

## **ENGL 1020: Core Composition 1**

### **Multiple sections**

Provides opportunities to write for different purposes and audiences, with an emphasis on learning how to respond to various rhetorical situations; improving critical thinking, reading, and writing abilities; understanding various writing processes; and gaining a deeper knowledge of language conventions.

## **ENGL 1111: Is the Book Always Better than the Movie? Adaptation in Literature: Text, Screen, Stage, and More**

**MW, 11:00-12:15, NC 1408**

### **Jody Thomas**

In this course, we will examine how authors and other artists tell versions of the same stories through different media. We will explore such questions as: What advantages do certain forms of storytelling have over others? Are certain stories particularly suited to one form or another? How close should adapters stick to the original story?

## **ENGL 1601-001,002: Storytelling in Literature, Film, and Television**

### **Multiple Sections**

We tell stories to understand and imagine who we believe we are and might be. We will consider stories (novels, short stories, and films) from a variety of cultures and social groups to examine how the process of telling stories transmits culture and both maintains those cultures and establishes new identities for groups and individuals.

## **ENGL 2030: Core Composition II**

### **Multiple Sections**

Focuses on academic and other types of research-based writing and builds on the work completed in ENGL 1020. Focuses on critical thinking, reading, and writing as well as working with primary and secondary source material to produce a variety of research-based essays. Emphasis on using both print-based and electronic-based information. Prereq: ENGL 1020.

## **ENGL 2030-UO1: Sins and Virtues**

### **Andrea Modica**

This course focuses on the elements of research-based academic argumentation. Students will construct analytical and persuasive arguments to explore current topics of their choosing (politics, culture, music, etc.), while considering how the seven deadly sins and the seven virtues pervade those current topics. Students will also strengthen their critical thinking, reading, and writing skills while working with a variety of academic primary and secondary source material. This course also uses the news and other OER materials.

### **ENGL 2060: Intro to Writing & Digital Studies**

**Online**

**Joanne Addison**

This course is designed as an introduction to the wide range of ways we might study writing as well as use writing in our professional and personal lives. My primary goal is to help prepare you to be successful as an English Writing Major or Minor by providing an analytical and practical foundation for further study and practice. English 2060 will be valuable to anyone interested in understanding the complexities of writing as well as working in multiple genres.

### **ENGL 2070-E01: Grammar, Rhetoric, and Style**

**Online**

**Maryann Hoffmann**

Teaches the basics of English grammar in order to develop a rhetorical and stylistic confidence in reading and writing, using an approach that is more descriptive than prescriptive. Teaches students how to evaluate the grammatical choices of established writers and how to develop flexibility in the grammatical choices they make in their own writing. Note: this course assumes that students have completed ENGL 1020.

### **ENGL 2156: Intro to Creative Writing**

**Multiple Sections**

Reading, discussing, writing short fiction and poetry in a workshop setting. Note: this course assumes that students have completed ENGL 1020.

### **ENGL 2250: Intro to Film**

**MW, 2-3:15, King 318**

**Andrew Scahill**

English 2250 explores the formal properties of film (design, cinematography, editing, sound design, performance) as well as the complexities of authorship and genre. This course will provide the vocabulary to analyze film in a thoughtful, creative, and complex manner. Students can expect to examine a variety of cinematic texts from a mix of critical lenses, including class, race, gender, sexuality, and disability.

### **ENGL 2450: Introduction to Literature**

#### **Multiple Sections**

This required course for literature majors and minors introduces students to a serious study of texts through close and careful reading, development of a critical sensibility, and deepening of skills for discussing and writing about literature. It is reading and writing intensive as well as discipline-specific, in order to prepare for advanced courses in literature and literary theory. Students will learn literary genres, techniques, and terms, as well as explore the viability of studying literature in the 21<sup>st</sup> century. They will write in clear, college-level prose and have experience with editing and revising analytical and comparison & contrast essays. Successful completion of this course will advance students to ENGL 3001: Critical Writing, as well as set a foundation for a life-long appreciation of literature.

### **ENGL 2600 – Literary Classics**

**TuTh, 11-12:15, NC 1515**

**Mike McLane**

From battles with dragons and other others in Beowulf through the final struggles with self in Lincoln in the Bardo, we will track our English literary tradition through both the contributions authors make to evolving genres as well as the ways characters take on the beliefs of their societies.

