

## New Horizons in Medical Anthropology (ANTH 302)

### Clinics

Winter 2021

Meeting times: Mondays, Wednesdays, Fridays—9:35–10:25

Location: Remote learning

Professor Todd Meyers

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Office location: 3647 Peel

Office hours via Zoom: Fridays, 15:30–17:30 and by appointment

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### Course Description

*New Horizons in Medical Anthropology* explores the concept of the “clinic” in medical and anthropological thought. Our starting point, however, is not the built environment but rather the various sets of relationships that form through shared or conflicting ideas about therapeutics and its delivery. The aim of the course is to map different domains where healing and suffering occur in order to disentangle the institutional-historical-lived circumstances found there. The readings and lectures invite students to consider sites that “clinical ethnography” might engage, including the body, home and its loss, memory, medical technologies, unseen forces, transcendence, sin, and madness.

### Class Format

During the Winter 2021 semester, the course will be offered remotely. We will not try to reproduce the in-person classroom experience; instead we will work together to create a lively and productive atmosphere for thought and exchange online. We will meet over **Zoom**. Each week I will send links to the group. *New Horizons* is a lecture course. Two of our three weekly meetings will be lectures that draw from the readings that guide your coursework assignments. The remaining session will be a combination of guest speakers, various media, and discussion of questions by students submitted in advance or via chat during class.

The breakdown of our class time is as follows:

#### *Mondays*

9:35-9:40 Introduction, general housekeeping, outline of class

9:40-10:25 Lecture

#### *Wednesdays*

9:35-9:40 Introduction, general housekeeping, outline of class

9:40-10:25 Lecture

### *Fridays*

9:35-9:40 Introduction, general housekeeping, outline of class

9:40-10:25 Media, pre-submitted questions, guest speakers, discussion

## **Coursework, Assessment, and Expectations**

Graded coursework will consist of one (1) 1500-word mid-semester paper, one (1) 2000-word end-of-semester paper, and session attendance quizzes. A schedule of assignments is below.

Students enrolled in the course are expected to attend each class session having read the assigned chapters/articles for that session. Students are not expected to reproduce every detail from the readings or lectures in their assignments; however, it is essential that students read works critically and openly. The dual emphasis of the course is on creative and grounded engagement with the course materials as well as the concepts that orbit around and pass through these materials. If problems with the readings arise, students are encouraged to seek help during office hours.

While not a substitution for attendance, lectures will be recorded each week and made available to students who miss class. Attendance is expected, but I also recognize the complexities of our present moment. If a student misses more than two classes in a row, they are encouraged to meet with the instructor.

### **Late Assignment**

Late assignments will be accepted only in the most extraordinary circumstances (determined by the instructor)

### **Incomplete Grade Policy**

“Incompletes” will be issued only in the most extraordinary circumstances (determined by the instructor)

### **Grading Rubric**

#### Written Assignments

#### **A (Excellent)**

The paper demonstrates excellent composition skills including a clear and thought-provoking thesis, appropriate and effective organization, lively and convincing supporting materials, effective diction and sentence skills, and perfect or near perfect mechanics including spelling and punctuation. The writing accomplishes the objectives of the assignment through synthesis, analysis, and attention to scholarly detail. The paper follows the formatting and length requirements. The paper is turned in on time.

#### **B (Good)**

The paper contains above average composition skills including a clear and thought-provoking thesis, although development, diction, and sentence style may suffer minor flaws. Shows careful and acceptable use of mechanics. The writing effectively accomplishes the goals of the assignment. The paper follows the formatting and length requirements. The

paper is turned in on time.

### **C (Satisfactory)**

The paper demonstrates competent composition skills including adequate development and organization, although the development of ideas may be trite, assumptions may be unsupported in more than one area, the thesis may not be original, and the diction and syntax may not be clear and effective. Minimally accomplishes the goals of the assignment. The paper fails to follow formatting and length requirements. The paper is turned in on time.

### **D (Poor)**

Composition skills may be flawed in either the clarity of the thesis, the development, or organization. Diction, syntax, and mechanics may seriously compromise clarity. Minimally accomplishes the majority of the goals of the assignment. Fails to follow formatting and length requirements. The paper is turned in on time.

### **F (Fail)**

Composition skills are flawed in two or more areas. Diction, syntax, and mechanics are excessively flawed. Fails to accomplish the goals of the assignment. Fails to follow formatting and length requirements. The paper is not turned in on time.

### **Grade Distribution**

Mid-semester paper (45%); end-of-semester paper (50%); and attendance accessed via by attendance quizzes (5%)

### **Course Materials**

The majority of book chapters, articles, and other materials will be available on MyCourses under the course “Content” tab. Books can be purchased at Le James Bookstore or online through one of Montreal’s many independent booksellers with contactless pick-up or home delivery.

Required course books:

- Sarah M. Broom, *The Yellow House* (Grove Press, 2019)
- Hervé Guibert, *Cytomegalovirus: A Hospitalization Diary* (Fordham University Press, 2015).
- Katrin Solhdju, et al. *Testing Knowledge: Toward an Ecology of Diagnosis, Preceded by the Dingdingdong Manifesto* (Punctum/3ecologies, 2020).

