2017 Third Year Medicine
Humanities Selectives
Weeks 7-12: 6 April to 17 May

Early Learning in Medicine
Early Professional Experience Unit 3
MICN 301 Medicine Third Year 2017
CONTENTS

Introduction 3
Objectives 3
Assessment 3
Practicalities 4
Contact People 4
Selectives:
1. Improvisation: The Doorway to Creative Thinking 5
2. Medicine / History / Film 6
3. Practical Ensemble Skills In Popular Music Performance 7
4. Why Reading Fiction is Good For You: Literature and Ethics 8
5. Modern Approaches to Science in Islamic Texts 9
6. The Buddha as Healer and Physician 10
7. Playwriting: An Introduction 11
8. Healing and Death In Ancient Greece and Rome 12
9. Bioethics and Greek Tragedy 13
10. Suffering and the book of Job 14
11. New Zealand and World Politics 15
12. Reading With Pictures: Comics and Graphic Novels 16
13. From Pampooties to Cat-Murderers: Life and Culture in Modern Irish Drama 17
14. Shifting Stories: Migration, Memory and Belonging in Aotearoa 18
15. Poetry: An Introduction 19
16. What is a Life of Well Being? 20
17. Death and Dying: Insights from the Humanities 21
18. Disability Studies: An Introduction 22
19. Social, Cultural and Political Violence 23
20. The Anthropology of Emotion 24

Cover picture: Hieronymous Bosch, The Haywain (ca. 1500)

This picture is the central panel of a triptych and features a massive wagon of hay surrounded by a multitude of figures engaged in a variety of sins, not just the sin of lust which dominates the Garden of Earthly Delights. In the center panel Bosch shows Christ in the sky, not paralleled in the Garden. An angel on top of the wagon looks to the sky, praying, whereas none of the other figures see Christ looking down on the world. The rightward bow of the figures around the wagon provides the force for the viewer's eye to move with them on their journey and the cart is drawn by infernal beings which drag everyone to hell (depicted on the right panel – not shown).
(Source: Wikipedia)
INTRODUCTION

In the Humanities Selectives programme you are offered the opportunity to delve into fields that aren’t normally part of the medical curriculum. What we offer is a wide range of courses from scholars in the Humanities Division. These courses shed light on those aspects of human culture and history which are not easily understood using traditional scientific methods. You can study aspects of emotion, music’s contribution to well-being, or discover your family roots. Alternatively, you can examine important political issues, learn about various religious beliefs, or immerse yourself in literature. This booklet contains the full list, from which you can make your selection.

Many of you will have enjoyed the study of the Humanities earlier in your education and will welcome the opportunity to return to fields of interest. Others may find this an opportunity to take seriously disciplines which may have had little appeal at an earlier point in your career. Medicine itself is, of course, both an art and a science. We trust you will enjoy this opportunity to bring the Arts to the forefront and to focus on the different ways in which human beings make sense of the world around us.

These selectives are ‘stand-alone’ topics; they do not necessarily contribute to your understanding of medicine (or help you pass exams!). They do however provide you with a different way of thinking about patients and about the world. These additional skills will be very useful in your career.

OBJECTIVES

1. To promote an awareness of those dimensions of human experience which are expressed in the humanities.
2. To recognise and reflect upon suffering as important in the practice of medicine.
3. To allow students to reflect on the social context and implications of the practice of medicine.
4. To expose students to the interpretative skills which characterise study in the humanities.

ASSESSMENT

1. Each selective requires a written or verbal assessment task which will be marked by your Humanities tutor. Details of reports or presentations will be given to you when you start your selective. Please ensure that you use the cover sheet available on Moodle when submitting assessment. A satisfactory level of work and achievement is required. Tutors will let the Otago Medical School know the outcomes of these tasks.

2. Presentation to your EPE Tutorial Group – You will also be expected to make a short presentation (5 minutes) to your EPE tutorial group after the mid semester break. This is to be based on the following questions:
   - What was interesting or a highlight of your selective?
   - What was challenging?
   - What are you taking away from this experience?
PRACTICALITIES

There are 20 selectives to choose from, and there will be approx. 14-16 students from across the ELM3 course in each class. There are 6 weeks of semi-structured study (Med Weeks 7-12) at either the Hunter Centre or another location on Campus. There is one 2-hour tutorial per week with an expert tutor at EITHER 2pm or 4pm each Wednesday afternoon. You are expected to do 4-6 independent hours of study per week over and above the weekly tutorial. During this time you will also have your first progress report in Med Week 7 (times to be advised by your EPE tutor) and you may be attending your Kindergarten visit (these are from 3 April until 23). All assessments must be completed by the 22 May. Your Humanities tutor will give you a grade of either: pass or fail by the 5 June.

