re: Itwr 203 ge recertification

Hi Salah,

Please consider this email my sign off in support.

Thanks  
Judith

Judith A. Downie  
Humanities & Archives Librarian and Government Documents Coordinator  
California State University San Marcos  
San Marcos CA 92096-0001  
760-750-4374

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**From:** Salah Moukhlis <[smoukhli@csusm.edu](mailto:smoukhli@csusm.edu)>  
**Date:** Monday, March 3, 2014 8:47 AM  
**To:** jdownie <[jdownie@csusm.edu](mailto:jdownie@csusm.edu)>, Yvonne Meulemans <[ymeulema@csusm.edu](mailto:ymeulema@csusm.edu)>  
**Subject:** Itwr 203 ge recertification

Hi Judith and Yvonne,

Please find attached the GE recertification form for LTWR 203 for your review. I believe an e-mail from either with your decision would be just fine.

Thanks!  
Salah

Salah M. Moukhlis, Ph.D.  
Professor and Chair  
Literature and Writing Studies Department  
California State University San Marcos  
San Marcos, CA, 92096-0001  
Office: Markstein Hall 126K  
Tel. 760-750-8081  
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**SYLLABUS -- LTWR 203 --Literature and Health -- Fall 2013**  
**Tuesdays 5:30-8:15 Markstein Hall 103**

**Dr. Martha Stoddard Holmes**

Office: Markstein 126G

Office Hours: Tuesday 10:30-12 and other times by appointment.

Phone: 8064 (760.750.8064)

email: [mstoddar@csusm.edu](mailto:mstoddar@csusm.edu) (*please put 203 in the subject line*)

**Catalog description:**

**Literature and Health**

Explores how literature and film articulate the personal and social dimensions of illness, pain and suffering, and human bodily variations and changes (race, class, sexualities, age, and disability). Interrogates ethical conflicts in the philosophy, technology, and practice of medicine as represented by literature and film. Genres include poetry, fiction, drama, and non-fiction. Texts range from the Bible, Greek drama, and Shakespeare through contemporary literature and film, including writing by doctors and nurses. Introduces basic modes of literary and film analysis.

**Course Description:**

This course, which meets the C2 humanities requirement, explores the following questions:

***What are the stories we tell about the body?*** How do literature, film, and other human and expressive arts represent health and illness, birth, development, disability, and aging, “normal” and “abnormal,” caregiving and care-receiving, and other issues in the human (and post-human!) life cycle? **Here I am using the word “story” broadly, so that it encompasses representations of embodiment in poetry, plays, essays, film, television, journalism, advertising, clinical texts, etc.**

***Why and where do we tell stories about the body?*** What are such stories’ social, cultural, psychological, political (etc.) functions? **We will particularly look at the impact of representations of embodiment in clinical settings to explore how relationships between patients and health care professionals shape embodied experiences and the ethical challenges and opportunities that emerge from these relationships.**

***How do different such stories express and shape our life experiences?***

As we read and watch imaginative works on literature and health, we’ll investigate how traditional and non-traditional literary forms structure and give meanings to crucial life questions about illness, disability, and other life changes.

We’ll also learn or re-learn effective ways of thinking, talking, and writing about literature and film.

**SPECIAL NOTE TO LTWR MAJORS:** This course may be used to cover the “Preparation for the Major” requirement for the LTWR major. Please talk to me so that I can complete an ALTERNATIVE COURSE form for you.

**GE Learning Objectives for Area C2, Humanities:**

C2.1: Analyze and interpret the ways in which the humanities engage issues of human existence and human diversity, such as race, ethnicity, gender, sexuality, and dis/ability.

C2.2: Explore how humanistic traditions, disciplines, and methods inform our understanding of the social world, fostering critical evaluation of social, political, economic and environmental influences on human life.

C2.3: Apply multiple theoretical, critical, and analytical perspectives to the study of history, the arts, and the humanities, in order to interpret and appreciate the humanistic traditions of diverse cultures and peoples. AND

C2.4: Articulate how theoretical approaches come to play in the creation and analysis of works in the humanities.

C2.5: Use accepted research methods to analyze and interpret cultural formations, ranging from works in the humanities, to historical processes of development and change.

**AND, as in all CSUSM GE Courses,**

- communicate effectively in writing to various audiences. (writing)
- think critically and analytically about an issue, idea or problem. (critical thinking)
- find, evaluate and use information appropriate to the course and discipline.

