ENC 2305: Medical Narratives

Analytical Writing and Thinking

# Instructor: Dr. Jessica-Jean Stonecipher (previously Casler)

# Class: Tuesdays 10:40-11:30 & Thursdays 10:40-12:35 CBD 0210

# Office: Tigert Hall 304

# Office Hours: W 9:30-12:30 and by appointment

# E-mail: jcasler@ufl.edu

# Course Description

The Analytical Writing and Thinking Seminar is designed to advance students’ critical thinking and writing skills beyond first-year composition. To achieve those goals, students will learn advanced analytical techniques and communication strategies that professors in all disciplines expect them to know. The texts and assignments in the course will expose students to challenging ideas.

By examining humanistic or scientific theories or principles, students will learn how to read deeply and think critically. As such, the students will be introduced to seminal ideas in specific disciplines and will be asked to engage in in debates important to our time and our culture. In this course, students will hone their reasoning skills through engagement with a specific topic and sharpen their writing skills through multiple drafts of papers with substantial feedback from their peers and their instructor. The culmination of the course will be a portfolio that demonstrates the individual student’s growth as a thinker and as a writer.

# Theme

The subject matter of the course will focus on Medical Narratives. Together we will examine the stories of illness and disease written by physicians, patients, and the public. We will explore the process of writing through the lens of healers, patients and laymen and examine the intersections of stories and science, fiction and fact, and disease and health. What are doctor’s stories? What are patient stories? Why are they important to understanding health and how disease is written about? We will examine the place of narratives and how they are constructed.

# Outcomes

By the end of ENC 2305, students will be able to

* Analyze specific influential research, theories, or philosophies
* Recognize writing as an open process that permits writers to use reinvention and rethinking to revise their work
* Understand the collaborative nature of writing processes by critiquing their own and others' work
* Demonstrate critical thinking skills
* Incorporate the ideas of published scholars in their own work
* Produce a scholarly writing style, including clear, coherent, efficient, and well-organized prose as well as logical argumentation

# Required Texts

1. *The Well-Crafted Sentence: A Writer’s Guide to Style 2nd Edition* by Nora Bacon

**\*All other texts will be scanned and available on Canvas.**

# Assignments and Grading

Students will write and revise several short essays, participate in numerous group-writing exercises, produce a researched application of a theory paper, and prepare final portfolio of their work.

Classwork/Homework : Reading quizzes and class prep sheets 200

Paper 1: Critical definition of theory or concept (1500 words) 150

Paper 2: Critical analysis of representative text (1500 words) 150

Paper 3: Application of theory or concept to current topic (3000 words) 300

Final Portfolio 200

**Total**  1000

Grading for this course will be rigorous. Successful assignments will illustrate a careful regard for spelling, grammar, and citation guidelines. Do not rely on your instructor for copy-editing, even on drafts.

The writing assignments for this course are designed to meet the minimum requirements of the University Writing Requirement credit. To satisfy this requirement, **every** assignment’s word count must be fulfilled. **Submitted assignments short of the minimum word count will receive zero credit**.

# Assignment Descriptions

More detailed descriptions of all assignments can be found on Canvas throughout the semester.

**In-Class Work and Homework (200 total points)**

# Throughout the term, students will work in class and at home on activities that strengthen specific writing skills. These activities include quizzes, grammar/style activities, fieldwork challenges, and reading prep and response. Each student will sign up for one day during the semester during which s/he will be a discussion leader. Responsibilities for this day include typing up a prep sheet for a reading that explores its main ideas, some quotes, and offers some discussion questions. I will model this for you during the first week of class.

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| --- | --- | --- |
| **Critical Definition of a Theory or Concept (1500-1600 words; 150 total points)**  As we will discuss in class, defining or explaining a concept or theory with social significance is no simple task. In this assignment, students will develop a carefully crafted definition of a concept related to the course theme drawing on how the concept has been used and defined (or misused and mis-defined) in existing literature, an analysis of its use, and the student’s own cultural analysis and critique.  **Critical Analysis of a Representative Text** **(1500-1600 words; 150 total points)**  In this assignment, students will analyze a particular written or media text. Students will identify the argument, explicit or implicit, that the author of the text makes and provide her or his own argument about that text. Students will choose whether to evaluate the theoretical underpinnings or assumptions of a text, the clarity with which the author defines the concepts s/he uses, how the author uses evidence, the implications of the author’s point of view or argument, and/or the rhetorical strategies the author uses to advance her or his argument or perspective.  **Application of Theory or Concept to Current Topic (3000-3100 words; 300 points total)**  Students will employ the skills of critical definition and analysis to discuss how a particular concept or theory applies to a current cultural, political, or legal phenomena or text. Students will work closely with the instructor to develop their topics over the course of the semester.  **Final Portfolio (200 total points)**  Students will turn in a final portfolio that showcases their work over the course of the semester. You want to include your best work, but also to show your intellectual and personal growth in the course, so feel free to include things from early in the semester in order to demonstrate what you’ve learned. In the portfolio you will include: three in-class activities; rough drafts, peer editing, final graded drafts of the definition and analysis papers, and a final edit of one of these two graded papers. You will also include a “Writer’s Note” in which you reflect on your experience in the course and in revising and editing your writing and on discuss, in detail, the revisions you made to the paper you chose to edit for your portfolio. |  |  |

