

GLHLTH 302

Global Narratives of Living with HIV/AIDS

Fall 2017, Duke Global Health Institute

Instructor: Kearsley A. Stewart, Ph.D.
Trent Hall, Room 239
919-681-8811
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Course time/location: MONDAY 3:05 – 5:00 pm Duke Hospital South, #3031, 3rd floor
WEDNESDAY 3:05 – 4:20 pm 310 Trent Drive, Basement room #040

Office hours: Stewart: Monday 5:00 – 6:00 pm, Duke Hospital South, #3031, 3rd floor
And by appointment

Course Description:

How do we learn about the global experience of people living with HIV/AIDS? Read biographies, narratives, poetry, and blogs written by HIV+ persons, their families, friends, doctors, and caregivers; listen to stories told in film documentaries and on the internet; study interdisciplinary theories of identity and sexuality, illness narratives, narrative medicine, and doctor-patient communication; reflect on the different meanings of the AIDS experience for men and women, young and old, in rural and urban settings; and apply this new framework to investigate and analyze HIV/AIDS programs. This course focuses on HIV/AIDS in the USA and Africa (Lesotho, South Africa, Zimbabwe). Students are also introduced to a newly-acquired HIV/AIDS and reproductive health archive in the Rubenstein Library and work on a creative art assignment related to the archive. Prior global health coursework recommended.

Assignments:

INDIVIDUAL WORK (70% of total grade)

- | | | |
|-----|---|-----|
| 1.) | Four 1,000-word critical reflection essays @ 100 pts each | 400 |
| 2.) | One 750-word critical reflection essay on your Humument project @ 200 pts | 200 |
| 3.) | Participation in Wednesday discussions, 2 @ 50 pts each (midterm, final) | 100 |

TEAM WORK (30% of total grade)

- | | | | |
|-----|----------------|--|------------|
| 4.) | ART: | discussion group – one Wednesday discussion only | 50 |
| 5.) | READINGS/FILM: | discussion group – one Wednesday discussion only | 50 |
| 6.) | VIDEO: | final project | <u>200</u> |
| | | | 1000 |

Required Readings:

All required reading will be posted as .pdf files on our SAKAI course website. Readings are posted on SAKAI under “LESSONS” and then by weekly folders.

Explanation of work load

- READING: I assign up to 75 pages of reading each week. A few weeks will be “heavier” because the assigned reading is a book, not the more dense reading from academic articles, professional reports, and book chapters. I do not include bibliography, notes, index, etc. in the page calculations.
- WRITING: You will write a total of approximately 22 pages over 5 assignments
- TEAM WORK: As a member of a small group, you will:
- (1) lead 1 discussion of artwork for 25-30 minutes
 - (2) lead 1 discussion of assigned readings and Monday’s film for 45-50 minutes
 - (3) create 1 final project, often a video of 3-5 minutes, but other projects welcome

Class attendance policy:

Class attendance is expected and mandatory both Monday and Wednesday.

MONDAY: There is no “make-up” day for the Monday film screenings; if you miss a Monday film, you need to make your own arrangements to view the film outside of class at the Lilly Library. If you miss the Monday class viewing, you need to submit a 500-word summary of the film by the next Wednesday at the start of class.

WEDNESDAY: Your class discussion grade depends on your engaged and informed attendance on Wednesdays. If you miss a Wednesday class discussion, you need to submit a 500-word summary of the readings by the next Monday at the start of class.

TWO EXCUSED ABSENCES: You are permitted one excused class absence on Monday and one excused class absence on Wednesday with these conditions: (1) you do not have a group presentation due that day (2) you email Prof. Stewart BEFORE class to inform me you won’t be attending.

OFFICIAL AUTHORIZED ABSENCES: Please contact Prof. Stewart as soon as possible if you anticipate missing class due to athletic obligations or religious observances. It is essential that you alert me BEFORE any class absence; we can work together to develop a strategy to make up the missed class.

<https://trinity.duke.edu/undergraduate/academic-policies/religious-holidays>
<https://trinity.duke.edu/undergraduate/academic-policies/athletic-varsity-participation>

ILLNESS RELATED ABSENCES: Please submit a “short-term illness notification form” BEFORE class, or a note from your academic dean after missing class. In illness or other extenuating cases, you must submit your weekly critical reflection essay to me as soon as you are feeling better.