### **ENGL 3001: Critical Writing**

**TuTh, 9:30-10:45, NC 1515**

**Jeff Franklin**

This course introduces the major schools of critical theory widely applied in the Arts, Humanities, and Social Sciences, including new critical, psychoanalytic, feminist, Marxist, Queer, African American, and postcolonial theories. It prepares students to read and analyze texts and write analytical-interpretive essays at a level appropriate for upper-division courses, providing training in practical skills that are useful in many disciplines and professions. It is

required for all English majors/minors within the literature option and education English majors.  
Prereq: ENGL 2450 with C- or higher.

### **ENGL 3020-001: Poetry Workshop**

#### **Multiple Sections**

Students will develop an intense and intimate relationship with poetry by considering poems not only from the perspective of a critical reader, but a writer as well. Above all, students will see how the creative work that they do is part of the larger literary tradition of human beings tearing their hair out in front of a blank page in the name of filling it with something meaningful.

### **ENGL 3050: Fiction Workshop**

#### **Multiple Sections**

In this class, you will write. A lot. I mean it: a lot. Really, you have no idea. When this course is all over, you will have read a handful of stories, written a bunch of awesome and/or awful exercises, had some feedback from me and from your peers in small groups, and finally composed and revised one full-length story which you will have thoroughly workshopped before the entire class. Of course, writing that much means that some of it will be pretty bad—but that is OK. Writing badly—and hopefully learning from it—is half the battle. Anyway, the work load is not overwhelming, but you will be writing at least a few times a week. After all, that's what writers do. We write.

### **ENGL 3080: Global Cinema**

**TuTh, 2:00-3:15, NC 2002**

#### **Sarah Hagelin**

Studies topics in international cinema, with particular attention to native production in Latin America, Africa, the Middle East, and Asia. Note: May be taken more than once when topics vary

### **ENGL 3084: Multimedia Composition**

#### **Multiple Sections**

How have computers, the Internet, and smartphones affected the role of writers in contemporary culture? While the ability to compose sentences remains essential, writers working in online environments often need to integrate audiovisual components into the texts they produce. In turn, a writer's rhetorical training in argumentation and narrative may be applied to the creation of

multimedia. The underlying goal of this course is to prepare you to work critically and creatively in digital genres that require a cross-disciplinary facility with words, images, sounds, and basic software.

### **ENGL 3106: Writing for Print Media**

**Th, 3:30-4:45, King 201**

**Teague Bohlen**

Interested in writing for newspapers, magazines, or new media? Get real-world and practical experience with this introduction to working in modern journalism. Students will work closely with the CU Denver student newspaper “The Sentry,” have the chance to get their writing published, and get involved with student media. It is the best way to start writing professionally: with hands-on training. No previous experience is necessary—just a passion for journalism and a desire to see your work in print!

### **ENGL 3154: Technical Writing**

**Multiple Sections**

This course provides an overview of Technical Writing (TW) as an academic discipline and a profession. We will discuss the following units: (1) history, definitions, ethical considerations, and social justice directions of TW (2) professional practices and areas of expertise in TW (3) areas of application for TW, and (4) digital literacies and tools important to TW. We will explore these units through reading scholarship in TW, practicing TW activities, and listening to guest speakers from the field. Assignments include: an informational interview and memo; a rewrite of instructions, a process description, or a brochure; an HTML authored documentation project completed in partnership with ifixit (an open-source documentation project), and a professional digital portfolio. You can expect to complete this course with a foundational understanding of TW as an academic and professional field and experience in producing TW products common across workplace environments.

### **ENGL 3160: Language Theory**

**Online**

**Ian Ying**

Provides a basic introduction to linguistics and language theory, including phonetics, grammar, semantics, pragmatics, sociolinguistics, cognitive processing, and language acquisition. Includes practical applications of the theories and methodologies presented.

## **ENGL 3170: Business Writing**

### **Multiple Sections**

This course develops skills students can apply to a variety of business documents and situations. The course teaches principles for organizing, designing, writing, and revising clear, readable documents for industry, business, and government. Students will practice writing professionally for a variety of audiences and situations and practice incorporating research into professional writing. Major course assignments will include completing a screencast presentation on a business writing-related topic, writing a proposal for a research report, and completing a formal feasibility report.