**Grading Scale**

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| --- | --- | --- | --- | --- | --- | --- | --- | --- |
| A | 4.0 | 93-100 | 930-1000 |  | C | 2.0 | 73-76 | 730-769 |
| A- | 3.67 | 90-92 | 900-929 |  | C- | 1.67 | 70-72 | 700-729 |
| B+ | 3.33 | 87-89 | 870-899 |  | D+ | 1.33 | 67-69 | 670-699 |
| B | 3.0 | 83-86 | 830-869 |  | D | 1.0 | 63-66 | 630-669 |
| B- | 2.67 | 80-82 | 800-829 |  | D- | 0.67 | 60-62 | 600-629 |
| C+ | 2.33 | 77-79 | 770-799 |  | E | 0.00 | 0-59 | 0-599 |

# Course Credit Policies

**General Education Learning Outcomes**

Course grades now have two components: To receive writing credit, a student must receive a grade of “C” or higher and a satisfactory completion of the writing component of the course to satisfy the CLAS requirement for Composition (C) and to receive the 6,000-word University Writing Requirement credit (E6). You must turn in all papers totaling 6,000 words to receive credit for writing 6,000 words. The writing requirement ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning.

PLEASE NOTE: a grade of “C-” **will not** confer credit for the University Writing Requirement or the CLAS Composition (C) requirement.

The instructor will evaluate and provide feedback on the student's written assignments with respect to content, organization and coherence, argument and support, style, clarity, grammar, punctuation, and mechanics. Conferring credit for the University Writing Requirement, this course requires that papers conform to the following assessment rubric. More specific rubrics and guidelines applicable to individual assignments may be delivered during the course of the semester.

**General Education Writing Assessment Rubric**

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| --- | --- | --- |
|  | SATISFACTORY (Y) | UNSATISFACTORY (N) |
| CONTENT | Papers exhibit evidence of ideas that respond to the topic with complexity, critically evaluating and synthesizing sources, and provide an adequate discussion with basic understanding of sources. | Papers either include a central idea(s) that is unclear or off- topic or provide only minimal or inadequate discussion of ideas. Papers may also lack sufficient or appropriate sources. |
| ORGANIZATION AND COHERENCE | Documents and paragraphs exhibit identifiable structure for topics, including a clear thesis statement and topic sentences. | Documents and paragraphs lack clearly identifiable organization, may lack any coherent sense of logic in associating and organizing ideas, and may also lack transitions and coherence to guide the reader. |
| ARGUMENT AND SUPPORT | Documents use persuasive and confident presentation of ideas, strongly supported with evidence. At the weak end of the satisfactory range, documents may provide only generalized discussion of ideas or may provide adequate discussion but rely on weak support for arguments. | Documents make only weak generalizations, providing little or no support, as in summaries or narratives that fail to provide critical analysis. |
| STYLE | Documents use a writing style with word choice appropriate to the context, genre, and discipline. Sentences should display complexity and logical structure. | Documents rely on word usage that is inappropriate for the context, genre, or discipline. Sentences may be overly long or short with awkward construction. Documents may also use words incorrectly. |
| MECHANICS | Papers will feature correct or error-free presentation of ideas. At the weak end of the satisfactory range, papers may contain a few spelling, punctuation, or grammatical errors that remain unobtrusive and do not obscure the paper’s argument or points. | Papers contain so many mechanical or grammatical errors that they impede the reader’s understanding or severely undermine the writer’s credibility. |

## Course Schedule

## The professor reserves the right to change or modify the readings and exercises as needed, however the assignments will not change.

**Unit 1: Defining a Theory or Concept**

**Week 1**

Th 8/23 Introduction to Class and Syllabus review. Reading Critically – An Introduction to Close Reading. Discuss Breast-Feeding Resolution and World Health Officials.

