

**Betwixt and Between: Borderlands and Medicine**  
**Week 1**

**Border states to be considered:**

Medical Student/Professional  
Lay Person/Professional  
Personal/Professional  
Physician/Patient

**Monday: Introduction to Borderlands**

**What do the following poems suggest about characteristics of travel, borders, and what it is like to be situated at a border or to be displaced?**

**Examples** of borderland situations (will be handed out in class):

"The Good-bye, Good-Morning, Hello Poem". John Stone. In *Where Water Begins* (Baton Rouge: Louisiana State University Press) 1998, P. 16  
[Reference to Hopper art in Stone poem  
<http://www.ibiblio.org/wm/paint/auth/hopper/street/>]

"Day of the Refugios" Alberto Rios. In *The Smallest Muscle in the Human Body*. OnLine at Academy of American Poets: <http://www.poets.org/viewmedia.php/prmMID/15232>

"A Simple Thing to Know". Alberto Rios. In *The Smallest Muscle in the Human Body*. (Port Townsend: Copper Canyon Press) 2002

"Original Sin". Sandra Cisneros. In *Loose Woman*. (Vintage Books: New York) 1994, page 7

"In the inner city". Lucille Clifton. In *Good Woman*. (Brockport: BOA Editions) 1987, p. 15.

"Talking to the Family". John Stone. In *Blood and Bone*. Editors, Angela Belli and Jack Coulehan (Iowa City: University of Iowa Press) 1998, p. 79. Also in *On Doctoring* (New York: Simon & Schuster) 3<sup>rd</sup> ed, 2001 eds. Richard Reynolds, John Stone, Lois LaCivita Nixon, & Delese Wear, p.285

"Across the Border". Karen Fiser. In *Words like Fate and Pain*. (Cambridge: Zoland Books) 1992, P. 3

Poem, "Open You Up" by Richard Berlin. In *How JFK Killed My Father* (Long Beach: Pearl Editions) 2004, P. 10.

"**the Other**"—page by Edward Said from *Orientalism*. P.54. 54 (1978). 1994 Reprint. (New York: Vintage Books)

**How might the issues concerning borderlands and "otherness" that Said raises apply to medicine?**

**Art:**

Edvard Munch (1863-1944).For (optional) background information on Edvard Munch, see (on reserve)Childhood and Adolescence of Edvard Munch. "Death and Grief Made Visible: the Life and Work of Edvard Munch". Judith M. Stillion. In *Grief and the Healing Arts*, Editor Sandra Bertman, pp. 291-295.

Munch: Death in the Sickroom (1893)

<http://www.munch.museum.no/work.aspx?id=17&wid=3#imagetops>

Munch: The Dead Mother (1900)

<http://www.humanitiesweb.org/human.php?s=g&p=c&a=p&ID=481>

More complete picture of The Dead Mother at:

<http://www.calarts.edu/~rjaster/edvard-munch/gallery/death/deadMother&child.htm>

Munch: The Sick Child ((1894)

<http://www.munch.museum.no/work.aspx?id=17&wid=7#imagetops>

(or pg. 41 of *On Doctoring* (New York: Simon & Schuster) 3<sup>rd</sup> ed., 2001. Eds. Richard Reynolds & John Stone

### Wednesday:

#### Objectification of the body, medical education and training

The Anatomy Lecture of Dr. Nicolaes Tulp (Rembrandt) (1632)

<http://www.ibiblio.org/wm/paint/auth/rembrandt/1630/>

"Convicted thief and assaulter Aris Kindt was hanged and his body made available to Dr. Tulp and his students for dissection." This painting was commissioned by surgeons ("the students"). It depicts a biannual "refresher" anatomy lesson for the surgeons.

The Gross Clinic (Thomas Eakins). (1875)

<http://www.tju.edu/eakins/grossclinic.cfm> (Jefferson site. Read background).