<https://trinity.duke.edu/undergraduate/academic-policies/illness>

UNEXCUSED ABSENCES: Any unexcused absence (not described above) will reduce your **final overall** course grade by one full grade (example: A- to B-) for **each** unexcused absence.

Final Course Grading:

A+	980-1000 pts	C+	780-799 pts
A	940-979 pts	C	740-779 pts
A-	900-939 pts	C-	700-739 pts
B+	880-899 pts	D+	680-699 pts
B	840-879 pts	D	600-679 pts
B-	800-839 pts	F	599 and below

Class participation policy:

Because this is a seminar, your active and informed participation is a key component of your success. At a minimum, you must view the film on Monday and complete all the assigned reading before Wednesday's class to adequately participate in the class discussion. However, excellence in participation means more than showing up; it means you are able to constructively analyze a variety of perspectives in the discussion, identify missing elements in the conversation, and introduce new, productive topics for discussion. The quality of your discussion, not the quantity, is the marker of an excellent discussion participant. For the first few weeks, I will distribute a short two-minute self-assessment form at the end of each Wednesday day class: you fill it out and return it to me – this will help both of us more accurately assess your discussion contributions.

Computer use during class: Generally I expect your laptops to be closed during our seminar discussion; however, there may be times when we all need to search the web together, and laptop use is acceptable. In addition, it is acceptable for discussion group leaders to keep their laptops open to facilitate their discussion.

Cell phones during class: Please completely turn off your cell phones during class – that means no vibrate mode. If you have a specific need, on a specific day, to have your phone on, please let me know before class that your phone is on vibrate mode and you might have to step out of class to take a call.

Group discussion leaders – Art reflection exercise (25-30 minutes)

Each group is responsible for leading one 25-30 minute class discussion. Please see folder, "Course Resources" on our Sakai course website for instructions and tips for leading the seminar discussion.

Group discussion leaders – Readings and film discussion (45-50 minutes)

Each group is responsible for leading one 45-50 minute class discussion. Please see folder, "Course Resources" on our Sakai course website for instructions and tips for leading the seminar discussion.

Group video project (Dec 4 and Dec 6)

Each group is responsible for developing, implementing, and presenting a group project related to HIV/AIDS and narrative. Most students produce a 3-5 minute video, but you are free to develop any type of project or performance. While there are no rules or restrictions for this project, please discuss ideas with me early in the semester (performance, intervention, etc). For examples of previous class projects see projects from 2013 - 2017 <https://sites.duke.edu/glhth302/student-projects-2/>. I will post instructions and tips for the group project in "Course Resources" on our Sakai course website. We will also discuss the project in class.

Humument project (Nov 13, 15, 27, 29)

Over three weeks, you will work on an individual project that combines archival research in a new collection in the Duke History of Medicine, the [Maria de Bruyn papers](#), with a technique to turn the printed page into poetry and commentary on NGO grey literature, following Tom Phillips' [Humument Project](#). I will give you more details later in the semester. Please note the special dates/locations in November. For examples of previous class projects see projects from 2017, <https://sites.duke.edu/glhth302/humument-project-2017/>

Duke Honor Code (<https://trinity.duke.edu/undergraduate/academic-policies/academic-integrity>)

Duke University is a community dedicated to scholarship, leadership, and service and to the principles of honesty, fairness, respect, and accountability. Citizens of this community commit to reflect upon and uphold these principles in all academic and non-academic endeavors, and to protect and promote a culture of integrity.

To uphold the Duke Community <https://studentaffairs.duke.edu/conduct/about-us/duke-community-standard>

I will not lie, cheat, or steal in my academic endeavors.

I will conduct myself honorably in all my endeavors.

I will act if the Standard is compromised.

Writing Center

If you need help writing a more organized, persuasive essay, please take advantage of the excellent Duke Thompson Writing Program, <http://twp.duke.edu/twp-writing-studio>. At the Writing Studio, you can meet with trained writing tutors to discuss your writing concerns. By discussing your work-in-progress with a trained tutor, you will develop the awareness and skills to improve as a writer. Tutors help at any stage of the writing process – from brainstorming and researching to drafting, revising, and polishing a final draft.

IMPORTANT NOTES

(1) This current syllabus is for the purposes of introducing the course to you today.