## **ENGL 3334: Topics in Lit: After 1900**

### **Online**

#### **Garcia, Elizabeth**

In this course we will explore how Latinx women navigate citizenship and belonging in the United States as represented in the literary narratives of Latinx women. Given the historical anti-immigrant discourse that has existed in this country, and which has targeted Latinx populations in particular ways, how do Latinx women (re)define citizenship and belonging for themselves. We will focus on literary narratives representing various Latinx groups in order to also explore how the particular historical backgrounds and their respective experiences of (im)migration to the United States influence their experiences of citizenship and belonging. Furthermore, we will use an intersectional feminist approach in our analysis, looking at how race, gender, sexuality, and class, intersect to construct national identities.

## **ENGL 3405: Topics in Writing: Writing Personal Essays**

### **Online**

#### **Piasecki, Nicole**

This special-topics course focuses on a close study of the personal essay. We will briefly explore the history of the personal essay to understand the conversation and tradition we are entering as writers. Since the essay is considered part of a larger genre called “creative nonfiction,” we will often explore the question—*what makes something an essay or lyric essay vs. another form of creative nonfiction, i.e., memoir, a nonfiction article, an autobiography, a poem, a work of fiction?* Some of the readings will purposely blur these boundaries to inspire discussion and experimentation.

Each week, students will draft essay beginnings, ideas, and attempts in their writer's notebook. Some of these attempts will lead to completed essays, while others will serve as important practice. As Miller and Paola say in *Tell it Slant*, “What came before cleared the way for what is to come; no writing is ever wasted, no time spent at the desk useless” (199). Students will revise two essays into portfolio-ready form

by the end of the semester. We will end the course with a discussion of the ins and outs of literary publishing and a celebration of writing.

**ENGL 3798-001-International Perspectives in Literature and Film**

**TuTh, 2:00-3:15, WC 140**

**Banerjee, Pompa**

This course is an upper division humanistic elective for the Core requirement (international). It takes a global approach to short fiction and films from different cultures and ethnicities. It introduces students to the diversity of literary subjects and filmic expressions in the world, and contextualizes print and film texts within specific histories and cultures. Texts (both print and film) will seek to explain the relationships and interdependencies of countries, regions, and/or non-state actors. Students are encouraged to apply discipline-based approaches from various fields to analyze the role that culture plays in constructing national, regional, and international identities. The course will employ multiple theoretical frameworks and methodologies to respond to the international dimensions of the readings. Some of the questions we will ask: How do these readings contribute to the constructions of race, difference, power, inequalities, labor and economics, ethnicity, gender, or colonialism? How do they comment on borders, space, nationalisms, environments, and geographies? Lectures and discussions. Requirements: regular participation, exams, and papers.

**ENGL 2840/3840/4840/5840/6840: Independent Study**

**Multiple Sections**

**ENGL 3939/5939: Internship**

**Multiple Sections**

**ENGL 4003/5003: Major Authors: 1650-1900**

**MW, 2:00-3:15, NC 1313**

**Bradford Mudge**

This course focuses on the first two centuries of the English novel, beginning with Aphra Behn's *Oroonoko* (1688) and ending with Bram Stoker's *Dracula*. The purpose is twofold: to familiarize students with the development of the form and to provide the skills necessary to analyze prose fiction from the beginning of the eighteenth century through the end of the Victorian period. To this end, we will concentrate on the origins of the novel, the early contributions of women writers, the popularity of the Gothic, and the rise of the realist romance

represented most famously by Jane Austen. From there, we will consider the sentimental novels of Dickens, the neo-Gothic romances of Bronte, and the remarkable achievement of Stoker's *Dracula*. Crucial to this story is the recognition that the novel began its career as a much-disparaged sub-literary form, one associated with sensational romance and passions out of control. In other words, as a direct result of the large number of women novelists and the popularity of the novel with women readers, the form itself was feminized—treated as if its pleasures and passions were distinctly female in nature, inferior to real literature, and dangerous to the cultural establishment at large. We will track this controversy through the legitimizing achievements of Austen and Dickens up until its full inclusion in the literary pantheon at the end of the nineteenth century.