Larger image (click to get it) at: [http://www.artchive.com/artchive/E/eakins/gross\\_clinic.jpg.html](http://www.artchive.com/artchive/E/eakins/gross_clinic.jpg.html)

Also in: JAMA I, p. 144

The Agnew Clinic (Thomas Eakins) (1889)

[[http://www.artchive.com/artchive/E/eakins/eakins\\_agnew.jpg.html](http://www.artchive.com/artchive/E/eakins/eakins_agnew.jpg.html)

The Doctor. Sir Luke Fildes (1891)

<http://www.tate.org.uk/servlet/AWork?id=4277>

(reserve folder) poem, "Apparition" by Gregg Chesney. In *Body Language: Poems of the Medical Training Experience* (Rochester, New York: BOA Editions) 2006, p.27.

Book on reserve -- **bring to class** -- *Anatomy of Anatomy*. Meryl Levin (New York: Third Rail Press) 2000. **Trace comments of individual students as they move through the course. Do they record changes in their thinking, and if so, what is the nature of the change? What is the impact of the images? Did you think similarly when you began medical school and were taking anatomy, or when you completed the course, or at any time since then? What is your "take" on these issues now?**

Gunther von Hagens Body Worlds exhibit—mission and method:

<http://www.koerperwelten.de/en/pages/home.asp>

Video of exhibit with commentary by an exhibit representative:

[http://www.guidelive.com/portal/page?\\_pageid=33,97347&\\_dad=portal&\\_schema=PORTAL&item\\_id=51109](http://www.guidelive.com/portal/page?_pageid=33,97347&_dad=portal&_schema=PORTAL&item_id=51109)

Video of comments by people attending exhibit (Vancouver, BC):

<http://www.youtube.com/watch?v=gg7FuKqKY4E>

Optional poem, "What the Body Told" by Rafael Campo. In *On Doctoring*, p. 400. (New York: Simon & Schuster) 3<sup>rd</sup> ed, 2001

Short story by Mikhail Bulgakov. "The Steel Windpipe". In *On Doctoring* pp. 78-85. [From *A Country Doctor's Notebook*, by Mikhail Bulgakov. (London: Collins and Harville Press) 1975, translated by Michael Glenny]

(on reserve) Jack Coulehan. "You Say Self Interest, I Say Altruism." In *Professionalism in Medicine: Critical Perspectives*, eds. Delese Wear & Julie M. Aultman (New York: Springer) 2006, pp. 103-128.

**What is Coulehan's critique of current curricula in professionalism? What are his recommendations for a better approach? Do you agree with his criticisms and his recommendations? What does he have to say about the behavior of the physician in Bulgakov's story, "The Steel Windpipe"?**

Optional paper, on reserve: "Learning Professionalism: A View from the Trenches." Andrew H. Brainard and Heather C. Brislin. *Academic Medicine*, 82: 1010-1014, 2007

(reserve book) Perri Klass. Introduction to *Baby Doctor*. (New York: Random House) 1992.

Essay from *Baby Doctor*, "Flip-flops" (pp. 287-292) *Baby Doctor* is in Bryant collection.

**What issues does Klass raise with regard to becoming "professional" and personal relationships?**

**Friday:**

**Blurred boundaries between professional and personal life**

(Reserve folder): poem, "Falling Through" by Michael Jacobs. In *Body Language: Poems of the Medical Training Experience* (Rochester, New York: BOA Editions) 2006, p.49.

"Language Barrier". Elspeth Cameron Ritchie. In *On Doctoring*. pp. 378-379.

**What boundary conditions are raised in this essay?**

(Reserve folder): "Heart Rhythms". Sandeep Jauhar. In *Intern: A Doctor's Initiative* ( New York: (Farrar, Straus and Giroux), 2008, pp. 95-99. **What personal conflicts does the author discuss?**

Story, "Laundry". Susan Onthank Mates. . In *On Doctoring*, 3<sup>rd</sup> ed., pp. 349-353. From the story collection by Susan Onthank Mates, *The Good Doctor* (Iowa City: University of Iowa Press) 1994, pp. 9-14. Available in Bryant collection.