(2) Our full syllabus will be available on the course website. It will include:

- (1) Complete reading list
- (2) Full description of individual writing assignments
- (3) Full description of group work assignments
- (4) Grading rubrics for class participation, group work, and written work

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Week 1:

How we talk about HIV/AIDS: then and now; here and there

MONDAY, August 28

PHOTO VIEWING IN CLASS:

Therese Frare, 1990, David Kirby's Final Moments, b/w photograph
<http://time.com/3503000/behind-the-picture-the-photo-that-changed-the-face-of-aids/>

VIDEO SCREENING IN CLASS:

ArtAIDSAmerica 8 min video – to discuss central role of art, visual in this course
<http://www.tacomartmuseum.org/exhibit/aaa/>

ART REFLECTION IN CLASS:

David Wojnarowicz, 1990, One Day This Kid, b/w Photostat
<http://ppowgallery.com/artist/the-estate-of-david-wojnarowicz/work#&panel1-4>

WEDNESDAY, August 30

VIDEO SCREENING IN CLASS:

Djimon Hounsou, "How to Write About Africa," 2009. <https://www.youtube.com/watch?v=BYVvEa3dSeU>

Pandemic: Facing AIDS, 2000
http://www.filmmakermagazine.com/archives/issues/summer2003/features/global_crisis.php#.V8RtCrWZ2hQ

Scenarios from the Sahel, 2000 <http://globaldialogues.org/>

3 min video MamaHope, African male stereotypes (stop at 02:30 mins)
<https://www.youtube.com/watch?v=qSEImEmEjb4>

REQUIRED READING FOR DISCUSSION (45 pages)

Wainaina, Binyavanga. 2005. How to Write about Africa. Granta 92:92-95.

Winskell, K., et al., 2011, Comparing HIV-Related Symbolic Stigma in Six African Countries: Social Representations in Young People's Narratives. Social Science and Medicine 73:1257-1265.

June 2017, UN High Level Meeting on Ending AIDS – browse the website
<http://www.hlm2017aids.unaids.org/index.php/en/home/>

UN. 2017. On the Fast Track to Ending the AIDS Epidemic. (33 pp). Read this document while asking yourself: Where we are now, Are we really at a unique moment? Is this a turning point? Where we need to go? What narrative can do to get us there? Bring your reflections to class for discussion.

SUPPLEMENTAL MATERIALS

Background information on author Wainaina:

- Wiki page, https://en.wikipedia.org/wiki/Binyavanga_Wainaina
- New Yorker piece on his coming out, <http://www.newyorker.com/books/page-turner/binyavanga-wainaina-comes-out>

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**Week 2: Organizational Histories, Metaphors, and
How to Read a Documentary**

MONDAY, Sept 4

FILM SCREENING IN CLASS:

How to Survive a Plague, 2012, 109 mins

BEFORE THE FILM, READ FILM GUIDE pages 19-22

DURING THE FILM, TAKE NOTES ON FILM GUIDE page 23

AFTER THE FILM, READ FILM GUIDE pages 24-25

WEDNESDAY, September 6

ART REFLECTION IN CLASS:

Felix Gonzalez-Torres. 1991. Portrait of Ross in LA (Fruit Flashers Candy installation)

REQUIRED READINGS FOR DISCUSSION (55 pages)

CDC. 1981. Pneumocystis pneumonia---Los Angeles. MMWR v30, n21 (June 5): 250-252.

Curran, J. 2011. *AIDS: The Early Years and CDC's Response*. MMWR v60, n4:64-69

Lakoff and Johnson. 1980. *Metaphors We Live By*. University of Chicago Press. Chapters 1,2,3,6,7

Sontag, Susan. 1986. The Way We Live Now. *The New Yorker Magazine* (Nov 24).

<http://www.newyorker.com/magazine/1986/11/24/the-way-we-live-now>

Godmilow, J. 2002. Kill the Documentary as We Know It. *Journal of Film and Video* 54(2-3): 3-10.

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Week 3: Narratives in Health Care, Part 1

MONDAY, Sept 11

FILM SCREENING IN CLASS:

- 1.) *Belinda*, 1992, 30 mins
- 2.) *Non, je ne regrette rien*, 1992, 38 mins
- 3.) *Medication Reminder*, 2015, 32 mins, Hunter Reynolds

Consult the Film Guide: BELINDA pp 26-30; REGRETTE pp31-35; MEDICATION 36-40

WEDNESDAY, September 13

ART REFLECTION IN CLASS

Labeija, Kia. 2014. Mourning Sickness, Digital Photograph, Self Portrait

PILL TRAYS TO BE DISTRIBUTED IN CLASS

REQUIRED MATERIALS FOR DISCUSSION (85 pages)

