The Ohio State University

History 3307: History of African Health and Healing

Spring Semester 2013

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Office hours: Wednesdays, 1.30-3.00 (and by appointment)

Class meetings: Tuesdays and Thursdays, 9.35-10.55, Campbell Hall, room 0335

Course Description

This course explores approaches to health and healing in sub-Saharan Africa over the last 150 years. By approaching health and healing from a historical perspective, we see why specific diseases emerge, why they persist, and what their consequences are for African societies. Diseases we will consider include cholera, sleeping sickness, malaria, tuberculosis, and HIV/AIDS, among others. The course is also interested in African experiences of being unwell.

While students will gain some biological or technological understanding of diseases and causes of illness, the course focuses on the wider social or economic consequences that promote disease and illness. By investigating illness we can consider the ways that different governments (colonial and post-colonial) have attempted to control disease and control the people disease affected; the rise and elaboration of tropical medicine as a field; and the impact of colonial and post-colonial policy on land use, ecology, and human settlement. In addition, by thinking about health and what makes one healthy, we can find insights into societal values, and look at the overlapping and contradictory therapeutic traditions (grounded in both popular and biomedical treatments) that African people have used to regain health.

This course fulfills the following General Education (GE) requirements: (1) Diversity: Global Studies and (2) Historical Study. This course also counts toward the history major.

Objectives

This course uses the topics of health and medicine to help understand human history; develop students' knowledge of how past events influence Africa today; and help them understand how human beings view themselves.

1. Students will understand and be able to explain the broad sweep of African history through the lenses of health and medicine. (GE, Historical Study)

2. Students will acquire a general knowledge of Africa appropriate for a global citizen, including Africa's geography and ethnic and linguistic diversity. (GE, Diversity: Global Studies.)
3. Students will build on their general knowledge to gain scholarly and specialist knowledge of African institutions, societies, and history. This means being able to engage Africa critically, recognize stereotypes, unpack essentialization, and move beyond dichotomous thinking. (GE, Diversity: Global Studies; Historical Study)
4. Student will gain and deploy intellectual frameworks for approaching disease, health, and therapeutic practices as practices that shape human activity (GE, Historical Study)
5. Students will learn to read primary sources critically and use them to support historical arguments (GE, Historical Study)
6. Students will learn to think like researchers in posing and answering questions, and will develop a research project of their own.

Required Texts

Course readings include a short introductory textbook, an ethnographic account, and general history as well as scholarly articles and a series of primary sources. Students should buy the following three books. (They are available both new and used from on-line book vendors like Amazon.)

- Adam Ashforth, Madumo: A Man Bewitched (University of Chicago Press, 2005)
- John Iliffe, The African AIDS Epidemic: A History (Ohio University Press, 2006)
- John Parker and Richard Rathbone, *African History: A Very Short Introduction* (Oxford University Press, 2007)

Course Requirements, Policies, and Grades

Enrollment: All students must be officially enrolled in the course by the end of the second full week of the semester. No requests to add the course will be approved by the department chair after that time. Enrolling officially and on time is solely the responsibility of the student.

Attendance and Participation: Students are expected to attend all meetings of the course. Participation in discussion, providing feedback to peers, and submitting ungraded, in-class assignments are important to student learning and are weighed heavily in the final grade.

The highest participation grades will go to those who help build the discussions through their own contributions and their questions to peers. The most valuable contributions often begin with the words, "I don't understand." Answering questions from your peers and your instructor is also helpful.

In the event that you must miss class, you are responsible for the contents of the lecture and/or discussion. Furthermore, if you miss class on the day of a quiz or participation grade, you will not be permitted to make it up without prior arrangement with the instructor. Students who must miss class for religious observances must notify the instructor of their absence in advance.

Quizzes and Writing/Assessments: Students will complete several quizzes (including two map quizzes) and in-class assignments. Students will also be asked to post to the course discussion page on Carmen.

Reading: This course draws on a wide variety of sources, and reading is one of th key ways students are expected to learn. The amount of reading varies each week, but the average week's reading is about 75 pages. As a general rule of thumb, students should plan to spend at least two hours studying and reading outside of class for every hour they spend in it. Thus for this course, students should allocate more than five hours per work to complete their assignments.