**How does the writing style and format work in conjunction with the content? Was the doctor-narrator a "good doctor" in her care of Mr. Dantio?**

Poem, "Monday", by Marc J. Straus. Available on-line with commentary and reading by poet at:

<http://litmed.med.nyu.edu/poems/monday.ms.html>

[From *Symmetry*. (Evanston: Triquarterly Books) 2000, p. 38.]

Poem sequence, "The Distant Moon, I, II,III, IV" Rafael Campo.

online at: <http://litmed.med.nyu.edu/poems/the.distant.moon.rc.html>

[From *The Other Man Was Me* (Houston: Arte Publico Press) 1994, pp. 113-115. Bryant collection] **What is the attitude of the speaker in each section of this poem sequence, and how does it change?**

(reserve folder) Essay, "Fat Lady". Irvin D.Yalom. In *Love's Executioner*. (New York: Harper Perennial) 1989, pp. 87-117. Available in Bryant collection. **A medical humanities scholar and teacher has commented that this essay "begs for multiple readings." Why?**

## Week 2

### Border states to be considered:

Personal/Professional  
Physician/Patient  
Physician as Patient

## Monday

### Perspectives on personal-professional and patient-physician boundaries

*The Tennis Partner*. Abraham Verghese (NY: Harper Perennial, 1999) (HarperCollins, 1998)  
**In early chapters, Verghese discusses his own and others' marginalization and borderland position. Identify these and consider how they influence his approach to life and to his profession. What boundaries does Verghese cross? Do you think the boundaries he crosses impair his ability to be objective? Is he "professional"? What does Verghese mean by "dry drunks" (p. 341)? Respond to the story that Verghese tells.**

On-line Poem, "Physical Exam". David Watts. online at:  
<http://litmed.med.nyu.edu/poems/physical.exam.dw.html> [From *Taking the History* (Troy, ME: Nightshade Press) 1999.]

Available online (Ovid): Atul Gawande. "Naked". *New England Journal of Medicine*, 353:7, August 18, 2005, pages 645-648.

Story, "The Use of Force". William Carlos Williams. In *On Doctoring*, 3<sup>rd</sup> ed., pp.73-76. Also in Robert Coles, ed. *The Doctor Stories*. 1984.

**In the three selections just listed above what are the power issues between physician and patient(s) and how are they handled in each case?**

## Wednesday

### Perspectives on personal-professional and patient-physician boundaries

(reserve folder) poem, "The Coliseum." Jim's Ferris. In *The Hospital Poems* (Charlotte, NC: Main Street Rag) 2004, p. 42. **How do power issues and objectification of the body come into play in this poem? How does the poem's construction work to represent these issues?**

(Book on reserve)"Technology and Disease: The Stethoscope and Physical Diagnosis". Jacalyn Duffin. In *History of Medicine: a Scandalously Short Introduction*. (Toronto: University of Toronto Press) 1999, pp. 191-200 and 207-208. **What does Duffin conclude regarding changes that came about in physician-patient interaction following invention of the stethoscope and other technologies?**

Picasso: "Science and Charity" (1897). Collection, Museu Picasso, Barcelona  
[http://www.museupicasso.bcn.es/eng/collection/index\\_collec.htm](http://www.museupicasso.bcn.es/eng/collection/index_collec.htm) (#3, Barcelona)

Compare with Fildes, "The Doctor" (1891). <http://www.tate.org.uk/servlet/AWork?id=4277>

(reserve folder):poem, "Save the Word". Thom Gunn. From *Boss Cupid* (New York: Farrar, Straus & Giroux) 2000

**What is the difference between empathy and sympathy?**

(Reserve folder) Rita Charon. "The Patient, the Body, and the Self", chapter 5 in *Narrative Medicine:*

*Honoring the Stories of Illness* (New York: Oxford University Press) 2006, Pages 85-104.