- (1) Kleinman, A. 1988. *The Illness Narratives: Suffering, Healing and the Human Condition*. Chapter 1, pp 3-30.
- (2) Charon, R. 2012. *At the Membranes of Care: Stories in Narrative Medicine*. *Academic Medicine* 87(3):342-347.
- (3) Frank, A. 1995. *The Wounded Storyteller: Body, Illness and Ethics*. University of Chicago Press. Chapters 4,5,6 (pp 75-136). You may find this worksheet helpful:

	<i>Restitution</i>	<i>Chaos</i>	<i>Quest</i>
Description			
Function			
Examples			
Limitations			

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Week 4: Narratives in Health Care, Part 2

MONDAY, Sept 18

FILM SCREENING IN CLASS:

The Smith Family, 2002, 79 mins

Consult the Film Guide: pp 41-45.

WRITTEN REFLECTION #1 DUE IN CLASS (materials from August 28 – September 13)

WEDNESDAY, September 20

PLEASE RETURN YOUR PILL TRAYS TODAY IN CLASS

ART REFLECTION IN CLASS

Freeman, Susie. 2013. Lifesaver. Mixed media.
<http://www.pharmacopoeia-art.net/artworks/lifesaver/>

REQUIRED MATERIALS FOR DISCUSSION

Monette, P. 1988. *Borrowed Time: An AIDS Memoir*. Harcourt Books. 1-49; 130-156; 304-342.

Vindrola-Padros, C. and G. Johnson. 2014. The Narrated, Nonnarrated and the Disnarrated: Conceptual Tools for Analyzing Narratives in Health Services Research. *Qualitative Health Research* 24(1):1603-1611.

Ethical Practice. Pp1-5. <http://www.storycenter.org/>

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Week 5: Narratives in Health Care, Part 3

MONDAY, Sept 25

FILM SCREENING IN CLASS:

All of Us, 2007, 81 mins

Consult the Film Guide: pp 46-50

WEDNESDAY, September 27

ART REFLECTION IN CLASS

TBA

REQUIRED MATERIALS FOR DISCUSSION

Scannell, K. 1999. *Death of the Good Doctor: Lessons from the Heart of the AIDS Epidemic*. Introduction (xii-xxvii); pp 3-55.

Verghese, A. 1994. *My Own Country: A Doctor's Story*. Chapters 1, 14, 15, 16, 17, 18, 19, 27 31. (pp 5-13; 229-274; 275-321; 380-429).

Leonard, L and Ellen, JM. 2008. "The Story of My Life": AIDS and 'Autobiographical Occasions". *Qualitative Sociology* 31(1):37-56.

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Week 6

MONDAY, October 2

WRITTEN REFLECTION #2 DUE IN CLASS (materials from September 18 - 27)

3:05 In class work on final project

WEDNESDAY, October 4

3:05 Each group presents a 5-minute "pitch" of their final project idea; 5-minute Q&A

Week 7

October 9, October 11

FALL BREAK: NO CLASSES

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Week 8: Visual Representations of HIV/AIDS in Southern Africa

Part 1: Organizational Histories

MONDAY, October 16

FILM SCREENING IN CLASS:

Treatment Action Campaign (TAC): Taking HAART, 2011, 97 mins. DVD 25752

Consult the FILM GUIDE: pp 51-56.

WEDNESDAY, October 18

ART REFLECTION IN CLASS: Public Art as Health Behavior Change and/or AIDS Awareness

Medecins Sans Frontieres/Doctors Without Borders. 2015. Oliver Tambo Hall, Khayelitsha, South Africa, AIDS Mural Project.

REQUIRED MATERIALS FOR DISCUSSION

Simelela, N., et al. 2015. A Political and Social History of HIV in South Africa. *Current HIV/AIDS Report* 12:256-261.

Moele, K. 2009. *The Book of the Dead*. Cape Town: Kwela Publishers. Read entire book. Part 1, pp 9-83. Part 2, pp87-165.

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Week 9: Visual Representations of HIV/AIDS in Southern Africa

Part 2: Personal Histories

MONDAY, October 23

FILM SCREENING IN CLASS:

Its My Life, 2001, 74 mins. South Africa. DVD 24017
Also available streaming through Duke Lilly Library "Film On Demand"

Consult the Film Guide: pp 57-61.