Final Project: Students will complete a mock Fulbright application for their own research project in Africa as the final project for the class. The work for the project will be done in steps, with feedback. Students will recieve instruction on each step early in the semester, and students should begin immediately considering the research project they would like to propose. The final portfolio and reflection paper are due on Thursday, April 18.

Submission of work: All written work is due at the beginning of class on the day indicated on the syllabus. Please submit all papers electronically via the course's Carmen dropbox, with your last name as the first word in the file name. All written assignments should be typed, double-spaced, with 1-inch margins and in a 12-point font. Your name should be on the first page and all pages should be numbered.

Late work: All students are responsible for knowing and adhering to the deadlines for course assignments. Late work will be penalized five points per day. The only exception to this will be when you have explicit, advanced permission from the professor. If you anticipate a problem in completing or submitting your work on time, you must contact the instructor in a timely manner. If you do not hear back, you should assume that your work is due on the original date.

Examinations: The course will have a midterm and a final examination to test both factual knowledge and interpretive ability. Students must take the exams at the scheduled time. Make-up examinations will only be allowed for urgent reasons, such as medical or legal emergencies. Students are expected to inform the instructor of such emergencies in a timely manner. In accordance with departmental policy, the student will be expected to present proof of the emergency, such as an official statement from the University Medical Center. (The "Explanatory Statement for Absence from Class" that can be found on the Wilce Health Center website does not constitute an official statement.) Students who qualify for make-up exams must submit proof of the emergency to the instructor within five days of the scheduled exam.

Plagiarism and academic misconduct: It is the responsibility of the Committee on Academic Misconduct (COAM) to investigate or establish procedures for the investigation

of all reported cases of student academic misconduct. The term "academic misconduct" includes all forms of student academic misconduct wherever committed, illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Plagiarism is presenting another person's words, ideas, or sequence of arguments as your own without attribution. We will discuss what constitutes plagiarism and how to cite sources properly in this course. If at any point, however, you have a question about this, please ask. If you are tempted to plagiarize or find yourself using material from the Internet or any other source and trying to pass it off as your own, stop working on the assignment and contact the instructor. It is better to submit work late than to violate the Code of Student Conduct. It is the instructors' responsibility to report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487), and the professor and discussion section leaders take this responsibility seriously. For additional information, see the Code of Student Conduct (http://studentaffairs.osu.edu/csc/).

Students with disabilities that have been certified by the Office for Disability Services will be appropriately accommodated and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue; telephone 292-3307, TDD 292-0901; http://www.ods.ohio-state.edu.

Email: Electronic mail is a valuable tool. I will, from time to time, send emails to the class. I am also happy to respond to your email messages provided you bear in mind the following points. In academic and professional settings, all emails should have a descriptive subject line ("Question about History 3307 assignment"), begin with a respectful salutation ("Prof. McDow"), and conform to standard English with proper punctuation and capitalization. For an excellent overview of how students can most effectively use email with their professors, "How to e-mail a professor" <http://mleddy.blogspot.com/2005/01/how-to-e-mail-professor.html>

Grading: Final course grades will be calculated according to the following rubric using the grading scale below.

Participation and in-class writing	25
Quizzes	10
Midterm, 2/21	15
Initial Project Proposal/ Brainstorming, 2/14	5
Annotated Bibliography, due 3/5	10
Final Project (Fulbright Application), due 4/18	15
Final exam, 4/25	20

Grading Scale: 93-100 = A; 90-92 = A-; 87-89 = B+; 83-86 = B; 80-82 = B-; 77-79 = C+; 73-76 = C; 70-72 = C-; 67-69 = D+; 63-66 = D; 60-62 = D-; 0-59 = F

To do well, come to class and participate, complete the reading outside of class. Above all, ask questions when you do not understand or need more information. The course is designed for you to succeed.