### **ENGL 4055: Advanced Fiction Workshop**

**MW, 11:00-12:15, NC 1316**

**Joanna Luloff**

Writers learn to write, improve their writing, share their thoughts, and figure out exactly what it is they want to say—all through the act of writing. So that is what we are going to be doing this semester—writing a lot. We will also be doing a lot of talking about writing, which is something that professional writers do a lot, too, though usually there's alcohol involved. Either way, it is going to be a blast. (Your enjoyment is mandatory.) Remember that a writing workshop, above all, is a collaborative effort—you depend on others to give you feedback, just as they depend on you to do the same for them. You must involve yourself in the creative process in an active, open, and courteous manner (also mandatory). We all will be sharing our ideas, reading aloud to the class, and helping each other become better writers...and that deserves the utmost respect.

### **ENGL 4166/5166: History of American Poetry**

**Fall 2022: T/Th 11:00-12:15 (in person)**

**Dr. Brian Barker**

In this class, we will seek to understand the history and diversity of American poetry by examining some of its major poets and poetic trends. Our focus will begin with Walt Whitman (1819-1892) and Emily Dickinson (1830-1886), who are commonly thought of as the father and mother of American poetry. Over the course of the semester, we will familiarize ourselves with several major movements and styles, including Modernism, Confessionalism, the Black Arts movement, the Beats, the New York School, and others. To do so, we will need to understand the literary traditions and historical situations that American poets have reacted to and been in dialogue with. Some questions we will ask and return to include: What is American about American poetry? What are the social, cultural, and historical forces that have shaped and

continue to shape American poetry? In what ways do the ideas, aesthetics, and beliefs of individual poets converge and depart?

**ENGL 4175/5175: Writing in the Sciences**

**MW, 11:00-12:15, NC 1607**

**Emily Wortman-Wunder**

This course in scientific communication is intended for science majors to help develop their writing skills in their field. Through daily and long-term writing assignments, lectures, and group discussions, we will hone your ability to both write and critique – an essential skill for the collaborative scientist.

**ENGL 4180: Argumentation and Logic**

**Online**

**Modica, Andrea**

Explores the history of logic and its role in argumentation, studies various types of logical structures, and analyzes current uses of argumentation, with attention to writing arguments on current public issues. ENGL 3084 recommended. Prereq: Students must have junior standing/60 units of credit completed.

**ENGL 4190/5190: Podcasting (Advanced Topics in Writing, Rhetoric, & Linguistics).**

**TuTh 11:00 am-12:15 pm**

**Michelle Comstock**

Learn how to write, record, edit, and exchange a variety of podcast genres (narrative, documentary, soundscape).

**ENGL 4200/5200: Survey English Novel to 1900**

**MW, 12:30-1:45, NC 1313**

**Bradford Mudge**

Rise and development of the English novel from its beginnings in the 18th century through the end of the 19th century, including such writers as Defoe, Fielding, Austen, Shelley, the Brontes, Thackeray, and Dickens. Prereq: Sophomore standing.

## **ENGL 4220/5220: African American Literature**

**TuTh, 12:30-1:45, NC 1515**

### **Philip Joseph**

From the eighteenth century to the present, African American writers have developed a distinctive and innovative literary tradition out of a particular historical experience. This course examines how these writers have creatively reshaped modern literary forms like the autobiography, the novel, the short story, the lyric poem, and the play, adapting these forms to the conditions, expressions, and inner lives of African American people. The course covers works by such writers as Frederick Douglass, Charles Chesnut, W.E.B. DuBois, Zora Neale Hurston, Nella Larsen, Langston Hughes, Richard Wright, James Baldwin, Ralph Ellison, Toni Morrison, and Colson Whitehead. This tradition remains a rich resource for understanding race, colonialism, and forced displacement throughout the world. While focusing on the writing, our discussions will also address slavery, blackface minstrelsy, lynching, the formation of the Jim Crow system, the Harlem Renaissance, the Civil Rights movement, and contemporary debates around policing, incarceration, and Critical Race Theory.

## **ENGL 4250/5250: Twentieth Century Fiction**

### **Online**

### **Cynthia Wong**

This advanced literature class studies the development of fiction in the 20th century as a significant mode of artistic expression, intellectual exploration, and philosophical investigation into human experiences. At the end of class, students will be able to analyze the form and content of short stories and novels, the literary conventions of realism and representation within this genre, and the innovative narrative techniques of some of the best fiction of the 20th century. Students should have excellent reading and writing skills, as well as an ability to conduct and present research findings about writers and their works.