OPTIONAL FILM: A good comparison to: It's My Life,
Born in Africa: The Philly Lutaaya Story. 1990, 88 mins, Uganda.
streaming link <https://warswire.duke.edu/w/jdgBAA/>

WEDNESDAY, October 25

ART REFLECTION IN CLASS: Public Art as Political Commentary

Williamson, Sue. [with David Southwood]. 2000. From the Inside: Benjy. Mixed media, digital
photography, street art wall mural.

REQUIRED MATERIALS FOR DISCUSSION

Burchardt, M. 2017. The Self as Capital in the Narrative Economy: How Biographical Testimonies Move
Activism in the Global South. *Sociology of Health and Illness* 38(4):592-609.

Prince, R. 2017. The Diseased Body and the Global Subject: The Circulation and Consumption of an
Iconic AIDS Photograph in East Africa. *Visual Anthropology* 29(2):159-186.

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Week 10: Visual Representations of HIV/AIDS in Southern Africa
Part 3: Rural Southern Africa: Traditional Documentary vs Visual Epidemiology

MONDAY, October 30

FILM SCREENING IN CLASS:

Tapologo (Freedom Park in NW Province, South Africa), 2008, 88 mins. DVD 25136

Jonathan Smith's work

<http://epidemictomotion.org/wp-content/uploads/2012/12/Story-of-a-Girl-Overview-Packet.pdf>

<https://www.facebook.com/storyofagirlproject>

Consult the Film Guide: pp 62-66 and pp 67-72

DUE IN CLASS:

Written reflection #3. (Oct 16–Oct 25)

WEDNESDAY, November 1

ART REFLECTION IN CLASS: Craft as art, activism, and income generation

Story Vases. 2011. Editions in Craft, Siyazama Project, KwaZulu-Natal, South Africa). Mixed media, blown glass, glass beads.

<http://handeyemagazine.com/content/story-vases>

REQUIRED MATERIALS FOR DISCUSSION

Steinberg, J. 2008. *Sizwe's Test: A Young Man's Journey Through Africa's AIDS Epidemic*. New York: Simon and Schuster. *Selected chapters*. See also study guide posted to SAKAI to help you keep track of the names of characters.

Treffry-Goatley, A., et al. 2017 Understanding Specific Context of Antiretroviral Therapy Adherence in Rural South Africa: A Thematic Analysis of Digital Stories from a Community with High HIV Prevalence. *PLOS One* (Feb 29): 1-18.

OPTIONAL

Zissette, S., et al. 2017. "If You Don't Take a Stand for Your Life, Who Will Help You?": Men's Engagement in HIV Care in KwaZulu-Natal, South Africa." *Psychology of Men and Masculinity*.

Rakgoasi, SD and C. Odimegwu. 2013. "Women Get Infected But Men Die...!": Narratives on Men, Masculinities and HIV/AIDS in Botswana. *International Journal of Men's Health* 12(2):166-182.

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Week 11: Visual Representations of HIV/AIDS in Southern Africa

Part 4: Urban Southern Africa: New Interactive Documentary Style "Edutainment"

MONDAY, November 6

FILM SCREENING IN CLASS:

Chiezda's Song, 2015, 73 mins.

2.) Various clips and screen grabs from blogs, participatory video, storytelling workshop

UNAIDS. Capacity building for leadership on Gender Based Violence: A Participatory film project. Uganda. Namibia.
<http://salamandertrust.net/project/capacity-building-leadership-gender-based-violence-participatory-film-project/>

Make Art Stop AIDS, 14 min video, village participatory theatre. Malawi.
<https://www.youtube.com/watch?v=g55JQQo-loU>

Narrative Workshop Project, Truckers and Dock Workers, Kenya, 2009, 20 mins.
<https://vimeo.com/37455922>
<http://narativ.com/>

Consult the Film Guide: pp 73-77

WEDNESDAY, November 8

ART REFLECTION IN CLASS: NGO art community-based workshops for self-empowerment (photography)

Gugu Dlamini. 2010. Digital Photograph.
Through Positive Eyes, photography workshop, Johannesburg, South Africa.

<http://throughpositiveeyes.org/johannesburg/gugu>, 4 min video by Gideon Mendel about Gugu.
<http://throughpositiveeyes.org/> (NGO website)

REQUIRED MATERIALS FOR DISCUSSION

Bernays, S. et al. 2014. Children Growing Up with HIV Infection: The Responsibility of Success. Lancet 383:1355-1357.

