

**FRPG 188H**  
**The ‘Magic’ of Healing**  
**Spring 2009**

**A. Instructor and Staff Information**

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**B. Course Description**

What causes people to fall ill? How are they cured? What are the premises by which non-Western medical traditions work? When considering definitions of illness or wellness, Westerners since the Enlightenment have tended to assume a distinction between mind and body that people in other cultures do not assume. The body becomes an object of study, with all its attendant symptoms of illness to be treated in an allopathic medical tradition. The “mind” is considered separate from the body and from the brain, which is an organ of the body. Hence the West has created a tradition of different practitioners for “physical” and “mental” disorders. Where no organic source of disease is found, Westerners often assume a “psycho-somatic” affliction and dismiss it as hypochondria. In other cultural traditions, one’s “body” is not separated from “mind,” nor from the social fabric of daily life that connects an individual to other members of society. This course will study medicine as a “cultural system,” that is, as a system of *meaning* that is based on and similar to other systems of meaning (like religion) in culture. As such, medical systems are therefore reflective of more general beliefs, values, and norms for behavior. Specifically, we will explore the role religion, magic, witchcraft, and sorcery beliefs play in defining “illness,” and the roles that ritual, community action, and specialist practitioners (diviners, shamans, herbalists, etc.) have in managing “cures.” In addition to exploring common case studies from around the world, students will pursue independent projects on the comparative study of health issues of native populations in several regions.

**Course Goals**

There are five major objectives in this course:

- a. To learn the elements, standards and intellectual traits of critical thinkers,
- b. To read and understand different levels of literature (from primary to tertiary) that set the historical stage for your group research projects;
- c. To collaborate, cooperate, research, write, and present cross-cultural issues of personhood based on intellectual traits as described by Paul and Elder.
- d. To utilize scientific method to augment your understanding of the cultural issues discussed.
- e. To learn some issues that challenge your current culture and develop personal responses to overcome obstacles in your interactions with people of all cultures.

Close reading, grammatically and compositionally correct writing, confidence in public speaking, consideration of what makes a good critical thinker and increased cultural competence, are all “tools” of incalculable intellectual worth. The intent of learning these “tools” in this format is to orient your thinking in a way that prepares you to ask questions outside of regular course content and personal experience. Most importantly, this course will provide you with additional "tools" to navigate your life journey with peoples from all cultures.

### **Skills Goals**

Research, speaking, writing, and interpersonal interactions are related activities. You will:

- a. Use library resources to search collections, databases and on-line sources to develop an in-depth and critical understanding of assignment questions;
- b. Work with peers, mentors, faculty, and university staff in a professional manner to conduct this work;
- c. Demonstrate your understanding through a sequence of collaborative oral presentations and individual draft papers;
- d. Submit your assembled work in your personal end-of-semester portfolio in which you will describe your personal growth in all goals using your assembled work as evidence.

### **First Year Seminar Goals**

Though the goals for speaking, writing, and research are discussed in separate sections below, they are related activities. Instruction in these skills is most effective when grounded in a holistic view of communication. Students should be made aware of the differences and similarities between oral and written modes of discourse.

1. Oral Communication: By the end of the FYS students should demonstrate an increased ability:
  - a) to develop an oral presentation through a series of drafts, demonstrating substantial conceptual and performative revision;
  - b) to produce a speech with a clearly defined rhetorical purpose that is appropriately and adequately fulfilled given the audience being addressed;
  - c) to use informal conversation, in class or out, to facilitate close reading and promote critical thinking;
  - d) to speak from notes or outline, rather than from a manuscript or in an impromptu fashion;
2. Written Communication: By the end of the FYP/FYS, students should demonstrate an increased ability:
  - a) to develop a piece of writing through a series of drafts, demonstrating substantial revision at both the conceptual and the sentence level;
  - b) to produce an essay with a clearly defined rhetorical purpose that is appropriately and adequately fulfilled given the audience being addressed;.
  - c) to use informal writing, done in class or out, in journals, reader-response papers, or exploratory essays, to facilitate close reading and promote critical thinking;.
  - d) to produce writing that is characterized by a mature prose style and that conforms to the conventions of standard written English;
3. Research: By the end of the FYS, students should be better able to conduct productive, imaginative research. Specifically, they should demonstrate an increased ability:
  - a) to assess the research requirements of a particular assignment and to meet those requirements by using library collections, electronic databases, and Web-based sources;

- b) to be able to choose amongst the sources to determine which are most appropriate for a particular assignment;
- c) to assess and represent the complexity of a particular line of inquiry and to enter responsibly into the conversation about the issues it raises.