Making your choice:
The Selectives signup on Moodle opens at 6pm, Friday 17 March. You have 3 days until 10am on Monday 20 March to enter your top preferences for the Selectives. Anyone who has not done so by then, or has selected the ‘I don’t mind’ option will be placed into a Selective that has space. To make the sign-up as fair as possible you will be able to rank your choices. In the event of a significantly popular choice, a balloting process will be used to select students for that Selective. In order to get the most from this part of the programme, you should remain open-minded about the Selective you take.

You will be asked to indicate your top four choices of Selective via Moodle at the end of Med Week 4 (an announcement for the opening of choices will be put on Moodle). Please bear in mind that although we endeavor to place all students in their first or second choice, this is not always possible.

All students will be allocated into classes by the end of Med Week 5 and class lists sent to your Humanities Tutor. Please look carefully at this booklet, which has been prepared to help you make your selection.

CONTACT PEOPLE

The Humanities Selectives are organized by a committee made up of representatives of the Humanities Division and Otago Medical School. The following people may be contacted if you have any enquiries about the programme:

Professor Barbara Brookes, Department of History and Art History
tel (university ext.) 8608
barbara.brookes@otago.ac.nz

Dr Hamish Wilson, Early Professional Experience Convener
tel (university ext.) 3726
hamish.wilson@otago.ac.nz

Administration of the student side of the programme is run by:
Rosie Dunn, EPE Year 3 Administrator
tel (university ext.) 7957
rosie.dunn@otago.ac.nz
IMPROVISATION: THE DOORWAY TO CREATIVE THINKING

Department
Theatre Studies Programme, Department of Music, Theatre and Performing Arts

Coordinator
Ms Hilary Halba

Lecturer
Ms Clare Adams

Description
Through a series of practical workshops, this selective examines improvisation in performance as a means to develop skills of communication, ensemble/group/partner focus, creative thinking and spontaneity. The skills provided are applicable in a wider sphere as improvisation will help to develop confidence, the ability to present oneself in front of people, effective listening skills, and an empathic consideration of human experience. The course will introduce basic concepts and principles of improvisation, and assumes no prior knowledge. The course uses techniques based on models set up by Keith Johnstone and Viola Spolin in their books *Improvisation For Storytellers* (Johnstone), *Impro: Improvisation and the Theatre* (Johnstone) and *Improvisation For the Theatre* (Spolin). Course readings are primarily drawn from these books.

Topics
Week 1 Offers /Endowment
Week 2 Endowment/Status
Week 3 Status in performance
Week 4 Advancing/Extending/ Reincorporation/Narrative
Week 5 Scene playing
Week 6 Performance assessment

Assessment
Assessment will consist of the creation of short improvised scenes, and a performance analysis task of approx. 1200 words.
MEDICINE, HISTORY, FILM

Department
History and Art History

Coordinator
Professor Barbara Brookes

Description
In this Selective we aim to provide an opportunity to explore the history of twentieth-century public health problems through viewing historical film, documentaries, and feature film, as well as through selected readings. We will use the visual material as a starting-point for discussion of a particular topic and to ask how strategies to deal with health issues, and the experiences of those receiving health services, have changed over time.

Topics
Each week there will be a film in class time, followed by discussion, on

1. Tuberculosis
2. Venereal disease
3. Mental health
4. Culture and Health
5. Fertility Control
6. AIDS

Assessment
Assessment will be in the form of a viewing and reading diary. An alternative to the diary will be the production of a short digital documentary on one of the subjects under discussion (the documentary may be done cooperatively).
PRACTICAL ENSEMBLE SKILLS IN POPULAR MUSIC PERFORMANCE

Department
Department of Music, Theatre and Performing Arts

Coordinator
Class tutors
Associate Professor Robert Burns
Mr David Harrison,
Ms Arlie McCormick
Ms Hannah Gibson

Description
Through a series of practical workshops, this selective involves musical performance as a means of developing musicianship skills, and it acts as a pathway towards ensemble performance, ensemble/group/team/partner focus, creative thinking and spontaneity. These activities will introduce fundamental concepts and principles of ensemble requirements, thus developing confidence, the ability to present oneself in front of others, effective listening skills, and an empathic consideration of human experience. No prior theoretical knowledge of music is necessary, other than basic practical musical performance skills on a popular music instrument (or the ability to sing) and a desire to work as a member of a popular music ensemble. While this is not a selective for beginners, it is open to all students who have at least elementary musical skills and an interest in music.

Topics
Week 1  Ensemble focus skills
Aims: To build ensembles and establish a group focus

Week 2  Ensemble focus skills (continued)
Aims: To continue to develop skills in group interaction and establishing what choices of approach to music each ensemble member can contribute.