### **Language of Examinations and Assignments**

In accord with McGill University’s Charter of Students’ Rights, students in this course have the right to submit in English or in French any written work that is to be graded.

Conformément à la Charte des droits de l’étudiant de l’Université McGill, chaque étudiant a le droit de soumettre en français ou en anglais tout travail écrit devant être noté (sauf dans le cas des cours dont l’un des objets est la maîtrise d’une langue).

## Assignment Due Dates

- February 19 **mid-semester paper** due via myCourses prior to class  
April 7 **end-of-semester paper** due via myCourses prior to class

## Course Outline

### Week 1 Introduction

#### *Readings*

- Michel Foucault, *The Birth of the Clinic* (Routledge, 1973 [1963]), pp. XX-XX
- Miriam Ticktin, "The Waiting Room," *Somatosphere* October 28, 2013.

#### *Film*

- Peter Nicks, director. *The Waiting Room* (2012)

#### *Dates and distribution*

- January 4 (course introduction)
- January 6 (complete Foucault reading before class)
- January 8 (complete Ticktin reading and view Nicks film before class)

### Week 2

#### *Readings*

- Thomas Mann, *The Magic Mountain* (Secker & Warburg, 1928 [1924]), pp. XX-XX.
- Erving Goffman, *Asylums: Essays on the Social Situation of Mental Patients and Other Inmates* (Anchor, 1961), pp. XX-XX.

#### *Film*

- Frederick Wiseman, director, *Titicut Follies* (1967)

#### *Dates and distribution*

- January 11 (complete Mann reading before class)
- January 13 (complete Goffman reading before class)
- January 15 (view Wiseman film before class)

### Week 3

#### *Readings*

- Anne Boyer, *The Undying* (Farrar, Straus, and Giroux, 2019), pp. XX-XX
- Jenn Ashworth, *Notes Made While Falling* (Goldsmiths, 2019), pp. XX-XX
- Christina Crosby, *A Body Undone* (New York University Press, 2016), pp. XX-XX
- Christina Sharpe, *In the Wake: On Blackness and Being* (Duke University Press, 2016), pp. XX-XX

#### *Dates and distribution*

- January 18 (complete Boyer and Ashworth readings before class)
- January 20 (complete Crosby reading before class)

January 22 (view work from five contemporary photographers [Nan Goldin, Sally Mann, Carrie Mae Weems, Lorna Simpson and Rineke Dijkstra] in class and complete Sharpe passages before class)

#### Week 4

##### *Readings*

- Leon Hilton, "Mapping the Wander Lines: The Quiet Revelations of Fernand Deligny" *Los Angeles Review of Books* July 2, 2015.
- Camille Robcis, "Frantz Fanon, Institutional Psychotherapy, and the Decolonization of Psychiatry," *Journal of the History of Ideas* 2020; 81 (2): 303-325.
- Todd Meyers and Camille Robcis, "Jean Oury and the Clinique de La Borde: A Conversation with Camille Robcis," *Somatosphere* June 3, 2014.

##### *Film*

- Nicolas Philibert, director, *La moindre des choses* (1996)

##### *Dates and distribution*

- January 25 (complete Hilton reading before class)
- January 27 (complete Robcis reading before class)
- January 29 (complete Robcis interview and view Philibert film before class)

#### Week 5

##### *Readings*

- João Biehl, *Vita: Life in a Zone of Social Abandonment* (University of California Press, 2005, updated edition 2013), pp. XX-XX
- Angela Garcia, "The Elegiac Addict: History, Chronicity, and the Melancholic Subject." *Cultural Anthropology* 2008; 23 (4): 718-746.
- Andrés Romero, "El Patio (No Where to Go)" (unpublished)

##### *Dates and distribution*

- February 1 (complete Biehl reading before class)
- February 3 (complete Garcia reading before class)
- February 5 (guest speaker Andrés Romero)

#### Week 6

##### *Readings*

- Paul Wenzel Geissler, et al. *Traces of the Future: An Archaeology of Medical Science in Africa* (Intellect, 2016), pp. XX-XX
- Guillaume Lachanel, "Kin Porn," *Somatosphere* January 21, 2013.
- Joelle M. Abi-Rached, *Asfūriyyeh: A History of Madness, Modernity, and War in the Middle East* (MIT Press, 2020), pp. XX-XX.

##### *Dates and distribution*

- February 8 (complete Geissler and Lachanel readings before class)

- February 10 (complete Abi-Rached reading before class)  
February 12 (guest speaker Joelle M. Abi-Rached)

## Week 7

### *Readings*

- John Berger *Cataract* (Counter Point, 2012).
- Jean-Luc Nancy, "The Intruder" in *Corpus* (Fordham University Press, 2008), 161-170.