**Required Texts:** The following books are required texts, listed in *American Anthropologist* Style. They are available for purchase at Brewer Bookstore or amazon.com:

Barker, Holly M.

2004 *Bravo for the Marshallese: Regaining Control in a Post-Nuclear, Post-Colonial World.* Belmont: Wadsworth/Thompson.

Brooks, Geraldine

2001 *Year of Wonders.* New York: Penguin.

Cantor, Norman

2001 *In the Wake of the Plague.* New York: Perennial.

Hacker, Diana

2004 *A Pocket Style Manual.* 4<sup>th</sup> Ed. New York: Bedford.

Lindenbaum, Shirley

1979 *Kuru Sorcery.* New York: McGraw Hill.

Paul, R. and L. Elder.

2003 *Miniature guide to critical thinking: concepts and tools.* California: The Foundation for Critical Thinking.

A good-quality, college-level dictionary (hard cover, Webster's or better)

A good-quality, college-level thesaurus (hard cover, Roget's or better.)

**Find additional materials on Angel (<http://angel.stlawu.edu>)**

## **C. Course Structure**

**Plenary** for FRPG 188H will meet T Th 10:10-11:40 in **Piskor 19.**

Rules for plenary:

- a. Attendance = you show up ready to work, notebook open, pen in hand, attentive and not bleary-eyed. You are now a professional academic.
- b. Preparation = you have done the assigned readings/assignment, written your outlines/notes/reflections utilizing the elements and standards of critical thinking, and have thought about how you will share those ideas, questions, and reflections with the plenary group. You will keep organized records of these outlines/notes/reflections as evidence of your progress in critical thinking for inclusion in your portfolio, an end of semester, evidence-based document handed in for credit (see Major Assignments, Portfolio, below).
- c. Participation = active engagement in the activities of the plenary session. These activities will be varied and depend on the particular readings assigned.

**The Seminar Session** for FRPG 188H will meet on W 1:40-3:10 in **Piskor 19.**

Rules for seminar = read rules for plenary and replace plenary with seminar.

The seminar will parallel the plenary but will be explicitly devoted to teaching the research skills necessary for writing college-level papers using mostly primary literature as resources to document breadth and depth. The seminar will allow you time to work on your research assignment.

## D. Major Assignments

### 1. **Portfolio** = end of semester document in hard text, collected in a 3 ring notebook.

Your portfolio contains two essential sections; the narrative and the evidence.

- a. The narrative is a written paper that examines your progress in developing the eight essential intellectual traits of a critical thinker (humility vs. arrogance, courage vs. cowardice, empathy vs. close-mindedness, autonomy vs. conformity, integrity vs. hypocrisy, perseverance vs. laziness, reason vs. distrust of reason and evidence and fair-mindedness vs. unfairness).
- b. The evidence is a collection of all your work done in this course over the semester usually placed as appendices at the end and in support of the narrative. You could present your evidence 1) chronologically, 2) by assignment types (ex. *Unit 1*: critical reflections on readings, research papers used vs. not used, paper development, oral presentation development, *Unit 2*: etc), or 3) by assignment type over the whole semester (example, technical and compositional improvements in your writing *over the course of the semester*, development of oral and written peer evaluations *over the course of the semester*, refinement of research note taking *over the course of the semester*, evolution of your close reading and critical reflections on readings *over the course of the semester*, etc.). It is your choice. Make your choice and the structure of your portfolio explicit in both the narrative and evidence sections.

### 2. **Term Project (abstract, outline, annotated bibliography, 2 drafts, 2 orals, poster and final paper)**

The focus of the course is a final, 10-page, double-spaced paper. The paper will be the result of your research on your topic. There are specific stages to the writing of a major research paper and we will work out the details of this process during the semester. Drafts of the stages will be collected and reviewed by both peers, mentors and instructors, and used by you to augment your final papers. An absolutely integral aspect of writing well is getting feedback, feedback, feedback. Having done a thorough research analysis, you will be the resident expert on the specific question you researched. As the resident expert, you will be asked to make impromptu remarks based on your understanding of your topic throughout the semester as necessary. **All papers are to be written INDIVIDUALLY.**

### 3. **Oral Presentations (2-3 oral presentations)**

As the resident expert, you will share the basic science, cultural constructs, ethics, health policy, and any other aspects related to your topic during plenary and/or seminar time in an individual formal presentation. Again, performance of an oral presentation takes practice. I will assign tasks in a stepped manner to increase your confidence and competence as the semester proceeds. You will submit your finished paper and a poster of your presentation just prior to your delivery.