## LTWR Learning Objectives:

- Read and screen classic and contemporary visual and verbal representations of embodiment
- Attend class and participate in discussions and in-class writing. **Please bring greenbooks to write in.\***
- Review and use basics of discussing literary and visual works
- Become familiar with, and hopefully *use*, some key contemporary narrative theories used to discuss and analyze narratives of embodiment (including narrative medicine and disability studies)
- Participate in a group discussion (in class and online)
- Prepare and present (during final exam period) an original paper/project, using primary and secondary sources, that explores cultural representation(s) of an embodied experience.

## Required Reading

Hawthorne, Nathaniel. "The Birthmark." (short story) Available in a paperback collection or as an e-text.

Kafka, Franz. "The Metamorphosis." (long short story) Available in a paperback collection or as an e-text.

Nussbaum, Susan. *Good Kings, Bad Kings*. 2013. (novel) This will be available later in the semester when it comes out in paperback.

Selected other essays, poems, and stories that will be delivered via handouts and e-texts to print out on Cougar Courses.

Selected films screened inside and outside of class (on video on demand)

Additional book for group discussion/presentation

**Other required materials: \*Please purchase a few large-size greenbooks to use for in class writing. That way your in-class writing will be in one place—I will collect and return weekly—and you won't have to be deprived of a journal or notebook for the week.**

## Requirements and Grade Percentages:

### In-class writing and participation

30

We will write every day in class—sometimes a lot. Please have a greenbook or bluebook for our next class meeting.

### 3 Short (3 pages) response papers (10% each)

30

There will be MANY opportunities to turn in short reaction/analysis papers. You only need to turn in 3. I will give you a choice of writing prompts for each paper one week before the due date. Papers will be graded A-F, based on focus/thesis, content (including use of evidence from the book or film), organization, and grammar/mechanics. **YOU MUST TURN IN AT LEAST ONE PAPER BY October 15. You may rewrite papers for the possibility of a higher grade but please meet with me first to go over the feedback.**

### Group discussion & presentation of book

20

You will read and discuss ONE of these with a smaller group and later introduce (in a creative way) to the rest of the class. I will ask you to commit to one of these in week two, so please do some googling and see which one appeals to you most. They are all great reads, in my opinion!

Fadiman, Anne. *The Spirit Catches You & You Fall Down*. (creative nonfiction)

Grealy, Lucy. *Autobiography of a Face*. (creative nonfiction)

Marchetto, Marisa Acocella. *Cancer Vixen*. (graphic memoir) \* limited copies available at bookstore but can get online

Small, David. *Stitches*. (graphic memoir)



**Final Paper/Project:**

**20**

\*includes proposal, presentation, and final copy

This is an original project or paper that explores, analytically, an issue of interest to you that links **embodiment (this includes mind and emotion, not just body parts☺) and representation**. While projects may involve non-written components (such as creating a film, performance, or artwork; creating a lesson plan including multimedia activities), all non-written projects must include a 3-4 page introduction that explains the purpose of the project and its relationship to the course content. Written projects that are more imaginative than analytical (a memoir, work of fiction, collection of poetry) must be 5-7 pages long and also have a 2-3 page analytical introduction (for a total of 7-10 pages). Papers (analyses of course readings or films, or of related readings or films) should be 5-7 pages long. **ALL PAPERS MUST INCLUDE AT LEAST TWO SECONDARY SOURCES**. Please start thinking about this tonight! The short papers may (I hope) lead you to your final paper/project, and the final can build on earlier work.

NOTE: If you meet with me to discuss your paper/project, I will add 2 points to your final paper/project grade. Please make an appointment so that we can have a productive visit.

**Important Notes:**

1. **Please bring the text we're discussing to class each day! You'll need it.**
2. You are required to know and abide by CSUSM's policy regarding academic honesty and plagiarism: [http://www.csusm.edu/policies/active/documents/academic\\_honesty.html](http://www.csusm.edu/policies/active/documents/academic_honesty.html)
3. Regular attendance and active participation will make your time in this class much more meaningful. More than 2 absences will have an impact on your final grade. More than 4 absences (one month of class) may make it difficult or impossible for you to pass the course. Content missed because of absences will intensify the impact. Emergencies will be handled individually.
4. CSUSM and I are committed to educational access for students with disabilities. Please contact me or Disabled Student Services during the first week regarding accommodations to participate in class.
5. All written work completed outside of class must be **typed** and proofread to receive full credit. When citing texts, please use correct MLA parenthetical format. You may have been trained in other disciplines and other classes not to ever use "I" in a paper, and to substitute "we," "the learner," or "one." **You are welcome to use "I" in papers in this class when you really do mean "I."**
6. Unless your disability accommodations necessitate it, or you are the designated note-taker for the night, please do not use your laptop in class. I don't want to assume you're FBing instead of keeping engaged in class.
7. I appreciate your handling restroom visits, phone calls, etc. during our midclass break, since entrances and exits during class time disrupt your classmates' learning as well as your own. Thanks!