Week 3  Roles in a performative context
Aims: To provide ongoing opportunities to develop practical skills in and to discuss the self–evaluative essay due at the end of the selective.

Week 4  Improvisation concepts as a means to extending a work
Aims: To explore notions of advancing and extending improvisation skills within the set repertoire.

Week 5  Dress rehearsal
Aims: To consolidate the previous weeks’ musicianship skills in preparation for the final assessed performance.

Week 6  Performance assessment
A ten–minute performance of a repertoire taken from the popular music genre (this can be two to three songs, depending on their length and will be chosen by the ensemble in conjunction with the tutors).

Assessment
An individual self–evaluative essay of 1,200 words focused upon each student’s musical development undertaken in class and in self–directed preparation. Reference to the broader themes of the subject and to readings is expected.
WHY READING FICTION IS GOOD FOR YOU: LITERATURE AND ETHICS

Department
English

Coordinator
Dr Josie Carter

Description
Are clones human? Should animals be our best friends or our next meal? In this selective, students will read a selection of short stories in order to examine the relationship between ethics and literature. Does reading fiction really make us better people? In responding to this question, we will assess our responsibilities to the dead and the living. We will then turn to consider a number of key models of ethics, using our readings of the short stories to debate whether the needs of the group should outweigh those of the individual and whether murder is ever ethically justifiable. Students will have the opportunity to reflect on how both personal and professional relationships, and technological developments in societies challenge the certainties of our ethical convictions. The selective concludes by considering whether our ethical responsibilities should extend to encompass future generations and non-humans.

Readings
Copies of short stories will be provided in class.

Topics
1. Introduction
   Read a Book: indulge a fantasy or become a better person?

2. The Dead, the Dying and the Good Death
   Do the living have responsibilities for the dead?

3. The Group, the Individual and Something Called Happiness
   Do the means always justify the end?

4. Facing or Fleeing the Future
   Technology and Genetic engineering

5. Man’s Best Friend or Next Meal?
   Animal Ethics

6. Conclusion
   The twenty-first century’s anaesthetic against loneliness

Assessment
The assessment consists of a reading journal (1500 words in total, with each entry approximately 500 words), which is to be written in response to three or more of the weekly topics.
MODERN APPROACHES TO SCIENCE IN ISLAMIC TEXTS

Department
Theology and Religion

Coordinator
Dr Majid Daneshgar

Description
Islam is mostly introduced through two main texts: (a) the Qur’an; and (b) the Hadith or prophetic traditions. The Qur’an is the primary sacred text of Islam which is manifested in Islamic regulations, behaviors and ethics. For example, many scholars hold the view that the popularity of hijab among Muslim women is originally related to some Qur’anic verses. Also, ‘the collection and collation of the various Hadith – the records of Muhammad’s statements, acts and traditions – tied in with the need to establish the parameters of proper Muslim conduct in the newly expanded empire, with lines of tradition and remembrance of past practice fading and with new and unexpected situations and questions arising almost every day.’ In these two sources, cosmological and natural wonders are regularly described ranging from the universe and human creation to the benefits of foods or minerals. Muslim classical thinkers have presented such points as the Islamic general knowledge (al-ma’rifa) as well as the miraculous aspect which shows the authority of God over the universe.

The main purpose of this selective is (a) to provide an introduction to Islam, and its history and answer the question ‘why should we know about Islam?’ and (b) to show the transformation of views towards science in Islam and answer the question “Was science a tool interpreters employed to help comprehend Islam or a vehicle by which to convey their personal messages?” The selective also explores and discusses (a) the interaction of Islamic rituals and beliefs with modernity and (b) some modern physiological, embryological, pharmacologic, and natural interpretations of Qur’anic and traditional phrases.

Topics
An Introduction to Islam
Week 1 An Introduction to the History of Islam and Pre-Islamic Arabia
Week 2 Islamic Texts and Rituals

History of Science in Islam
Week 3 Natural and Cosmological Wonders in Islamic Texts

Modern Approaches to Science in Islamic Texts
Week 4 Islam, Science, Darwinism and Creationism in the Nineteenth Century
Week 5 Western Physicians’ Approaches towards Physiological and Embryological Notes in Islamic Texts
Week 6 Modern Controversies on Compatibility or Incompatibility of Islamic Texts and Modern Science

Assessment
Students will be asked to write a 1,000-word essay.
THE BUDDHA AS HEALER AND PHYSICIAN

Department
Department of Theology and Religion

Coordinator
Dr Elizabeth Guthrie

Description
One of the main goals of medical practice is to relieve human suffering. Buddhism is also preoccupied with the problem of human suffering and how to relieve it. The Buddha is frequently described as a physician, who diagnoses and prescribes a cure for human suffering. Buddhism's core teachings are often compared with four phases of a physician's practice: analysing one's health, identifying a disease, assessing its virulence and prescribing a cure.