CHIEDZA'S SONG: Tom Gibb on film and HIV- South Africa. 14 min RADIO interview
<http://www.scidev.net/global/hiv-aids/multimedia/immersive-film-end-hiv-aids-stigma.html>

Willis, N., et al. 2014. "My Story": HIV Positive Adolescents Tell Their Story Through Film. Children and Youth Services Review 45:129-136.

READ THE HINYARD-KREUTER ARTICLE FOR THEORIES AND MODELS TO TRY TO EXPLAIN HOW CHIEDZA'S SONG "WORKED" ON ZIMBABWEAN AUDIENCES TO CHANGE ATTITUDES AND BEHAVIO RELATED TO HIV/AIDS STIGMA AND DISCLOSURE:

Hinyard LJ and MW Kreuter. 2007. Using Narrative Communication as a Tool for Health Behavior Change: A Conceptual, Theoretical and Empirical Overview. Health Education and Behavior 34(5):777-792.

OPTIONAL SUPPLEMENTAL READINGS

Background to "Entertainment Education" and COMBI (Communication for Behavioral Impact)

Hosein, EN, et al. 2016. Two Health Communication Approaches: EE and COMBI. Introduction to Global Health Promotion. Chapter 5:99-128.

Johns Hopkins, one of the leaders in social and behavior change communication

<https://ccp.jhu.edu/>

<http://ccp.jhu.edu/entertainment-education/>

4-minute video on social and behavior health communication change (SBCC)

<https://healthcommcapacity.org/>

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**Weeks 12 - 14
Humument Project**

MONDAY, November 13

SPECIAL LOCATION: Perkins Library, Rubenstein Room 150

- 3:05 – 3:15 Rachel Ingold, Curator, History of Medicine Collections, Rubenstein Rare Book & Manuscript Collection
Brief introduction to archival research and procedures for using the archive.
- 3:15 – 3:45 Kearsley Stewart
Lecture: Introduction to the Humument Assignment, last year's event, and description of work with Hannah Godefa to update Humument class website.
- 3:45 – 4:15 Humument Workshop: Students gain hands-on, in-class experience with the Humument method using pre-selected original material and crayons supplied in class.
- 4:15 - 4:30 Rachel Ingold, Curator, History of Medicine Collections, Rubenstein Rare Book & Manuscript Collection
Description of "finding aid" for de Bruyn Collection. Also, discussion of the "meta-archive" - collecting student work based on the de Bruyn collection - and procedures for students submitting their reflection essay and art work this year.
- 4:30 – 4:50 Each student BEGINS process of choosing their own original material from the de Bruyn Collection for their final Humument document. Students use phone to make several photocopies to use for drafts. However, if you prefer a high-res scan, the Reading Room scanner is open Mon-Thurs until 8:00 pm, Fri until 5:00 pm, and Sat (1-5pm). Your ART piece must be 11x17.
- 4:50 Students submit questions to Professor Stewart for Maria de Bruyn to answer in her lecture on Wednesday

REQUIRED READING FOR CLASS

- (1) EXPLORE the book: Humument on 3-Hour RESERVE at Perkins
EXPLORE the website: <http://www.tomphillips.co.uk>

- (2) READ

Xerri, S. 1988. Trick or Treatment. Fiction (London)
<http://www.tomphillips.co.uk/humument/essays/item/5860-trick-or-treatment-by-steve-xerri>

Smyth, A. 2012. Double Act. London Review of Books 34(19):35-36.
<http://www.lrb.co.uk/v34/n19/adam-smyth/double-act>

Maidman, D. 2015. Rivers in the Sea: Tom Phillips at Flowers Gallery. Huffington Post Blog (08-05-15)
http://www.huffingtonpost.com/daniel-maidman/rivers-in-the-sea-tom-phi_b_7941796.html

WEDNESDAY, November 15

SPECIAL LOCATION: Perkins Library, Rubenstein Room 150

3:05 – 3:45 Maria de Bruyn, Independent Scholar.

Lecture. Background to the Maria de Bruyn Archives: How and why a Medical Anthropologist collected HIV/AIDS-related materials over her career.

3:45 - 5:00 Each student FINALIZES the process of choosing their own original material from the de Bruyn Collection for their final Humument ART work. Students use phone to make several photocopies to use for drafts. However, if you prefer a high-res scan, the Reading Room scanner is open Mon-Thurs until 9pm, Fri until 5pm, and Sat (1-5pm). Your ART piece must be 11x17.