**Reading and Assignment Schedule, listed by DUE DATE.**

**August 27** Introductions. Stories about Bodies (selected poems and film clips). Writing and Discussion.

**Sept. 3** Intro to theories of Narrative medicine. Stories of Doctors, Patients, and Illness. SIGN UP FOR BOOK GROUPS. Read Williams, "The Use of Force," Carver, "A Small, Good Thing," and Mates, "Laundry" (all on Cougar Courses). Paper prompts distributed.

Sept. 10 Paper on Williams due. Special guest: Executive Director of the California State University Institute for Palliative Care at CSUSM Helen McNeal. <http://www.csupalliativecare.org/index.html>. The second half of class will be discussion of "Laundry" and "A Small, Good Thing."

Sept. 17 Read Contemporary Poetry about Illness Experiences and excerpts from Sontag, *Illness as Metaphor*, for today (both posted on Cougar Courses). Paper prompt distributed.

Sept. 24 Poetry paper due. Film, *W/t* and discussion. Read: Donne, "Death, Be Not Proud" (on discussion questions for *Wit*). Recommended Reading: Tolstoi, "The Death of Ivan Ilych." First Book Group Meetings. You should plan to have read at least 1/2 of your book by tonight.

Oct. 1 *Wit* paper due. intro to illness, disability, and life writing/drawing. Disability narratives and disability culture. Read Morrison, "Recitatif" (on Cougar Courses). Paper prompts distributed. Second Book Group Meetings to begin planning for presentation. You should be done with your book by tonight.

Oct. 8 **NO IN-CLASS MEETING tonight. Independent film screening (on Cougar courses) and writing assignment to be announced. Groups can use the room to meet to plan presentations if desired!**

Oct. 15 GROUP PRESENTATIONS.

Oct. 22 Introduction to Fat Studies, Read Dubus, "The Fat Girl" and one critical piece from the Fat Studies folder (on Cougar Courses). Paper prompts distributed. **REMEMBER EXTRA CREDIT OPPORTUNITY TOMORROW EVENING: SLOW MEDICINE, Dr. Dennis McCullough. You need a ticket (they are free) through <http://www.eventbrite.com/event/7792494561?ref=ebtnebtckt>. Please reserve asap! (any time after 8/26)**

Recommended: read the "Slow Medicine" handout first.

**Oct. 29** Fat Studies papers due. Intro to Age Studies. READ Gullette, chapters from *Aged by Culture*. Read McCullough "Slow Medicine" handout. Screen all or part of *Away From Her*. Recommended: Byatt, "The Pink Ribbon" and/or Munro, "The Bear Came Over the Mountain." Paper prompts distributed.

Nov. 5 Age studies papers due. "Beauty" and Body modification. READ Hawthorne, "The Birthmark," Walker, "Beauty," Updike, "Metamorphosis." Recommended: Brooks, "Under the Knife and Proud of It" (on Cougar Courses). Paper prompts distributed.

**Nov. 12** Hawthorne/Updike/Brooks papers due. Body Modification in the Posthuman Age. *Gattaca* (will screen in class and discuss). **Final Project Proposals Due Today (1 paragraph). We will discuss and provide support in class!**

Nov. 19 A classic text revisited from a body studies perspective: Kafka's "The Metamorphosis." Read it in advance of class. Paper prompts distributed.

Nov. 26 Kafka papers due. Begin *Good Kings, Bad Kings* (please read at least half of the book by tonight).

Dec. 3 Finish discussing *Good Kings, Bad Kings*. Paper prompts distributed. LAST CLASS.

Dec. 10 4-6 PM (NOTE DIFFERENT TIME): Final Exam (required presentations). *Good Kings/Bad Kings* papers due, as well as any revisions.

**Hard copy of final papers/projects must be in my office by 9 am Thursday, December 12<sup>th</sup>.**