This course examines Buddhist perspectives on the problem of suffering and release from suffering. It aims to introduce students to some of the main doctrines taught by the Buddha, and will also consider how Buddhists apply these doctrines to contemporary medical and ethical dilemmas. The course will be structured around led-discussions and lectures. In addition, students will have the opportunity to meet local Buddhist practitioners from the Thai Theravāda and Tibetan Vajrayāna Buddhist traditions, and learn first-hand about their lives and religious practices. Selected readings and AV material will be provided to students. This course has three main aims:

1. An introduction to the basic concepts and principles of Buddhism such as dukkha (suffering, pain) and nirvāna (“relief”, “extinguishing”)

2. To broaden understanding of the way Buddhists may interpret suffering and its relief and how this may affect their medical treatment

3. To consider the different ways Buddhists approach key dilemmas in contemporary medical ethics

Topics
1. Who is the Buddha, and what did he teach?
2. Suffering and Release from Suffering.
3. Theravada Buddhism and Meditation (discussion and meditation with Thai Buddhist monk)
4. Tibetan Buddhism and Reincarnation (discussion with Tibetan Buddhist nun)
5. Buddhism and Health
6. Buddhism and Death

Assessment
To pass the paper, students must write a one-page (~250 word) reflection piece after every class. The reflection pieces must be submitted by 5pm the following Sunday by email. These weekly reflection pieces should do two things:

1. They should reflect on what the student found intriguing, compelling, unusual, surprising, frustrating and/or confusing in that week's class. The idea is for students to share their opinions and thoughts about the readings, discussion and lecture.

2. They should include at least one question or theme for further discussion.
PLAYWRITING: AN INTRODUCTION

Department
Theatre Studies Programme, Department of Music, Theatre and Performing Arts

Coordinator
Ms Hilary Halba

Lecturer
Ms Abby Howells

Description
Playwriting: An Introduction is a series of practical workshops focusing on the principles of creative writing for theatre. The students will write their script and share that script with others in the class, taking on feedback to create a performance-ready five-minute play. These basic principles of creative writing for theatre encourage students to analyse human behaviour, communicate effectively with their peers and gain the confidence to present their work to others. The course will introduce basic concepts and principles of playwriting, and assumes no prior knowledge or experience. As well as several play scripts, course readings will be primary drawn from Christopher Volger’s book *The Writer’s Journey: Mythic Structure* and Stuart Spencers *The Playwright’s Guidebook: An Insightful Primer on the Art of Dramatic Writing*.

Weekly topics
Week 1  Storytelling
Week 2  Character
Week 3  Theatricality
Week 4  Dialogue
Week 5  Criticism
Week 6  Presentation

Assessment
Assessment will consist of the creation of one five-minute play script as well as an 800 word reflective analysis of their own process as a creative writer.
HEALING AND DEATH IN ANCIENT GREECE AND ROME

Department
Classics

Coordinators
Dr John Garthwaite and Dr Katherine Hall

Description
Many aspects of modern medicine have their roots in the ideas and activities of doctors practicing in ancient Greece and Rome. This module helps medical students to understand the history and development of medical science and the huge debt modern medicine owes to these early theorists and practitioners. It uses selected extracts from the writings of physicians such as Hippocrates, and the records of classical historians, to explore the ways in which people in these two ancient cultures confronted the enduring problems of the understanding and treatment of disease, of the links between health and the environment, and of care of the sick and dying. In each session we shall discuss as a class how an understanding of the history of these issues and ideas may influence your practice as future doctors. Topics include: the first attempts in ancient Greece to develop medicine as a professional science; beliefs in the role of the gods in inflicting and curing illness; the evidence for female doctors in ancient Greece; analysis of famous cases of “plague” and poisoning; and ancient theories of death and the afterlife. We shall also examine how modern medical terminology derives in large part from the ancient Greek and Latin languages and discuss what we have learned in relationship to a particular disease each week.

Topics
1. Hippocrates, ancient doctors and the science of medicine
2. Asklepios, god of medicine
3. Female doctors in ancient Greece and Rome
4. Was Alexander the Great poisoned?
5. Plague and illness in ancient Greece and Rome
6. Lucretius on death and the soul

Assessment
Students will submit a reading journal of 1500 words at the end of the Selective, with brief reflections (c. 250 words) on each of the six topics.
BIOETHICS AND GREEK TRAGEDY

Department
Bioethics Centre

Coordinator
Professor Grant Gillett

Description
This selective will explore some key bioethical issues in relation to life, death, suffering, the status of women, and the worth of children as they appear in some of the Greek tragedies. The students will be required to read two of the five tragedies selected. All five will be discussed in class on the basis of an introduction by the students who selected it focusing on the story/myth concerned, the issues it raises, and something about those issues as discussed in Bioethics. This should allow us to explore a variety of situations that arise in contemporary clinical care.