### *Dates and distribution*

- February 15 (complete Berger reading before class)  
February 17 (complete Nancy reading before class)  
February 19 **mid-semester paper**

## Week 8

### *Readings*

- Hervé Guibert, *Cytomegalovirus: A Hospitalization Diary* (Fordham University Press, 2015).

### *Film*

- Derek Jarman, director, *Blue* (1993).

### *Dates and distribution*

- February 22 (complete Guibert reading before class)  
February 24 (view Jarman film before class)  
February 26 (discussion of film and Guibert reading)

## Week 9

### *Readings*

- Barry Saunders, *CT Suite: The Work of Diagnosis in the Age of Noninvasive Cutting* (Duke University Press, 2008), pp. XX-XX
- Rachel Prentice, *Bodies in Formation: Remaking Anatomy and Surgery Education* (Duke University Press, 2012), pp. XX-XX

### *Dates and distribution*

- March 8 (complete Saunders reading before class)  
March 10 (complete Prentice reading before class)  
March 12 (in-class media)

## Week 10

### *Readings*

- Carolyn Sufrin, *Jailcare: Finding the Safety Net for Woman Behind Bars* (University of California Press, 2017), pp. XX-XX.

- Erin Koch, "Beyond Suspicion: Evidence, (Un)certainty, and Tuberculosis in Georgian Prisons," *American Ethnologist* 2008; 33 (1): 50-62.
- Kelly Knight, *addicted, pregnant, poor* (Duke University Press, 2015), pp. XX-XX

*Dates and distribution*

- March 15 (complete Sufrin reading before class)
- March 17 (complete Knight reading before class)
- March 19 (complete Koch reading before class, Eric Koch guest speaker)

**Week 11**

*Readings*

- Tanya M. Luhmann, "Living with Voices," *The American Scholar* June 1, 2012.
- E.E. Evans-Pritchard, *Witchcraft, Magic and the Oracles among the Azande* (Clarendon Press, [1937]), pp. XX-XX.
- Claude Lévi-Strauss, "The Sorcerer and His Magic," *Structural Anthropology* (Anchor Books, 1967), 167-185.
- Walter B. Cannon, "Voodoo' Death." *American Anthropologist* 1942; 44:169-181.
- James Peacock, "Symbolic and Psychological Anthropology: The Case of Pentecostal Faith Healing," *Ethos* 1984; 12 (1): 37-53.

*Film*

- Peter Adair, director, *Holy Ghost People* (1967).

*Dates and distribution*

- March 22 (complete Luhrman and Evans-Pritchard readings before class)
- March 24 (complete Levi-Strauss and Cannon readings before class)
- March 26 (view Adair film and complete Peacock reading before class)

**Week 12**

*Readings*

- Katrin Solhdju, et al. *Testing Knowledge: Toward an Ecology of Diagnosis, Preceded by the Dingdong Manifesto* (Punctum/3ecologies, 2020).

*Dates and distribution*

- March 29 (complete part 1 of *Testing Knowledge* before class)
- March 31 (complete *Dingdong Manifesto* before class)
- April 2 (guest speaker, Katrin Solhdju)

**Week 13**

*Reading*

- Sarah M. Broom, *The Yellow House* (Grove Press, 2019).

*Dates and distribution*

- April 5 (complete Broom reading before class)

April 7            **End-of-semester paper**  
April 9            (discussion)

#### Week 14

April 12          wrap-up

#### Academic Integrity

McGill University values academic integrity. Therefore, all students must understand the meaning and consequences of cheating, plagiarism and other academic offences under the Code of Student Conduct and Disciplinary Procedures (see [www.mcgill.ca/students/srr/honest/](http://www.mcgill.ca/students/srr/honest/) for more information) (approved by Senate on 29 January 2003)

L'université McGill attache une haute importance à l'honnêteté académique. Il incombe par conséquent à tous les étudiants de comprendre ce que l'on entend par tricherie, plagiat et autres infractions académiques, ainsi que les conséquences que peuvent avoir de telles actions, selon le Code de conduite de l'étudiant et des procédures disciplinaires (pour de plus amples renseignements, veuillez consulter le site [www.mcgill.ca/students/srr/honest/](http://www.mcgill.ca/students/srr/honest/)).

#### Other Resources

##### Student Wellness Hub

Phone: 514-398-6017, Monday to Friday from 10am—12:30pm and 2:00pm—3:30pm  
Virtual Services (on-line access [here](#))

##### Accessibility | Office for Students with Disabilities

Phone: 514-398-6009, Monday-Friday, 9:00am—5:00pm  
Email: [disabilities.students@mcgill.ca](mailto:disabilities.students@mcgill.ca)

##### McGill Writing Center

Register for online tutoring/appointment [here](#)

#### Acknowledgment

McGill University is located on unceded Indigenous territory. The Kanien'kehá:ka Nation is recognized as the custodians of territory and waters on which McGill stands. Tioitiá:ke/Montreal is historically a gathering place for many First Nations. Today, it is home to a diverse population and we respect the continued connections with the past, present and future in our ongoing relationship with the Indigenous and diverse populations that live here.