**What is Charon's argument about identity and the body? About listening and patient narrative? Are her recommendations realistic?**

(reserve folder): Jodi Halpern. Two excerpts from the book, *From Detached Concern to Empathy: Humanizing Medical Practice*. (New York: Oxford University Press) 2001:

"A Model of Clinical Empathy as Emotional Reasoning." Read pages 85-94.

"Cultivating Empathy in Medical Practice." Read pages 129-138

**Halpern's premise in this book is that "by allowing patients to move them, physicians gain access to a source of understanding illness and suffering that can make them more effective healers. Learning to skillfully empathize with patients is therefore not an ornamental aspect of medical training, but is as critical as learning to perform technical procedures." (From the preface of the book, p.xi) In these excerpts, what does Halpern argue that empathy contributes to patient care and how can empathy be developed? What are the pitfalls?**

**Do the arguments made by Rita Charon and Jodi Halpern interact, reinforce, or contradict each other?**

(reserve folder) "Keeping it Real: An Argument Against Playing Doctor." Daniel Brauner. American Society for Bioethics and Humanities, Fall, 2006, p.10

(Book on reserve): poem, "I'm Gonna Slap Those Doctors". Jack Coulehan. In *Blood and Bone*, Editors Angela Belli and Jack Coulehan. (Iowa City: University of Iowa Press) 1998 P. 21

On-line Poem by Marc Straus. "Red Polka Dot-Dress"

<http://litmed.med.nyu.edu/poems/redpolkadot.ms.html> [From *Symmetry*. (Evanston: TriQuarterly Books/Northwestern University Press) 2000, p. 6.]

(Book on reserve): Memoir excerpt, "Sleeping with the Fishes" by Kate Scannell. In *Death of the Good Doctor: Lessons from the Heart of the AIDS Epidemic*. (San Francisco: Cleis) 1999, pp. 23-48.

(Reserve folder): poem, "Internship in Seattle" by Emily R. Transue. In *Body Language: Poems of the Medical Training Experience* (Rochester, New York: BOA Editions) 2006, p.89.

**Discuss all of these readings with reference to the theoretical arguments and proposals made by Rita Charon and Jodi Halpern. Consider objectivity, detached concern, compassion, empathy, emotion, and professionalism.**

Optional (reserve folder): Howard Brody. "The Family Physician: What Sort of Person?" *Family Medicine*. 30/8: 589-593. 1998

**Friday**

### **Narrative and empathy**

(Book on reserve): Memoir excerpt, "The Patient Examines the Doctor," by Anatole Broyard. In *Intoxicated by My Illness* (New York: Clarkson Potter) 1992, pp. 33-58.

**How does Broyard position himself in the boundary between patient and physician? What is your reaction to Broyard's expectations of his doctors? Relate Broyard's position to the readings on narrative and empathy.**

(reserve folder) Story, "People Like That Are the Only People Here: Canonical Babbling in Peed Onk." Lori Moore. In *Birds of America* (New York: Alfred A. Knopf) 1999.

**What is the meaning of "canonical babbling" in relation to narrative in this story? What is the**

**mother's view of medical professionals? Can a medical professional empathize with the mother?**

(reserve folder): Tamara Dale Ball. "Search for wholeness: the adventures of a doctor-patient." *The Pharos*. 54 (1): 28-31 (Winter, 1991).

**What does Tamara Ball have to say about the professionalization of medical students? What does she discover about patienthood and about being a physician?**

Optional (on reserve), and for your future reference: Sacks, Oliver. *A Leg to Stand On*. 1984, Afterword copyright, 1993 (New York: Simon & Schuster/ Touchstone) 1998

**What is "normal"?**

(Reserve folder): "The Meaning of Normal." Philip Davis and John Bradley. In *What's Normal?* eds Carol Donley and Sheryl Buckley (Kent, OH, London: Kent State University Press) 2000, Pp. 7-16.