Each session, apart from the first, will include an introduction to the myth captured by the tragedy and the way the myth is treated in the play, the human drama that that myth addresses and its contemporary relevance, and the way that students may have struck that issue in their course-work. The first session will be a general orientation towards the Greek world and its connections with current thinking in philosophy, bioethics and medicine. Some short excerpts will be shared and discussed along with the ideas students are bringing to the selective and their reasons for doing it.

Topics
1. Introduction to the world of Greek myth
2. Foreknowledge and prediction: the case of Oedipus.
5. Suicide: Antigone.

Assessment
The assessment will be an essay of 1,500 words on any topic from the course to meet the following requirements:

“Choose one or more of the plays that was discussed and the issues arising in a clinical situation that it seemed to resonate with and analyse some aspect of the arguments in relation to that issue illuminated or re-framed by the tragedy.”
OUT OF THE WHIRLWIND: SUFFERING AND THE BOOK OF JOB

Department
Department of Theology and Religion

Coordinator
Dr James E Harding

Description
Of all the literature from the ancient world that deals with human suffering, none has had the impact of the book of Job. Jews, Christians, and Muslims alike know the tradition of a pious patriarch, afflicted with terrible pain in spite of his extreme devotion to his God. This tradition has given us the proverbial “patience of Job,” as well as the similarly proverbial “Job’s comforters,” who console their friend by telling him it was all his fault in the first place. The ancient Hebrew poem that appears in Jewish and Christian Bibles as the book of Job is a great work of art, using the rich resources of language to wrestle with questions such as: why do people suffer? Can human suffering ever really be explained? What can we learn from tradition about the meaning of suffering? Is there a just God ruling over the cosmos? How should we respond to the suffering of others? How should we respond when we ourselves are afflicted? These are the questions that will occupy us, as we work together through the poem, attending to its language, structure, and world of thought.

Topics
The seminars will work through the book of Job, along with marginal commentaries that will be provided, and will be based on class discussions around specific themes arising from the text, introduced by short lectures to give an overview of the passage under discussion.

1. The trial of Job (Job 1:1-2:13)
2. Job’s curse and the counsel of the comforters (Job 3:1-11:20)
3. Job’s suffering and the trial of God (Job 9:1-31:40)
5. The voice from the whirlwind (Job 38:1-41:26)
6. Job restored (Job 42:1-17)

Assessment
Assessment will be in the form of either a journal of responses to at least three of the six sections of Job that we will discuss in class or a piece of creative visual art, music, or writing inspired by the book of Job. Piece of music or visual art must be accompanied by a written commentary. Word limit: 1500 words.
NEW ZEALAND AND WORLD POLITICS

Department
Politics

Coordinator
Dr Nicholas Khoo

Description
This selective reflects on some of the major issues in world politics that affect New Zealand. Instruction for all sessions is interactive in nature, with student participation expected as a matter of course.

Topics
1. The Political Economy of Global Inequality, Professor Philip Nel,
2. China’s Rise As A World Power, Dr Nicholas Khoo,
3. NZ Foreign Policy Towards the US and the Pacific, Dr Iati Iati,
4. Is Russia a Threat to World Peace? Dr James Headley
5. Examining Interventions in the Global South, Dr Lena Tan
6. The Future of World Politics: What Role For New Zealand? All Lecturers

Assessment
Students will be required to write a short report following each class. This should be a summary of their thoughts (of about 200 words) on the discussion during the seminar. Students will also be provided with a short reading for each session that can also be considered by the student in their report.
READING WITH PICTURES: COMICS AND GRAPHIC NOVELS

Department
English

Coordinator
Vanessa Manhire

Description
The explosion of comics and graphic novels over the last two decades is sometimes viewed as a symptom of the “dumbing-down” of reading culture. Yet as Hillary Chute has argued, graphic narratives teach people “to read slowly, to read carefully, to pay attention to details, to think about how things are framed, and to think about the relationship of parts to a whole”. This selective aims to explore the ways we read comics and graphic novels. What sets these hybrid texts apart from poetry, prose literature or film? What visual and verbal techniques do they use to engage the reader? Students will learn to read comics closely and critically, looking at key international and New Zealand texts as well as selected secondary material.

Topics
1. **Introductions and definitions**
   What are “comic books” and “graphic novels”? How do we read them?