Course Schedule

Week 1
Tuesday, January 8: Introduction and Overview

Thursday, January 10: Definitions and starting points: Africa, Health, Healing, and History
Discuss: Binyavanga Wainaina, "How to Write about Africa," Granta 92, 2005.*

Week 2
Tuesday, January 15: Traditions of Health and Healing
Start reading Parker and Rathbone, *African History: A Very Short Introduction,* review 1-47,
Map Quiz #1 Modern Africa

Thursday, January 17: Reading Historical Sources: Workshop and Discussion
Discuss Parker and Rathbone, *African History: A Very Short Introduction,* review 1-47, read 48-69
Discuss Mtoro bin Mwinyi Bakari, *Customs of the Swahili People,* ed. and tr. by J.W.T. Allen (Berkeley: University of California Press, 1981), excerpt*

Week 3
Tuesday, January 22: Cholera and the Birth of Epidemiology
Discuss James Christie, *Cholera Epidemics in East Africa,* 1876 (excerpt)*

Thursday, January 24: Cholera, continued
Discuss: Parker and Rathbone, *African History: A Very Short Introduction,* 70-90

Week 4
Tuesday, January 29: Disease and the Scramble for Africa: Was Quinine a Tool of Empire?
Discuss: Parker and Rathbone, *African History: A Very Short Introduction,* 90-113

Thursday, January 31: Cattle, Rinderpest, and the Colonial Economy
Discuss reading to be announced*

Extra Credit Opportunity: Center For Historical Research Conference, Health and Disease in Africa, Friday, February 1, 2.30-5.30 pm

Week 5
Tuesday, February 5: Health, Hygiene and the Justification of Colonial Rule
Map Quiz #2
Discuss, Maynard Swanson, "The Sanitation Syndrome: Bubonic Plague and Urban Native Policy in the Cape Colony, 1900- 1909," *Journal of African History,* 1977, 387-410.

Thursday, February 7: Under the Fly: Trypanosomiasis and European Expertise
Discuss reading to be announced*

Week 6
Tuesday, February 12: Planning Your Fulbright Application
Discuss: Examples of previously successful Fulbright applications*

Thursday, February 14: Under the Fly, Trypanosomiasis continued.
Discuss Louise White, "'They Could Make Their Victims Dull': Genders and Genres, Fantasies and Cures in Colonial Southern Uganda," The American Historical Review, Dec., 1995, 1379-1402
Due: Initial Project Idea / Brainstorming / Mind Map (graded)

Week 7
Tuesday, February 19 Fertility, Demography, and African Reproduction
Discuss: Reading to be announced*

Thursday, February 21: Midterm Exam

Week 8
Tuesday, February 26: Fertility, Demography, continued
Discuss: Reading to be announced*

Thursday, February 28: New Paradigms of Health and Development: Smallpox and Malaria
Discuss: Parker and Rathbone, *African History: A Very Short Introduction,* 114-149
Due: List of possible sources (peer feedback)

Week 9
Tuesday, March 5: New Paradigms, continued.
Due: Annotated Bibliography (graded)

Thursday, March 7: A Global History of HIV/AIDS
Discuss: Iliffe, *The African AIDS Epidemic: A History,* 1-64 (Chapters 1-7)

[SPRING BREAK]

Week 10
Tuesday, March 19: Proposal Writing Revisited: Personal Statements, Letters of Recommendation, and Statement of Affiliation
Discuss reading to be announced*

Thursday, March 21: Responses to HIV/AIDS
Discuss: Iliffe, *The African AIDS Epidemic,* 65-97 (Chapters 8-9)
Due: Draft Statement of Affiliation including details and justification of research site (peer feedback)

Week 11
Tuesday, March 26: How to Contain an Epidemic?
Discuss: Iliffe, *The African AIDS Epidemic,* 98-159 (Chapters 10-14)

Thursday, March 28: Living with HIV
Watch and Discuss Film
Due: Draft Proposal: research proposal, statement of affiliation, personal statement (for peer feedback)

Start reading Asforth, *Madumo, A Man Bewitched*

Week 12
Tuesday, April 2: In-class Proposal Review and Critique

Thursday, April 4: Modern Witchcraft and the New World Order
Discuss: Ashforth, Madumo: A Man Bewitched, 1-69

Week 13
Tuesday, April 9: Africans and Post-Colonial States
Discuss: Ashforth, Madumo, 70-165

Thursday, April 11: The Modernity of Witchcraft
Discuss: Ashforth, Madumo, 166-255

Week 14
Tuesday, April 16: New Chronic Diseases in Africa
Discuss: Julie Livingston's Paper on Cancer in Africa*

Thursday, April 18: Conclusions: The Past and the Future
Due: Final Portfolio and Reflection Paper (graded)