**What do the authors regard as problematic in attempts to define "normal" and "norm"? What do the authors have to say about measurements and about the persistent metaphor of "the body as a machine"? What were you taught in medical school about the meaning of normal?**

(Reserve folder): Essay, "What's Making Us Sick Is an Epidemic of Diagnoses". H. Gilbert Welch, Lisa Schwartz, and Steven Woloshin. *New York Times*, Science Times, January 2, 2007.

(Reserve folder): poem, "Much madness is divinest sense". Emily Dickinson. (No. 435, p. 209)

Poem, "Monet Refuses the Operation". Lisel Mueller. In *On Doctoring*, 3<sup>rd</sup> ed., 2001, p. 207. [From *Alive Together: New and Selected Poems*. (Baton Rouge: Louisiana State University Press) 1996, p. 186.]

**Week 3**

**Border states to be considered:**

Disease/Health  
Normal/Abnormal  
Medical Uncertainty  
Illness/Exile

**Monday**

**First paper due**

**What is "normal"? (cont'd)**

Online (Medcat) article, "Defining Disease in the Genomics Era". L.F.K. Temple, R.S McLeod,S. Gallinger, J.G. Wright. *Science*. 293/3 August, 807-808 (2001).

(Reserve folder): "The Future of Personal Genomics". A. L.McGuire, A. K. Cho, T.Caulfield. *Science*. 317, 21 September, 1687(2007).

(Medcat online): "How Culture and Science Make Race 'Genetic': Motives and Strategies for Discrete Categorization of the Continuous and Heterogeneous" Celeste Condit. *Literature and Medicine*. V. 26, No. 1, pp. 240-268, 2007. **What is the author's criticism of concepts of race, genetic basis of race, and race-based medicine?**

Optional: (Reserve folder): "The Science and Business of Genetic Ancestry Testing." Deborah A. Bolnick, et.al. *Science*. 318, 19 October, 399 (2007).

## Social construction of disability

(book on reserve) *The Rejected Body: Feminist Philosophical Reflections on Disability*. Susan Wendell. (New York and London: Routledge, 1996)

Section from the Introduction: pp. 1-5.

Chapter 2. The Social Construction of Disability.

**How is disability socially constructed, according to the author? How can disability be "deconstructed"?**

(Reserve folder): poem, "The Magic Wand" by Lynn Manning. From *Staring Back: The Disability Experience from the Inside Out*, ed. Kenny Fries. (New York: Plume/Penguin) 1997

Look at brief video ad online: **What if the world had been designed exclusively for people with particular disabilities/impairments?** [http://www.edf.fr/html/pubtv\\_2005/diversites/edf\\_en.html](http://www.edf.fr/html/pubtv_2005/diversites/edf_en.html)

(Medcat, online): Lisa Iezzoni, MD and Vicki A. Freedman, Ph.D. Turning the Disability Tide: The Importance of Definitions. *JAMA*, Jan 23, 2008. V.299, NO. 3, pp. 332-334. (Iezzoni is a disabled MD on Harvard faculty)

**EITHER** "Medical Care Often Inaccessible to Disabled Patients." National Public Radio <http://www.npr.org/templates/story/story.php?storyId=14362338>

**OR** "Blocked", by Lisa Iezzoni. *Health Affairs*, 27/1, 203-209 (Narrative Matters), 2008) (Medcat, online).

Optional (Reserve folder): "Collateral Damage from Friendly Fire? Race, Nation, Class and the 'War against Obesity' ". April Michele Herndon. *Social Semiotics*. 15/2, August, 2005, pages 127-141.

## Wednesday

### Medical uncertainty

(book on reserve) Gawande, Atul. "The Case of the Red Leg." In *Complications: A Surgeon's Notes on an Imperfect Science*. (NY: Metropolitan/Henry Holt) 2002, Pp. 228-252.