Monday and Wednesday, November 20 and 22, No class, Thanksgiving Break

MONDAY, November 27

SPECIAL LOCATION: Perkins Library, Rubenstein Room 150

3:05 – 5:00 Students bring in first draft of their Humument ART work. Class will include critique, editorial suggestions, and discussion of your first drafts. Your ART piece must be 11x17.

Hannah Godefa comes to class to film/interview for Duke DGHI Facebook Page, Duke Today Facebook Page, Instagram

REQUIRED FOR CLASS: Draft #1 of your final Humument ART project

WEDNESDAY, November 29

SPECIAL LOCATION: Perkins Library, Rubenstein Room 150

3:05 – 5:00 5-minute presentation of your revised Humument ART work and a quick verbal summary of your strategy for writing your Humument reflection ESSAY #5. Your ART piece must be 11x17.

REQUIRED FOR CLASS: Draft #2 (revision of draft #1) of your final Humument ART project and draft of your Humument ESSAY #5

NEW DUE DATE: FRIDAY, December 8
Written Reflection ESSAY #5 due via SAKAI dropbox, 5:00 pm

REFLECTION ESSAY #5

Your written reflection ESSAY #5 is based on your *Humument* ART piece. The goal of the essay is to emulate a 700-word review such as those in *The Lancet*. To give you a sense of the essay, browse:

- (1) **The Lancet Oncology**, click on the special section: **Cancer and Society**
<http://www.thelancet.com/journals/lanonc/issue/current>
- (2) **The Lancet**, click on the special section: **Perspectives**
<http://www.thelancet.com/journals/lancet/issue/current>

Formatting for Reflection essay #5:

- 1.) Between 700 words and 800 words.
- 2.) Write in the 3rd person - you are critiquing your own piece of art as if you are reviewing it. Here are examples from last year:

<https://sites.duke.edu/glhth302/humument-project-2016/2016-2/>

NOTE: this URL may change as the site is under construction, please let me know if you can't access examples of 2016 Humument student projects.

- 3.) Include a quote / reference from Tom Phillips, *A Humument*, or a related review or interview such as the November 13 readings, or here:
<http://www.tomphillips.co.uk/humument/essays>.
- 4.) Include your proper archival citation. This will indicate the archives, box number, etc, from which you selected the original document you have 'treated'.
- 5.) **PROMPT:** Reflect on why the artist (you) has chosen the original document and how the artwork and word choices transform the meaning of the original or help to gain fresh insight into the original. Your essay should have a tight narrative arc.

ASSEMBLING AND SUBMITTING REFLECTION ESSAY #5, Dec 1

You must submit these two files to your SAKAI dropbox

- (1) Written 700-800 word essay with an attached page with a screen shot or image of your art piece. This can be either Microsoft document or .pdf. See examples here
<https://sites.duke.edu/glhth302/humument-project-2016/2016-2/>
- (2) A high-res image of your Humument ART piece

FINAL NOTE ON YOUR ORIGINAL HUMUMENT ART PIECE (11x17)

The Rubenstein Library has requested that you submit your original artwork and essay to be included in a new archive. It is not required that you submit your artwork and essay, but we ask you to consider it. If you agree to submit your work to the archive, your name will be searchable in the Duke Library catalog and your artwork and essay will be available for future generations to review! Please do consider it!

Week 15
Class Presentations of Final Project

MONDAY, December 4

All groups present final projects
LOCATION: Trent 040

WEDNESDAY, December 6

No class

NEW DUE DATE: FRIDAY, December 8

Written Reflection ESSAY #5 due via SAKAI dropbox, 5:00 pm

December 9 - 18

READING PERIOD AND FINAL EXAMS – NO CLASS, NO FINAL EXAM

HAVE A WONDERFUL WINTER BREAK!