## E. Course Policies

**Courtesy, Communication and Concern for Others** These are attributes that you learned in elementary school. They apply here. A useful model for these behaviors is PEGS. P = positive regard for every person's worth, E = empathy (not sympathy), G = genuineness, and S =

specificity concerning others' behaviors. It is always about behaviors, not judgment about a person's worth.

**Attendance** is mandatory because we rely on your expertise as a participant. There are however, times when you will be unprepared. Perhaps you just had two exams the same day or, for unfortunate circumstances, you are ill. Out of courtesy, communicate your circumstances to us so that we can manage the daily exercise in your absence. My assumption is that you are an adult. Each unexcused absence will deduct 1.5 points from your attendance grade; more than two unexcused absences will garner a grade of 0.0 in attendance.

If you arrive late, I expect your entrance into class to be discreet, with an attempt not to disturb the flow of activity. You are responsible for joining the group and getting yourself up to speed. It is appropriate to discuss the reason for the lateness with me prior to leaving the classroom. This is part of communication.

### **Late Policy**

- a. Due dates are hard deadlines.
- b. You are responsible for punctuality, completeness and integrity of all work done.
- c. I reserve the right to refuse late work.
- d. If I do accept late work, I will deduct one-half grade point for each day it is late. For example, a 3.0 paper will receive a 2.5.

**Academic Misconduct** You have signed a pledge of academic honesty. My assumption is that materials submitted by you are records of your voice. Please do not change this assumption. Again, my assumption is that you are an adult. Violations will be referred to the University Honor Council.

## **F. Grades**

### **Contribution of Assignments to Final Grade**

Portfolio	10%
Term Project	50%
Quizzes	10%
Class Grade*	20%
Synopsis/Cantor	10%
Total	100%

### **University Grading Scale**

The University assigns grades based on a 4.0, 3.75, 3.5, 3.25, 3.0, 2.75 etc. scale.

\*Class grade = attendance, preparation, *quality of* class participation. In other words, this grade represents my assessment of your contribution to our small community of learners.

### Course Schedule at a Glance

Week	Date	Topic	Readings/Video
1	1/20	Course Introduction; The nature of a Plague; <i>YOW</i> <b>Assignment Due in class</b>	Paul and Elder, <i>Miniature Guide ...</i> Brooks, <i>Year of Wonders</i>
	1/21	Reading/Writing Workshop 1: note-taking, listening, AAA Style, personal and peer review	Handouts: Note-taking, listening, structure, grammar, AA style, Hacker.
	1/22	Biomedical Context of Bubonic Plague	Cantor, Chs. 1-2; film <i>Secrets of the Dead: Mystery of the Black Death</i> (DVD).
2	1/27	The Ethics of Quarantine; Cultural Context and Impacts of the Plague I	Cantor Ch. 3-4 Quarantine Ppt & Disc.
	1/28	Reading/Writing Workshop 2; <i>YOW</i> Synopsis <b>Due</b>	
	1/29	Quiz 1; Impacts of the Plague, cont.	Cantor Chs. 5-6
3	2/3	Impacts of the Plague, cont.	Cantor Chs. 7-9
	2/4	<b>YOW Synopsis Rewrite Due; WORD</b> workshop	
	2/8	<b>Quiz I</b> ; Explanation and Cosmology of the Plague; How to read an ethnography; Intro. to Melanesia	Geertz, "Religion as a Cultural System." Miner, "The Nacirema," in class.
4	2/10	Film: <i>Guns, Germs, and Steel</i> Part 1 (DVD)	Start Lindenbaum, Preface thru Introduction
	2/11	Research Workshop 1: Formulating a Question: Sources and How to Find Them	
	2/12	<b>Quiz 2</b> ; Wrap up/Catch Up <b>Cantor Assignment Due</b>	Lindenbaum Chs. 1-4
5	2/17	'Personhood' and Disease in New Guinea	Lindenbaum Chs. 5-7
	2/18	Research Workshop 2: Constructing an Outline	
	2/19	<b>Quiz 3</b> ; Impacts of Kuru, cont.	<i>Brain Snatchers</i> (IMD 2005-178)
6	2/24	Mind vs. Body: Medicine in America	Edson, <i>W;t</i> , all ( <i>Wit</i> DVD, CB)
	2/25	<b>Abstract, Outline and Annotated Bibliography</b> <b>Due</b> ; 3-5 minute Oral	
	2/26	<b>Quiz 4</b> ; Western and African Philosophies and Practices compared.	Evans-Pritchard article. <i>Witchcraft Among the Azande</i> (30 min.) <i>Healers of Ghana</i> (IMV 98-056, 30 min); <i>Wit</i> (CB)
7	3/3	Medical practitioners, real and imagined	Articles by Fridman, Lyon, Churchill
	3/4	<b>First Draft Due</b> ; Peer Evaluation of Draft	
	3/5	<b>Quiz 5</b> ; TBA	TBA
8	3/10	It's all in your head I: The 'Placebo Effect'	Article by Moerman. Film: <i>White Shamans and Plastic Medicine Men</i> (AP)
	3/11	<b>Second Draft Due</b> ; Reading/Writing Workshop 3	
	3/12	<b>Quiz 6</b> ; ; It's all in your Head II: Mental Illness	Articles by Romanucci-Ross, Achebe
9	3/13-22	Spring Break	Bring Barker and finish
10	3/24	Science causing disease: radiation exposure in the Island Pacific (Micronesia): A Plague without germs.	Barker, Discussion of Chs 1-4
	3/25	How to construct a Poster (w/Carol Budd's FYS)	
	3/26	Understanding new 'diseases.'	Barker, Discussion of Ch 5-7
11	3/31- 4/2	<b>Final Draft Due</b> ; Poster Workshop; When Cultures Collide; <b>Quiz 7</b>	Barker, wrap up.
12	4/7-9	Poster Construction	
13	4/14-16	Oral Poster Presentations	
14	4/21-23	Poster Draft Due; Initial Oral Reports 4/21	
15	4/28- 4/30	Group Presentations; Final 10-page Paper Due	