**What additional uncertainties regarding medicine as a "science" does Gawande's essay introduce? Compare with John Stone's poem, "Gaudeamus Igitur."**

(Reserve folder): "What We Don't Know." Gail R. Henningsen. *The Bellevue Literary Review*, Fall 2004 (4/2) Pages 76-85. **Medical uncertainty from the patient's perspective. Compare how uncertainty affects medical professionals and patients. What has your own experience with medical uncertainty been?**

(Reserve folder): poem, "Routine Mammogram". Linda Pastan. *Carnival Evening. New and Selected Poems: 1968-1998*. (W. W. Norton: New York and London) 1998, P. 134.

"Gaudeamus Igitur". John Stone. In *On Doctoring*. Editors, Richard Reynolds and John Stone (New York: Simon & Schuster) 1995, pp. 326-330. 3<sup>rd</sup> ed, 2001, pp. 282-284 (Originally published in *JAMA*, 249: 1741-1742 (1983).

### Difference, rejection, "Otherness"

(On reserve) *The Rejected Body: Feminist Philosophical Reflections on Disability*. Susan Wendell. (New York and London: Routledge, 1996) Chapter 3. "Disability as Difference." Ch. 4, pp. 93-98 (Myth of Control)

Optional: remainder of Chapter 4. "The Flight from the Rejected Body."

## How does Wendell account for the "Otherness" of the disabled?

OnLine Matuschka Archive: <http://www.songster.net/projects/matuschka/>

her more recent tattoo -- article: <http://www.seacoastonline.com/2004news/09262004/accent/39821.htm>

Alice Neel self-portrait <http://www.npg.si.edu/cexh/brush/index/portraits/neel.htm>

Meaning and discussion of "neurodiversity":

<http://en.wikipedia.org/wiki/Neurodiversity>

Optional site operated by individuals who describe themselves as neurodiverse: [www.neurodiversity.com](http://www.neurodiversity.com)

(Reserve folder): Introduction to *Songs of the Guerrilla Nation: My Journey through Autism*, by Dawn Prince-Hughes (New York: Random House/Harmony) 2004, pp. 1-7.

## Friday

### Difference, rejection, "Otherness" (cont'd)

Alison Lappert Pregnant (sculpture): [http://www.fourthplinth.co.uk/marc\\_quinn.htm](http://www.fourthplinth.co.uk/marc_quinn.htm)

Laura Ferguson site: <http://www.lauraferguson.net/>

Read "Artist's Writing" about the project. Look at enlargements of some of the drawings (Gallery). Read "Toward a New Aesthetic of the Body." <http://medhum.med.nyu.edu/blog/?p=63>

(Book on reserve) Pope, Robert. *Illness and Healing: Images of Cancer* (Hantsport, Nova Scotia: Lancelot Press) 1991

Self Portrait with Dr. Langley (Pp. 58-59)

Visitors (Pp. 64-65)

Vision (84-85)

Doctors (86-87)

Curtain (110-111)

Conference (112-113)

New Steps (122-123)

**How do Robert Pope's images reflect the topics that we have been discussing, and how do they pre-figure the topic of exile/illness that we will discuss?**

(Reserve folder): Said, Edward W. "Reflections on Exile." In *Out There: Marginalization and Contemporary Cultures*. Eds. Russell Ferguson, Martha Gever, Trinh T. Minh-ha, and Cornell West. New York: The New Museum of Contemporary Art/Cambridge: M. I T. Press. 1990, pp. 357-366.

**In Edward Said's discussion of exile, what characteristics of exile are similar to those of illness or disability? According to Said, what is useful about exile and contemporary "nomadic" life as metaphorical conditions and intellectual positions? What is harmful? How could these discussions relate to the discussion of disability and illness by Susan Wendell and others, and to concepts of the doctor-patient relationship?**

(Reserve folder): poem, "Emigration" by Tony Hoagland. From *Sweet Ruin* (Madison, Wis.: University of Wisconsin Press, 1992)

(Reserve folder): poem, "Surgical Ward" by W. H. Auden. From *The Collected Poems of W. H. Auden* (Kingsport, TN: Random House, 1945)

Frida Kahlo art

Self Portrait Between the Borderline of Mexico and the United States (1932)