**Week 2**

T 8/28 Reading Critically—Bring annotated document (Solomon) to class and share reading techniques

Read & Annotate

Solomon, Andrew. “Literature about medicine may be all that can save us” for *The Guardian*, April 22, 2016.

Th 8/30 Close Reading Activity—Parse document

Introduction to Definition Paper—What is a definition? (class activity)

Read

Fadiman, Anne. Chapters 1-3 (2-31), *The Spirit Catches You and You Fall Down.*

**Week 3**

T 9/4 Discussion—What is the argument?

Read

Olson, Randy. “Introduction: Why Science Needs Story” in *Why Science Needs Story: Houston, We Have a Narrative* (2-21).

Bacon, Nora. “Chapter One: Approaches to Style” in *The Well-Crafted Sentence* (1-16).

Th 9/6 Discussion— How does the author use evidence? Class Activity

Read

Mukherjee, Siddhartha. “Prologue & A Suppuration of Blood” in *The Emperor of all Maladies: A Biography of Cancer (1-20)*.

Writing Workshop—Draft thesis and outline Definition Paper

**Week 4**

T 9/11 Peer Review Paper One Exercise

Read

Excerpt from *Reimagining Global Health: An Introduction.*

Th 9/13 Discuss Peer Feedback, Writing workshop in class (bring laptops).

Read

Bacon“Chapter Three: Well-focused Sentences”

**Unit 2: Critical Analysis**

**Week 5**

T 9/18 **Paper One Due**—What is critical analysis?

Th 9/20 Discussion & Class Activity

Read

Fink, Sheri. "The Deadly Choices at Memorial" for *The New York Times Magazine*, August 25, 2009. Pulitzer Prize for Investigative Reporting, National Magazine Award, Dart Award for Journalism and Trauma, Sigma Delta Chi Award, National Headliner Award. https://www.nytimes.com/2009/08/30/magazine/30doctors.html?\_r=1

**Week 6**

T 9/25 Summarizing and Paraphrasing

Read

Garcia, Angela. Excerpt from “Chapter 2: Graveyard” in *The Pastoral Clinic: Addiction and Dispossession Along the Rio Grande* (37-58).

Th 9/27 Common Writing Concerns

Read

Bacon, Nora. “Chapter 4: Coordination and Parallel Structure” in *The Well-Crafted Sentence* (57-76).

Writing Workshop—Drafting a thesis and outlining

**Week 7**

T 10/2 Peer Review Paper Two Partners Assigned & Discussion Objectivity in Science and Medical Writing

Read

Martin, Emily. 1991. “The Egg and the Sperm: How Science Has Constructed a Romance Based on Stereotypical Male-Female Roles.” https://web.stanford.edu/~eckert/PDF/Martin1991.pdf

Th 10/4 **No Class** – Meet with Peers outside of class to discuss papers – HW activity.

**Unit 3: Application to Current Topics**

**Week 8**

T 10/9 **Paper Two Due**: Academic Sources—What are academic sources?

Th 10/11 Academic Sources—Using the library databases

Academic Sources— Plagiarism workshop

Read

Kalitzkus, Vera and Peter F Matthiessen. 2009. “Narrative-Based Medicine: Potential, Pitfalls, and Practice” in *The Permanente Journal*.

Farmer, Paul. *Excerpt from Infections and Inequalities: The Modern Plagues*.

**Week 9**

T 10/16 Incorporating Academic Sources. In Class Activity.

Th 10/18 Citation Workshop

Read

Holmes, Seth. Excerpt from *Fresh Fruit, Broken Bodies: Migrant Farmworkers in the United States*.

**Week 10**

T 10/23 Discussion

Read

Jamison, Leslie. “Chapter One” in the *Empathy Exams* (1-26).

Th 10/25 Discussion & Developing a Topic—Brainstorming Activity

Read

Hurston, Zora Neal. Excerpt from *Tell My Horse: Voodoo and Life in Haiti and Jamaica*.

**Week 11**

T 10/30 Outlines —Planning a researched paper

Th 11/1 Conferences—Bring proposal for paper

Read  
Grubbs, Vanessa. Chapters 1-4 in *Hundreds of Interlaced Fingers: A Kidney Doctor’s Search for the Perfect Match* (3-57).

**Week 12**

T 11/6 Discussion

Read

Gawande, Atul. “Chapter 3: Dependence” in *Being Mortal* (55-78).

Th 11/8 Using Evidence—How to incorporate ethos

Using Evidence—How to incorporate logos

Read

Gawande, Atul. “Chapter 4: Assistance” in *Being Mortal* (79-110).