Final Exam
Thursday, April 25, 10.00-11.45 am

Concluding Notes

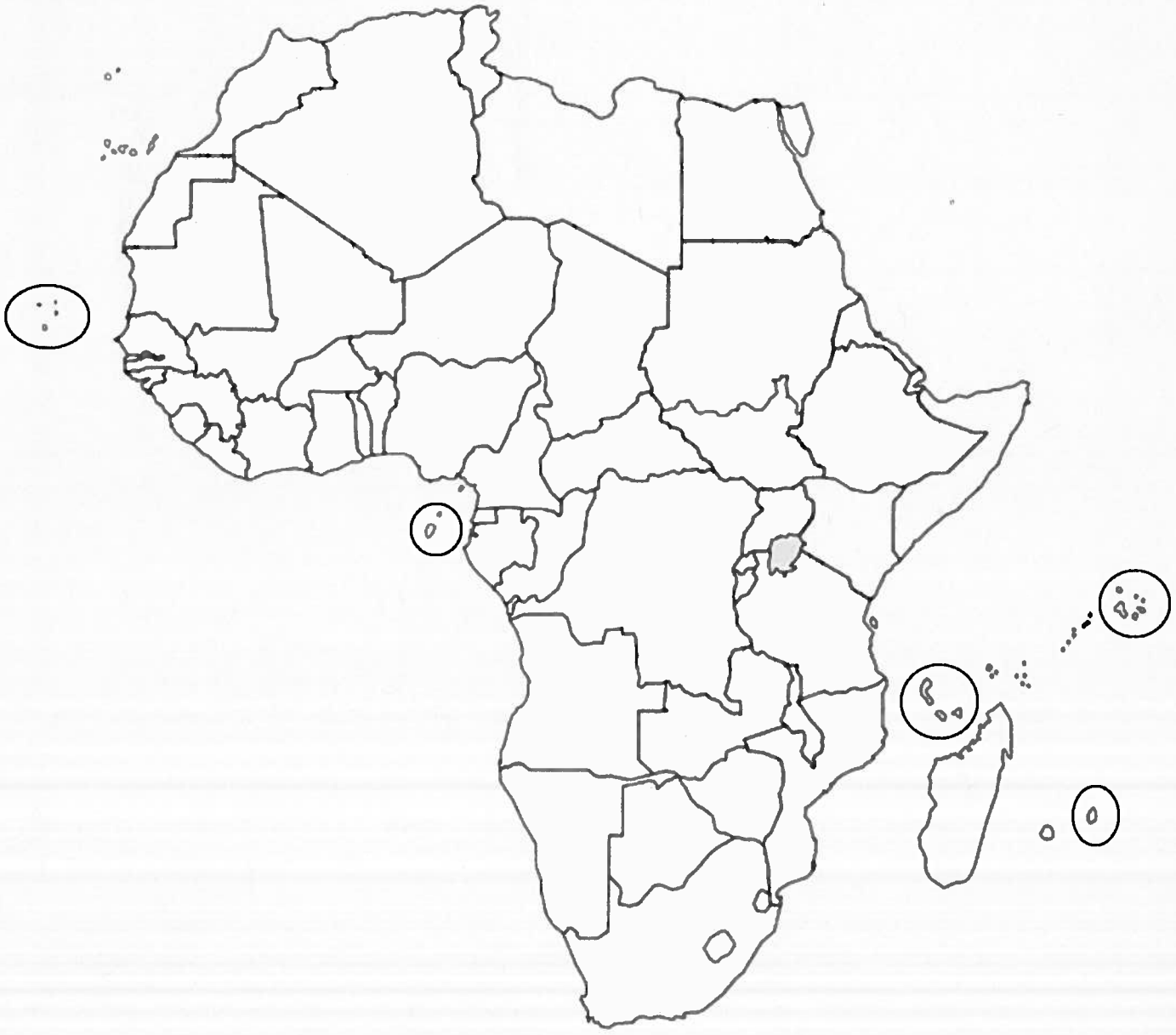
This syllabus is subject to revision as the semester proceeds. Announcements will be made in class or via OSU email accounts. Students are responsible for being aware of any changes.

If you have any questions about the content or conduct of the course, please do not hesitate to contact Professor Thomas McDow <mcdow.4(at)osu.edu>

History 3307 History of Health and Healing in Africa, Spring 2013
Study Guide for Map Quiz 1: Africa Today

Please locate the 54 countries of Africa countries listed below. On Tuesday, January 15 we will have a map quiz in class. You will have to identify all of these countries on a blank map, a larger version of the one below. (Small island nations are circled on the map.)