2. **Non-fiction and documentary**

3. **History and memory**

4. **NZ history of comics**
   Dylan Horrocks, *Sam Zabel and the Magic Pen* (hicksvillecomics.com)

5. **Serials and sequels – comics online; medical comics**
   Sarah Laing’s blog *Let me be Frank* (sarahelaing.com)

6. **Student selections / conclusions**
   Student presentations on comics of their choice (or their own creations)

Assessment
Students will be required to participate actively in class discussions and complete two reading journal entries (each 500–800 words, graded pass/fail). This will include short responses to readings and to topics covered in class, as well as the option of creating their own graphic narratives. For our last session students will choose (or create) a comic text of their own to share with the class (5 minutes max, informal presentation).
FROM PAMPOOTIES TO CAT-MURDERERS: LIFE AND CULTURE IN MODERN IRISH DRAMA

Department
English and Irish Studies

Coordinator
Dr Lisa Marr

Description
This selective considers several plays which reveal much about Irish life and culture, society and identity. In *The Lieutenant of Inishmore*, for example, Martin McDonagh (*In Bruges, Seven Psychopaths*, the Leenane Trilogy) presents his take on the Northern Irish Troubles, terrorism, and the glorification of violence in contemporary culture. In *Riders to the Sea*, J. M. Synge explores the realities of subsisting on a barren island and the islanders’ beliefs and attitudes towards life and the sea. In *Juno and the Paycock*, Sean O’Casey depicts the war-time experience of a working-class Dublin family, their humour, and their communal and personal suffering and tragedy.

We will focus on innovations in the plays, discussing language and Irishness, style and literary conventions, satire and social and historical concerns. We will watch a performance of J. M. Synge’s powerful one-act play *Riders to the Sea*, and students will workshop a one-act play of their choice from the writings of Lady Gregory and W. B. Yeats.

Topics
1. Introduction, the Stage Irishman, and W. B. Yeats’ *Cathleen ni Houlihan*
2. “Verbal Opera”: Oscar Wilde’s *The Importance of Being Earnest*
3. Ireland’s wild West: J. M. Synge’s *Riders to the Sea*
4. “Murdherin’ hate”: Sean O’Casey’s *Juno and the Paycock*
5. Workshop
6. Which has more value: a person or a cat? Martin McDonagh’s *The Lieutenant of Inishmore*

Assessment
Students will be required to submit two short pieces of written assessment, each being 500–750 words. One piece will require some research; the other is more subjective.
SHIFTING STORIES: MIGRATION, MEMORY AND BELONGING IN AOTEAROA

Department
History and Art History

Coordinator
Jane McCabe

Description
The experience of migration has fundamentally shaped the twentieth century. Exploring New Zealand’s history from migrant perspectives reveals a past that we can all relate to, and raises questions that are highly relevant today. The scene is set for this selective with a little known scheme that brought the ‘Kalimpong Kids’ (mixed race adolescents from tea plantations in India) to New Zealand in the 1910s and 1920s. It is a fascinating case study to start our exploration.

Utilising a variety of rich primary sources, students will be encouraged to engage with migration stories (including their own) at an individual, family and community level. Discussions will bring to light the many layers of migrant experience, with a particular interest in both the immediate and intergenerational impact of the transitions involved. We will also consider New Zealand’s history of discriminatory border regulation. At a broader level, the course will encourage students to think through the questions of culture, community and belonging.

Readings
Articles and other reading materials will be provided for each week, starting Week 2.

Topics
1. Introduction
   The Kalimpong Kids scheme, including a documentary film
2. An “Open Door”?
   ‘Asian’ migrations from the goldrushes to today
3. Shame, Stigma, and Secrets
   We consider the various repercussions of severing biological family ties
4. Mobile Labour
   Exploring labour migrations and students’ potential work-life mobility
5. Archives: Recording Lives
   How might family archives contribute to academic history?
6. The DNA ‘Revolution’
   How have scientific advances in this field changed migration stories?

Assessment
Will be in the form of a Course Diary (approximately 1500 words). Students will comment on readings and materials used in each session, and provide a commentary of their research into their own family/migration histories.
POETRY: AN INTRODUCTION

Department
English

Coordinator
Thomas McLean

Description
This selective serves as an introduction to reading, writing, and interpreting poetry. Students will become familiar with traditional poetic forms like the sonnet and blank verse, but they will also consider free verse poetry and poetic forms from other traditions. The poems we consider will span four centuries, from Shakespeare to contemporary works, and will explore a variety of themes.