GLHLTH 302, Global Narratives of HIV/AIDS, Fall 2017

MONDAY 3:05 – 5:00 pm, Duke Clinic South, **Room 3031** (Original Hospital, 3rd floor, Purple Elevator, near Dermatology)

WEDNESDAY 3:05 – 4:20 pm, Trent Building, 310 Trent Drive, **Room 040**

Week	Date	Format	Theme	Content	Content Source	Group Work	Individual Work
Visual Representations of HIV/AIDS in the USA							
1	Aug 28	Discussion	Intro	1.) Introductions 2.) ArtAIDSAmerica, 8 min video, 3.) Art Reflections: Therese Frare and David Wojnarowicz	SAKAI		
	Aug 30	Discussion	Background to representations of HIV/AIDS in Africa	1.) Djimon Hounsou, "How Not to Write About Africa," 2009, 3 mins 2.) Pandemic: Facing AIDS (2000) 3.) Scenarios from the Sahel (Global Dialogues) 4.) Mama Hope (African Male Stereotypes)	SAKAI		
2	Sept 4	Film	Organizational Histories	How to Survive a Plague, 2012, 109 mins	DVD 23832		
	Sept 6	Discussion		Metaphors How to read a documentary	SAKAI	Art group 1 Readings group 1	
3	Sept 11	Film	Personal Histories, Pt 1	1.) Belinda, 1992, 30 mins 2.) Non, je ne regrette rien, 1992, 38 mins 3.) Medication Reminder, 2015, 32 mins	DVD 24499 DVD 17448 Personal copy		
	Sept 13	Discussion		Distribute Pill trays	SAKAI	Art group 2 Readings group 2	
September 14-16, Health Humanities and Social Justice Conference: "Breathe, Body, Voice" https://sites.duke.edu/hhsj/schedule/							
4	Sept 18	Film	Personal Histories, Pt 2	The Smith Family, 2002, 79 mins	DVD 24496		Written reflection #1 (Aug 28 - Sept 13)
	Sept 20	Discussion		Return Pill trays	SAKAI	Art group 3 Readings group 3	
5	Sept 25	Film	Race, Gender, and HIV/AIDS	All of Us, 2007, 81 mins	DVD 11625		
	Sept 27	Discussion			SAKAI	Art group 4 Readings group 4	
6	Oct 2			In class: work on pitches		All Final Project groups	Written reflection #2 (Sept 18 – Sept 27)
	Oct 4	Presentations	Final project: 1 st pitch	Present 5-10 minute "pitch" per group		All Final Project groups	
7	Oct 9			NO CLASS, FALL BREAK			
	Oct 11			NO CLASS, FALL BREAK			

Week	Date	Format	Theme	Content	Content Source	Group Work	Individual Work
Visual Representations of HIV/AIDS in Southern Africa							
8	Oct 16	Film	Organizational Histories	Treatment Action Campaign (TAC): Taking HAART, 2011, 97 mins	DVD 25752		
	Oct 18	Discussion				Art group 5 Readings group 5	
9	Oct 23	Film	Personal Histories	Its My Life, 2001, 74 mins	DVD 24017		
	Oct 25	Discussion				Art group 6 Readings group 6	
10	Oct 30	Film	Rural Southern Africa: Traditional Doc vs Visual Epidemiology	Tapologo (Freedom Park in NW Province, South Africa), 2008, 88 mins	DVD 25136 Personal copy		Written reflection #3 (Oct 16–Oct 25)
	Nov 1	Discussion				Art group 7 Readings group 7	
11	Nov 6	Film	Urban Southern Africa: Traditional vs Participatory Doc	1.) Chiezda's Song, 2015, 73 mins 2.) Blogs, participatory video	Personal copy		
	Nov 8	Discussion				Art group 8 Readings group 8	
The Humument Project							
12	Nov 13	SPECIAL LECTURE Perkins Library (Rubenstein Rm 150)	The Humument Project	RACHEL INGOLD, Curator			Written reflection #4 (Oct 30- Nov 8)
	Nov 15	SPECIAL LECTURE Perkins Library (Rubenstein Rm 150)	The Humument Project	MARIA de BRUYN, lecture on her archives			
13	Nov 20			No class, Thanksgiving Recess			
	Nov 22			No class, Thanksgiving Recess			
14	Nov 27	SPECIAL DISCUSSION Perkins Library (Rubenstein Rm 150)	The Humument Project	Hannah Godefa comes to class to film/interview for Duke DGHl Facebook Page, Duke Today Facebook Page, Instagram			
	Nov 29	SPECIAL DISCUSSION Perkins Library (Rubenstein Rm 150)	The Humument Project	Presentation of your Humument work			Written reflection #5 Humument project (Nov13 -Nov 27) DUE DEC 8
15	Dec 4	Trent 040 3:00 - 5:00		Please bring laptops to class for course evaluations; Final group video presentations (20 minutes each)		Video Project Presentations	
	Dec 6			No class			
16	Dec 13			NO FINAL EXAM IN THIS COURSE			