**Week 13**

T 11/13 Discussion and Activity

Read

TBD

Th 11/15 Peer Review Paper 3 Assignments & In Class Activity

Read

Hamdy, Sherine. Excerpt from *Lissa: A Story about Medical Promise, Friendship, and Revolution.*

**Week 14 – No Class on Thursday 11/22**

T 11/20 Writing Workshop – bring laptop to class.

**Week 15**

T 11/27 **Paper 3 Due** – Assembling a Portfolio

Th 11/29 Assembling a Portfolio & Writing Reflectively

In Class Activities and Writing Workshop – bring laptop to class.

**Week 16**

T 12/4 Last Day of Class - Writing Workshop—Polishing for portfolio

**Submit Portfolios on 12/10/18 by 5pm EST, submit to Canvas and bring to my office.**

### Course Policies

**Attendance**

Attendance is required. The policy of the University Writing Program is that if a student misses more than **six** periods during a semester, he or she will fail the entire course. Missing class on a double period counts as **two** absences. The UWP exempts from this policy **only** those absences deemed excused according to UF policy, including university-sponsored events, such as athletics and band, illness, and religious holidays. Absences related to university-sponsored events must be discussed with the instructor prior to the date that will be missed.

Please Note: If students are absent, it is their responsibility to make themselves aware of all due dates and material covered in class. This is a great time to ask one of your many friends from class to take notes for you. If absent due to a scheduled event, students are still responsible for turning assignments in on time.

Tardiness: If students enter class after roll has been called, they are late, which disrupts the entire class. Two instances of tardiness count as one absence.

**Make-Up Work**

Students with a valid and unplanned excused absence (such as an illness) can turn in homework and assignments the following period in class with a doctor’s note. There will be no make-up work or late turn in opportunities for students without an excused and unplanned absence.

**Plagiarism**

Plagiarism is a serious violation of the [Student Honor Code](http://www.dso.ufl.edu/judicial/honorcode.php). The Honor Code prohibits and defines plagiarism as follows:

Plagiarism. A student shall not represent as the student’s own work all or any portion of the work of another. Plagiarism includes (but is not limited to):

a.) Quoting oral or written materials, whether published or unpublished, without proper attribution.  
  
b.) Submitting a document or assignment which in whole or in part is identical or substantially identical to a document or assignment not authored by the student. (University of Florida, Student Honor Code, 15 Aug. 2007 <http://www.dso.ufl.edu/judicial/honorcode.php>)

University of Florida students are responsible for reading, understanding, and abiding by the entire [Student Honor Code](http://www.dso.ufl.edu/judicial/honorcode.php).  
  
Important Tip: You should never copy and paste something from the internet without providing the exact location from which it came.

**Classroom Behavior**

Please keep in mind that students come from diverse cultural, economic, and ethnic backgrounds. Some of the texts we will discuss and write about engage controversial topics and opinions. Diversified student backgrounds combined with provocative texts require that you demonstrate respect for ideas that may differ from your own. Disrespectful behavior will result in dismissal, and accordingly absence, from the class.

**In-Class Work**

Papers and drafts are due at the beginning of class or on-line at the assigned deadline. Papers and drafts will be due before the next class period for students with a valid excused absence.

Participation is a crucial part of success in this class. Students will be expected to work in small groups and participate in group discussions, writing workshops, peer reviews, and other in-class activities. Be prepared for unannounced quizzes or activities on the readings or classroom discussion. Students must be present for all in-class activities to receive credit for them. In-class work cannot be made up. Writing workshops require that students provide constructive feedback about their peers’ writing.

In general, students are expected to contribute constructively to each class session.

**Paper Maintenance Responsibilities**

Students are responsible for maintaining duplicate copies of all work submitted in this course and retaining all returned, graded work until the semester is over. Should the need arise for a resubmission of papers or a review of graded papers, it is the student’s responsibility to have and to make available this material.

**Mode of Submission**All papers will be submitted as MS Word (.doc) or Rich Text Format (.rtf) documents to E-learning/Canvas and as hard copies. Final drafts should be polished and presented in a professional manner. All papers must be in 12-point Times New Roman font, double-spaced with 1-inch margins and pages numbered. Be sure to staple papers before submitting hard copies.

**Students with Disabilities**

The University of Florida complies with the Americans with Disabilities Act. Students requesting accommodation should contact the Students with Disabilities Office, Peabody 202 or online at http://www.dso.ufl.edu/drc/. That office will provide documentation to the student whom must then provide this documentation to the instructor when requesting accommodation.