Algeria
Angola
Benin
Botswana
Burkina
Burundi
Cameroon
Cape Verde
Central African Republic
Chad
Comoros
Congo
Congo, Democratic Republic of
Djibouti
Egypt
Equatorial Guinea
Eritrea
Ethiopia
Gabon
Gambia
Ghana
Guinea
Guinea-Bissau
Ivory Coast
Kenya
Lesotho
Liberia
Libya
Madagascar
Malawi
Mali
Mauritania
Mauritius
Morocco
Mozambique
Namibia
Niger
Nigeria
Rwanda
Sao Tome and Principe
Senegal
Seychelles
Sierra Leone
Somalia
South Africa
South Sudan
Sudan
Swaziland
Tanzania
Togo
Tunisia
Uganda
Zambia
Zimbabwe



How to Write about Africa

By Binyavanga Wainaina[1]

Always use the word 'Africa' or 'Darkness' or 'Safari' in your title. Subtitles may include the words 'Zanzibar', 'Masai', 'Zulu', 'Zambezi', 'Congo', 'Nile', 'Big', 'Sky', 'Shadow', 'Drum', 'Sun' or 'Bygone'. Also useful are words such as 'Guerrillas', 'Timeless', 'Primordial' and 'Tribal'. Note that 'People' means Africans who are not black, while 'The People' means black Africans.

Never have a picture of a well-adjusted African on the cover of your book, or in it, unless that African has won the Nobel Prize. An AK-47, prominent ribs, naked breasts: use these. If you must include an African, make sure you get one in Masai or Zulu or Dogon dress.

In your text, treat Africa as if it were one country. It is hot and dusty with rolling grasslands and huge herds of animals and tall, thin people who are starving. Or it is hot and steamy with very short people who eat primates. Don't get bogged down with precise descriptions. Africa is big: fifty-four countries, 900 million people who are too busy starving and dying and warring and emigrating to read your book. The continent is full of deserts, jungles, highlands, savannahs and many other things, but your reader doesn't care about all that, so keep your descriptions romantic and evocative and unparticular.

Make sure you show how Africans have music and rhythm deep in their souls, and eat things no other humans eat. Do not mention rice and beef and wheat; monkey-brain is an African's cuisine of choice, along with goat, snake, worms and grubs and all manner of game meat. Make sure you show that you are able to eat such food without flinching, and describe how you learn to enjoy it—because you care.

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[1] *Binyavanga Wainaina was born in Kenya in 1971. He attended university in South Africa and worked there for several years. He has been a writer, editor, and journalist. One of his short stories won the 2002 Caine Prize for African Writing, and his memoir,* One Day I Will Write about this Place, *was published in 2011. He is currently the director of the Chinua Achebe Center for African Writers and Artists at Bard College in New York. "How to Write about Africa" was first published in 2005 in the journal Granta, issue 92 (Winter). It is now available on Granta's website: http://www.granta.com/Magazine/92/How-to-Write-about-Africa/Page-1 I have reproduced it here for in-class discussion.*

Taboo subjects: ordinary domestic scenes, love between Africans (unless a death is involved), references to African writers or intellectuals, mention of school-going children who are not suffering from yaws or Ebola fever or female genital mutilation.

Throughout the book, adopt a *sotto* voice, in conspiracy with the reader, and a sad *I-expected-so-much* tone. Establish early on that your liberalism is impeccable, and mention near the beginning how much you love Africa, how you fell in love with the place and can't live without her. Africa is the only continent you can love—take advantage of this. If you are a man, thrust yourself into her warm virgin forests. If you are a woman, treat Africa as a man who wears a bush jacket and disappears off into the sunset. Africa is to be pitied, worshipped or dominated. Whichever angle you take, be sure to leave the strong impression that without your intervention and your important book, Africa is doomed.