## First-Year Program Philosophy and Goals 2006-07

The First-Year Program (FYP) and First-Year Seminar (FYS) are the first steps in a four-year process of helping you meet the University's Aims and Objectives and the broader goals of a liberal education. The faculty of the FYP and FYS see themselves as partners and mentors in the process of working with you to acquire the intellectual habits of mind, the writing, speaking, and research skills, and the ethical self-reflexiveness that are at the core of a liberal education. The FYP and FYS will ask you to consider new perspectives on the world and your place in it and will challenge you to confront many of the hidden assumptions you bring to college with you. We hope to open you to new ideas, help you to see the complexity of the way in which knowledge gets produced and used in society, and encourage you to see yourself as an active contributor in making the world a better place. The course topics, the texts you will read, listen to, and watch, the in-class and out-of-class activities you will engage in, and the writing, speaking, and research assignments you will work on are all designed to introduce you to the depth of critical thinking and the quality and complexity of the communication skills that will be expected of you at SLU and as a citizen of an increasingly diverse society.

First and foremost among our goals are those related to your abilities as a communicator. The work of the FYP and FYS asks you to design and deliver written, spoken, performed and/or visual texts that demonstrate basic skills in the relevant modes of communication and with an increasing degree of rhetorical sensitivity. Our focus on "rhetorical sensitivity" means that we expect you to cultivate the awareness that all of your communication, whether formal or informal, involves having to make choices about your messages, whether written, spoken, aural or visual. To become a good communicator, you need to recognize that the creation of meaningful and powerful written, spoken, performed, or visual texts involves both a creator and an audience, and that therefore the voice you adopt in your communication, the audience you imagine yourself communicating to, and the social and ethical context of the content, matter a great deal in creating such texts. One important way to become a better communicator is to become a better critical reader, viewer, and listener, which is why we will ask you to engage challenging materials in a variety of forms and work with you to learn how to interpret them.

Learning to read, listen, write, speak, do research and/or perform well also requires feedback. As faculty, we submit our work for feedback from colleagues all the time, and giving and receiving constructive feedback from both friends and strangers is central to collaborative work in any field and is itself a form of critical thinking and learning. We further recognize that this feedback process is not linear and that good communication requires that you continually rethink, restructure, and revise your work in order for it to be your best. This is why we require that your writing, speaking, and performance assignments be "projects" that include preparatory exercises and multiple drafts or rehearsals, all of which ask you to continue to reflect critically on the choices you have made in the texts that you produce. Furthermore, we see all of these forms of communication as complementary and intertwined, which is why many of your assignments will ask you to integrate elements of the written, spoken, performed, and visual. Finally, developing good habits of critical inquiry and communication also means reflecting on the ethical dimensions of how your work represents that of others, thus one of our goals is to help you to understand both the nature of academic integrity and the social processes by which knowledge is produced and represented.

To ensure that the program is meeting its stated goals, all FYP and FYS syllabi are read by other faculty in the program to determine if they include a variety of assignments that foster the writing, speaking, research, and critical thinking goals of the program. All FYP and FYS courses have to be approved by faculty in the program before they are offered.