Topics
1. **Sonnet**
   William Shakespeare, John Keats, Percy Shelley
2. **Dramatic Monologue**
   Alfred Tennyson, Robert Browning
3. **Free Verse**
   Walt Whitman, Langston Hughes
4. **20th Century American Poetry**
   William Carlos Williams, Elizabeth Bishop
5. **New Zealand Poetry**
   James K. Baxter, Cilla McQueen
6. **Contemporary Poetry**
   Interview with a professional poet

Assessment
Memorisation of one sonnet from the first week's reading. The composition of two original poems in two different verse forms. Five weekly reading journals, each approximately 250 words, and due at the start of each class.
WHAT IS A LIFE OF WELL-BEING?

Department
Philosophy

Coordinator
Associate Professor Andrew Moore

Description
Which things in life make it go better for the one whose life it is, and which things make it go worse? Are these goods and bads of just one kind, or is there a basic plurality of good and bad kinds of things in life? Are things good or bad for us because we like or dislike them, or do we like or dislike them because they are good or bad for us? This Humanities Selective examines the most promising answers that the western philosophical tradition has given to such questions. It also examines the roles of well-being in personal choice, ethics, and professional practice.

Topics
1. Objectivism: some things are good or bad in themselves for one, no matter what attitude anyone has to those things.
2. Subjectivism: the good or bad of any thing for any one is a matter of what attitude someone has to that thing.
3. Hedonism: all and only one's pleasure or enjoyment is good for one, and all and only one's pain or suffering is bad for one.
4. Perfectionism: what is good for one is the development or realization or perfection of one's characteristic or distinctive nature (e.g. for a human, one's human nature).
5. How is individual well-being related to health, disability, meaning, and morality?
6. This topic will be selected by class consensus or otherwise vote.

Learning and Teaching
Each class is to be an interactive seminar in which the lecturer introduces a topic area and gives an overview of the main issues and the leading philosophical views on these. Students are asked to engage with these materials in various ways in each class (e.g. to analyse and respond critically to the ways that issues are framed, positions and arguments within the topic area, etc), and to do so through a range of individual and group-work formats. Primary text: Guy Fletcher (ed.), Routledge Handbook to the Philosophy of Well-being, 2016.

Assessment
(a) An essay of up to 1200 words on a Selective topic of each student's choice.
DEATH AND DYING: INSIGHTS FROM THE HUMANITIES

Department
Bioethics Centre

Coordinators
Jing-Bao Nie and Neil Pickering

Description
What do death and dying mean? Through the analysis of selected literary works from England, French, Russia, NZ, USA and ancient China, this selective will:

- examine key personal, existential, moral, socio-political, and transcultural dimensions of death and dying;
- develop a sensitivity to the existence of a plurality of approaches to death, dying and related themes;
- advance skills in identifying themes and ideas in humanities writing.

Also, to increase the awareness of the importance of the humanities for medicine, the selective will encourage students to relate for themselves what they have learnt from the selected literary works to healthcare.

Each of the first five seminars will be constituted by a lecture and facilitated class discussion. The lecture will provide background information on the selected literary work(s) and guidance on the themes and ideas to be found within them. Class discussion will be based on students’ readings and responses to the literary work(s). The sixth and last seminar involves watching and discussing a film, and summarizes the main issues explored in the selective.

Topics

Week 1  (Neil Pickering): Easeful death: death, immortality and art in the odes of John Keats
Week 2  (Neil Pickering): Plain as a wardrobe: death in 20th Century poems in English
Week 3  (Neil Pickering): The end of the line: life, illusion and suicide in Death of a Salesman
Week 4  (Jing-Bao Nie): Pounding on a tub and singing: Chinese Daoism/Taoism
Week 5  (Jing-Bao Nie): Can it be that I have not lived as one ought?: Tolstoy’s The Death of Ivan Ilyich
Week 6  (Jing-Bao Nie): Death thou shalt die: Wit (a film)

Assessment
Students are expected to read the selected literary text(s) for each session before the class and participate in class discussion.

For assessment, students are required to write a short essay (800-1,200 words). This should be an essay on an aspect of death and dying from a humanities perspective engaging with one of literary works explored in this selective. Students should discuss the suitability of his or her chosen topic beforehand with lecturers.
DISABILITY STUDIES: AN INTRODUCTION

Department
College of Education

Coordinator
Dr Gill Rutherford

Description
Disability is an inherent part of being human, and affects everyone, in some way, either temporarily or permanently, at some point in life. Traditionally interpreted within a medical/therapeutic framework (e.g., ‘what’s wrong with …’), current thinking reflects multiple and diverse understandings of the social construction of disability. The purpose of this selective is to introduce students to Disability Studies, a multi- and interdisciplinary field of inquiry that focuses on interpreting disability from individuals’ perspectives and experiences, within a social justice/human rights’ framework.