## **ENGL 4308/5308: Contemporary Feminist Thought**

**MW, 3:30-4:45, NC 1315**

### **Gillian Silverman**

This course (which is cross-listed with philosophy and Women's and Gender Studies) examines changes and continuities in feminist thought in contemporary US America—from the late-20<sup>th</sup> century to the 21<sup>st</sup>. Using philosophical documents and literature as our material, and philosophical and literary analysis as our method, we will explore the ways that women's characteristics, experiences, and capabilities have been understood and challenged. The course pays particular attention to the diverse ways that "feminism" has been and continues to be

conceptualized over time. It also addresses issues of intersectionality by examining how categories like race, class, and ethnicity intersect with gender and sexuality.

**ENGL/WMST 4510/5510-001 (RLST 4730/5730-001): Medieval Women: Whores, Saints, and Warriors**

**Tu, 3:30-6:20, PL 114**

**Colleen Donnelly**

This course is an introduction into the lives of women during the Middle Ages. We will look at women considered saintly, temptresses, and masculine in their lifestyles. We will read fiction and nonfiction by women as well as works by men reflecting their attitudes about the women of their world. We end by the class by trying Margery Kempe for heresy. Too many modern readers are unaware of the true status of women before 1800 and make rash judgments about how their lives "must have been." Many say medieval women were uneducated and illiterate while failing to mention so were 97% of all men. Women in the medieval world did not live in the separate "sphere" of Victorian England nor were they the dependent, passive victims portrayed in 19th or 20th novels and movies. Their influence was often significant. We will engage in comparing these women and their world to our own (in true reader-response fashion) while being careful to delineate the differences and similarities within the proper historical context, since our primary goal will be to illuminate an "other world" in an "other" time.

**ENGL 4520-001/5520-001 English Renaissance**

**Th, 3:30-6:20, WC 140**

**Pompa, Banerjee**

The English Renaissance is an upper-level elective that fulfills the area requirement Before 1650 for English majors. The English Renaissance, also called the early modern age, produced texts spanning the years 1485 to 1660, and includes the reigns of Queen Elizabeth I and King James I. The course tracks the confluence of ideas that made the early modern age a global Renaissance. Readings allow students to explore the different literary genres of the period, and track the major historical, social, and cultural changes that eventually laid the foundations of modernity, especially in its focus on the individual's interiority and selfhood. Lectures and class discussions examine the meeting of very different intellectual currents, such as humanism, the Protestant Reformation, the revival of Greek and Latin texts and cultures, the rising importance of vernaculars, the translation of the Bible, the new print culture, the emergence of a middle class, the beginning of a market economy, as well as English colonization of Ireland and the New World. Texts will also examine the role of magic and witchcraft and the new ways of thinking about both the physical and the cosmic bodies. We will pay attention to the way gender and sexuality are constructed, and how extensive travel to foreign parts revised notions of race and

cultural difference. Some writers in focus: Spenser, Marlowe, Shakespeare, Lanyer, Behn, Wroth, and Milton. Graduate and undergraduate students have different requirements. Assignments: essays and research paper.

### **ENGL 4601/5601: Prin.-Prac. Second Language Acquisition**

**Online**

**Joanne Addison**

Throughout the semester we will examine the complex nature of language acquisition and writing processes, work to understand the difficulties students face in learning to write in a second/other language, explore cross-language issues in composition classrooms, and develop a store of TESOL teaching strategies. In addition, every student will study a particular TESOL topic of their choice in depth, producing one short exploratory essay and a social media project as well as detailed lesson plans modeled after NCTE 's Read-Write-Think Project.

### **ENGL 4720: Honors in English**

**Multiple Sections**

### **ENGL 4740: Honors in Writing**

**Multiple Sections**

### **ENGL 4770/5770: Queer Film and Lit**

**MW, 12:30-1:45, PL 132**

**Nicole Beer, Andrew Scahill**

This class will focus mainly on contemporary LGBTQ+ films and literature and will be organized around four main themes: Coming of Age, Romance, Trauma, and Protest. Possible texts may include the 1990 documentary Paris is Burning, the 1997 film Ma Vie En Rose, the novella Infect Your Friends and Loved Ones by Torrey Peters, and Patricia Highsmith's novel The Price of Salt and its 2015 film adaptation Carol. The course will also include class visits from guest speakers—at least one author whose work we will be reading, and film industry professionals.