Your African characters may include naked warriors, loyal servants, diviners and seers, ancient wise men living in hermitic splendour. Or corrupt politicians, inept polygamous travel-guides, and prostitutes you have slept with. The Loyal Servant always behaves like a seven-year-old and needs a firm hand; he is scared of snakes, good with children, and always involving you in his complex domestic dramas. The Ancient Wise Man always comes from a noble tribe (not the money-grubbing tribes like the Gikuyu, the Igbo or the Shona). He has rheumy eyes and is close to the Earth. The Modern African is a fat man who steals and works in the visa office, refusing to give work permits to qualified Westerners who really care about Africa. He is an enemy of development, always using his government job to make it difficult for pragmatic and good-hearted expats to set up NGOs or Legal Conservation Areas. Or he is an Oxford-educated intellectual turned serial-killing politician in a Savile Row suit. He is a cannibal who likes Cristal champagne, and his mother is a rich witch-doctor who really runs the country.

Among your characters you must always include The Starving African, who wanders the refugee camp nearly naked, and waits for the benevolence of the West. Her children have flies on their eyelids and pot bellies, and her breasts are flat and empty. She must look utterly helpless. She can have no past, no history; such diversions ruin the dramatic moment. Moans are good. She must never say anything about herself in the dialogue except to speak of her (unspeakable) suffering. Also be sure to include a warm and motherly woman who has a rolling laugh and who is concerned for your well-being. Just call her Mama. Her children are all delinquent. These characters should buzz around your main hero, making him look good. Your hero can teach them, bathe them, feed them; he carries lots of

babies and has seen Death. Your hero is you (if reportage), or a beautiful, tragic international celebrity/aristocrat who now cares for animals (if fiction).

Bad Western characters may include children of Tory cabinet ministers, Afrikaners, employees of the World Bank. When talking about exploitation by foreigners mention the Chinese and Indian traders. Blame the West for Africa's situation. But do not be too specific.

Broad brushstrokes throughout are good. Avoid having the African characters laugh, or struggle to educate their kids, or just make do in mundane circumstances. Have them illuminate something about Europe or America in Africa. African characters should be colourful, exotic, larger than life—but empty inside, with no dialogue, no conflicts or resolutions in their stories, no depth or quirks to confuse the cause.

Describe, in detail, naked breasts (young, old, conservative, recently raped, big, small) or mutilated genitals, or enhanced genitals. Or any kind of genitals. And dead bodies. Or, better, naked dead bodies. And especially rotting naked dead bodies. Remember, any work you submit in which people look filthy and miserable will be referred to as the 'real Africa', and you want that on your dust jacket. Do not feel queasy about this: you are trying to help them to get aid from the West. The biggest taboo in writing about Africa is to describe or show dead or suffering white people.

Animals, on the other hand, must be treated as well rounded, complex characters. They speak (or grunt while tossing their manes proudly) and have names, ambitions and desires. They also have family values: *see how lions teach their children?* Elephants are caring, and are good feminists or dignified patriarchs. So are gorillas. Never, ever say anything negative about an elephant or a gorilla. Elephants may attack people's property, destroy their crops, and even kill them. Always take the side of the elephant. Big cats have public-school accents. Hyenas are fair game and have vaguely Middle Eastern accents. Any short Africans who live in the jungle or desert may be portrayed with good humour (unless they are in conflict with an elephant or chimpanzee or gorilla, in which case they are pure evil).

After celebrity activists and aid workers, conservationists are Africa's most important people. Do not offend them. You need them to invite you to their 30,000-acre game ranch or 'conservation area', and this is the only way you will get to interview the celebrity activist. Often a book cover with a heroic-looking conservationist on it works magic for sales. Anybody white, tanned and wearing khaki who once had a pet antelope or a farm is a conservationist, one who is preserving Africa's rich heritage. When interviewing him or her, do not ask how

much funding they have; do not ask how much money they make off their game. Never ask how much they pay their employees.

Readers will be put off if you don't mention the light in Africa. And sunsets, the African sunset is a must. It is always big and red. There is always a big sky. Wide empty spaces and game are critical—Africa is the Land of Wide Empty Spaces. When writing about the plight of flora and fauna, make sure you mention that Africa is overpopulated. When your main character is in a desert or jungle living with indigenous peoples (anybody short) it is okay to mention that Africa has been severely depopulated by Aids and Wår (use caps).

You'll also need a nightclub called Tropicana, where mercenaries, evil nouveau riche Africans and prostitutes and guerrillas and expats hang out.

Always end your book with Nelson Mandela saying something about rainbows or renaissances. Because you care. ■