[http://mati.eas.asu.edu:8421/ChicanArte/html\\_pages/kahlo5.html](http://mati.eas.asu.edu:8421/ChicanArte/html_pages/kahlo5.html)



<http://www.fbuch.com/fridaby.htm>: Henry Ford Hospital (1932), The Broken Column (1944)  
[http://www.artchive.com/artchive/K/kahlo/kahlo\\_tree\\_of\\_hope.jpg.html](http://www.artchive.com/artchive/K/kahlo/kahlo_tree_of_hope.jpg.html) : Tree of Hope (1948)

Optional ((Reserve folder): Gannit Ankori. *Imaging Her Selves: Frida Kahlo's Poetics of Identity and Fragmentation*. (Greenwood Press, 2002) Chapter 6, Chapter 7 (parts)

(Book on reserve): Essay by Rafael Campo. "It Rhymes with 'Answer' " In *The Poetry of Healing: A Doctor's Education in Empathy, Identity, and Desire* (New York: W. W. Norton) 1997, pp. 222-254.  
**Discuss this essay in the context of exile and illness. What do you think of Campo's interaction with his patient?**

#### Week 4

Illness/Marginalization or Exile  
Marginalization /Illness

#### Wednesday

#### Illness as exile

(Reserve folder): essay, "On Being a Cripple". Nancy Mairs. From *Plaintext* (Tucson: the University of Arizona Press) 1986, pp. 9-20.

**Discuss in the context of Susan Wendell's arguments. Compare with Anatole Broyard's "The Patient Examines the Doctor," on physician-patient interaction. How does Mairs's writing enact the ups and downs of her disease?**

(Reserve folder): Essay, "Liv Ullman in Spring". Andre Dubus. In *Meditations from a Movable Chair*. (NY: Alfred A. Knopf) 1998.

**(Liv Ullman is a Swedish actress who starred in many of the films made by Swedish director Ingmar Bergman.) Compare this essay with the essay by Nancy Mairs. What do you learn about living with a disability from this essay? Discuss in the context of Susan Wendell's arguments.**

(Reserve folder): story, "From the Journal of a Leper". John Updike. In *Problems and Other Stories* (New York: Alfred Knopf) 1976.

**How does the author develop the narrative of the protagonist's skin condition and what is the nature of the transformation that occurs?**

#### Marginalization and illness

(Reserve book): Jimmy Santiago Baca. Prologue and chapter 8 from *A Place to Stand: The Making of a Poet*. (New York: Grove Press) 2001.

**What caused Baca's sense of alienation and despair? How did he move from alienation/sickness to "health"?**

Optional: (Reserve folder): Lee, Don. "About Gary Soto." *Ploughshares* Spring, 21/1: 188-192 (1995).

(Reserve folder): poem, "The Levee." Gary Soto. *New and Selected Poems* (San Francisco: Chronicle Books) 1995

Optional (Reserve folder): de la Fuente, Patricia. "Entropy in the Poetry of Gary Soto: The Dialectics of Violence." *Discurso Literario Revisita de Temas Hispánicos*, 5/1: 111-120 (1987).

(Reserve folder): Story, "newborn thrown in trash and dies." John Edgar Wideman From *All Stories Are True* (New York: Pantheon/Vintage) 1992 pp. 120-128.

(Reserve folder): poem, "How to Write the Great American Indian Novel". Sherman Alexie. From *Native American Songs and Poems* (NY: Dover) 1996, pp. 28-29.

Relate the writing of Baca, Soto, Alexie to course materials, discussions, themes.

(Reserve folder): Susan Power. Short story, "First Fruits." From *Roofwalker* (Minneapolis: Milkweed Editions, 2002), Pp. 111-137.

## Friday

**second paper due**

**in-class film**

Optional: (Reserve folder): story, "Mrs. Sen's" by Jhumpa Lahiri. In *Interpreter of Maladies*. (Boston: Houghton Mifflin) 1999, pp. 111-135.