Throughout the selective, students will be encouraged to engage with and critique multiple sources of knowledge, including narratives, guest speaker presentations, research, and multimedia resources.

Topics
1. Disability Studies: What is it and why does it matter?
2. Medical Humanities, Disability Studies and the power of narrative
3. Disability: An (in)valid way of being human?
4. Welcome to the world: Mothers’ birth stories
5. Thinking Other-wise: Understanding disability from individuals’ perspectives
6. Final class: Concluding forum

Assessment
Weeks 1-5: Demonstrate an understanding of individuals’ experiences of disability
Students will prepare a response* to the topic addressed in each class. Each response must include evidence of understanding of (a) the assigned reading/multimedia resource and (b) class discussion.

Week 6: Consider the impact of different ways of interpreting disability in relation to personal and professional beliefs, knowledge, and practice
Students will prepare a reflection* in which they consider what they have learned throughout the selective, and the impact this may have on their thinking and practice as medical professionals.

(*Students have a choice in how they present their work, and are encouraged to be creative in expressing their understanding; the equivalent of 200 words for each response is required).
SOCIAL, CULTURAL AND POLITICAL VIOLENCE

Department
National Centre for Peace and Conflict Studies

Coordinator
Dr Katerina Standish

Description
There are many types of violence in society. Social violence is related to the exercise of power in human relationships. Cultural violence occurs because of beliefs, practices and values that make physical, sexual, psychological and other forms of violence permissible. Political violence utilizes force or the threat of force to coerce populations or governments to achieve political goals.

Most forms of violence are supported and perpetuated in the symbolic spheres of society – religion, ideology, language, art and science. This course will provide students with a conceptual appreciation of three kinds of violence. International case studies will be used to highlight different forms of violence.

Medical professionals encounter and engage with people in a variety of social/cultural and political circumstances; the goal of this selective will be to promote the awareness of violence in society and to reflect upon the contexts and incarnations that violence can take. Practising mind-full medicine is aided by a targeted appreciation of these vital dimensions of the human experience.

Topics
1. Introduction to Violence
2. Social Violence and the Life Cycle
3. Cultural Violence and the Hierarchy of Human Rights
4. Cultural Violence In the World System
5. Political Violence and Terrorism
6. Political Islam and Propaganda

Assessment
In-class Presentation: The goal of the presentation is to create a platform for engagement with the subject matter (in this case a form of violence) explored by the student. In this presentation the audience is not just the instructor but also a room of your peers. In this 10-minute poster presentation you are expected to ‘present’ the most important information about your research to your audience and then engage in a brief question period. Good poster presentations involve an exchange of ideas and information and both ‘share’ knowledge and stimulate understanding. Marks for this depend on the vocal presentation of your materials, the graphic representation of your research AND how you engage with the presentations of your peers. Students are reminded that poster presentations are ‘public’ communiqués that should engage the audience and stimulate discussion (power-point or prezi are recommended and a handout (1-2 pages) for distribution to your peers and instructor summarising your presentation is required).
ANTHROPOLOGY OF EMOTION

Department
Department of Anthropology and Archaeology

Coordinator
Dr Susan Wardell

Description
Emotions are a core part of the human experience. They are also closely related to suffering and illness experiences, death and grief, and mental health and wellbeing. This selective is an opportunity to explore the deep-seated role of culture, society, community and context in shaping emotion; its meaning, and its force.

Over six weeks of interactive classes you will also be introduced to a variety of fascinating case studies from around the world; from headhunters in the Philippines, to air hostesses in 1970's America, to hospital patients in Communist China. Furthermore, you are encouraged to turn yourselves into a case study; brief reflexive exercises each week help you practice critical thinking skills and apply new theoretical perspectives to your own life-worlds.

We look at the link between emotions and the body, and especially the somatization (or psychologization) of distress, asking how this emerges out of specific socio-historical realities. We challenge and explore the divide of 'normal' versus pathological, considering power and the tension between expert knowledge, and experience. We also examine theories around the emotional cost of the human service sector; looking at emotional management practices undertaken by medical professionals in particular.

Topics
1. An introduction to emotions and culture
2. Talking about feelings; language, metaphor, narrative
3. Emotions, health, and embodiment
4. Grief and grieving; what makes ‘normal’?
5. To express or repress?
6. Emotional labour and care work

Assessment
Each week you complete a short creative exercise (aprox. 30mins long, and written up as a one-page document) as ‘homework.’ These six journal entries are compiled at the end of the course, with an additional one-page summary document, and submitted as a seven-part ‘Reflexive Journal’ on which you are assessed. Grading is on a pass/fail basis, reflecting evidence of your engagement with key themes and ideas.