### **ENGL 4800: Special Topics in Creative Writing Image and Text: Crossing Media, Crossing Genre**

**M/W 2-3:15, PL 130**

**Joanna Luloff**

Photographs, illustrations, captioning, ekphrasis, comics. Poetry, visual essays, documentary novels. How do we create conversations between text and image that allow poems, fiction, and essays to travel across time, space, and genre? This special topics course will explore texts in a variety of genres that incorporate visual images into the space of their writing. And in response to these texts, you will have the chance to experiment with your own visual/text hybrids in the genres of your choice. You might scavenge for found objects and rummage through photo albums. You might experiment with a photo essay. You might try your hand at collage art, or poetry erasures, or ekphrastic short stories. You do not need any artistic skills to enroll in this class, only an enthusiasm for experiment and openness to form. Some writers you might encounter in this course include Paisley Rekdal, Matthea Harvey, W.G. Sebald, Alexander Hemon, James Hannaham, Matthew Donovan, and Alison Bechdel.

**ENGL 4820: Senior Poetry Workshop**

**Fall 2022: T/Th 2:00-3:15 pm (in person), St. Caj. 105B**

**Dr. Brian Barker**

*Prerequisite: ENGL 4025: Advanced Poetry Workshop*—Please note, this course is open to **all** students who have completed the prerequisite, regardless of your creative writing track (poetry or fiction). Fiction writers who have taken Advanced Poetry Workshop are welcome and encouraged to sign up! Also, you do not need to be a Senior to take this course.

In this workshop, students will be asked to take a step back and think more broadly about their identities as poets. What are your fascinations and obsessions? What topics and/or styles attract you? What do you avoid? How might an awareness of your own process and aesthetics help you to become a more diligent, intelligent, and imaginative poet?

In service of these broader questions, we will spend the semester working on and toward a poetic project—a chapbook of poems (a short but unified collection of poetry). You will be responsible for conceiving your chapbook, generating poems for it, revising those poems, arranging the poems into a sequence that makes sense, choosing artwork for your cover, and, finally, assembling them into an actual book.

**ENGL 4880/5880/6920: Directed Research**

**Multiple Sections**

**ENGL 4990/4995: Senior Writing Project**

## **Multiple Sections**

### **ENGL 5100: Intro to Graduate Studies**

**W, 5:00-7:50, NC 1316, King 113**

#### **Sarah Hagelin**

The course introduces students to scholarly methods and key debates in English Studies. It familiarizes students with the department's specializations in film, linguistics, literature & rhetoric. Offering new MA students training, the course focuses on the primary forms of scholarly writing within the discipline (journal article, conference abstract, synopsis, book review). Our primary goal is professionalization achieved through analyses and practice of generic forms coupled with understanding issues in different fields of current scholarship.

### **ENGL 5190/4190(OL): Advanced Topics in Writing and Digital Studies: Writing for Web Accessibility**

## **Multiple Sections**

In this course, we will first learn about web accessibility in relationship to technical and professional writing and then work in a remote partnership with a client to improve the accessibility of some of their digital content.

You will learn about critical approaches to disability, accessibility, and participatory design, you'll learn about and practice using different accessibility standards for websites and digital materials, and you'll learn how to ensure texts, videos, and other materials meet and exceed different accessibility standards, so that these web resources are fully accessible to all users. The course will culminate in a hands-on project, wherein you will work on revising and rewriting/redesigning a set of digital materials for accessibility.

### **ENGL 5913: Practicum in Lang.-Rhetoric**

**W, 2:00-5:00, NC 3004**

#### **Miranda Egger**

ENGL 5913 provides a strong support system and network— of ideas, colleagues, pedagogical tools, theories, and practical application of those theories. Together, we explore Rhetoric, Composition, & Writing Studies (RCWS) as a field and its supported pedagogies of writing and reading, as well as the theories that inform them, careful to connect the two worlds (theory and practice) along the way.

## **HEHM 3100 – Introduction to Health Humanities**

### **Colleen Donnelly**

This course introduces students to the rich field of the health humanities. Taking a topical approach, we 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 health care training and practice. Focusing on people, clients, health-care professionals, and communities, 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 how a variety of media represent health, illness, suffering, disability, and death.