



Teaching Health Humanities

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Art as Disruption in Global Health Humanities

THE HUMUMENT TECHNIQUE, A SEXUAL AND REPRODUCTIVE HEALTH ARCHIVE, AND DEVELOPING FLEXIBLE STUDENT THINKING

Kearsley A. Stewart, Rachel Ingold, Maria de Bruyn, and Kelley K. Swain

Introduction

Narrative learning and reflective writing, two key pedagogies in medical and health humanities, have been shown to enhance physicians' empathy, improve clinical interview skills, and help practitioners better understand their patients' illness experiences.¹ These teaching techniques are well suited to the doctor-patient encounter, an intimate dyad that most often occurs in a highly controlled space and unfolds according to a mostly predictable, and regulated, script. In contrast, the aims of global health interventions are to improve health at a population level, identify the social determinants of health, and actively engage with reducing structural inequities that produce human suffering and inhibit human well-being. Yet, in practice, the spaces where global health initiatives and doctor-patient encounters unfold may be unpredictable, chaotic, fluid, and subject to multiple layers of regulation and intervention from local and global agents. Is there a role for the medical and health humanities in global health training and education? Could narrative learning and reflective writing enhance the practice of global health? Which pedagogies are best suited to developing a global health humanities education that prepares students to recognize and critique the structural features of health inequalities and barriers and, ultimately, to envision new perspectives and possible solutions?

This chapter describes a global health humanities undergraduate workshop that applies an art technique (*A Humument* by Tom Phillips)² to a reinterpretation of an archive of sexual and reproductive health literature including both published and gray literature (the Maria de Bruyn Papers at Duke University).³ This assignment was developed over a yearlong, interdisciplinary collaboration among a global health educator (Stewart), the curator of the

History of Medicine Collections in the Rubenstein Rare Book & Manuscript Library at Duke University (Ingold), the donor of the archive (de Bruyn), and the poet who modified Phillips's Humument technique for the classroom (Swain).⁴ In this chapter, we first describe the archival context in which the workshop took place. Next, we describe the pedagogical goals and how the workshop was structured to meet them. We then reflect on evidence of student learning and end with a discussion of lessons learned and future plans using this approach.

Our Archival Context

Global health archives exist in a variety of institutions, including, but by no means limited to, the US National Library of Medicine and Harvard University's Countway Library of Medicine. These collections may include gray literature,⁵ such as organizational reports and newsletters, conference proceedings, policy statements, newspaper articles, journal notes, correspondence, audio and video clips, and much more. Such archival collections are rich repositories of materials created by public health and global health scholars, as well as clients and patients of health services, that are not always available in scholarly journals, in print, or online in a permanent manner.

Numerous special collection libraries and archives exist to preserve, and make available for research, primary source material. These primary sources range in date, format, and subject matter depending on the library, archive, institution, and collecting policies. At Duke University, the David M. Rubenstein Rare Book & Manuscript Library builds distinctive collections of original materials and preserves them for use on campus as well as with a global community of researchers. Within the context of the Rubenstein Library, the History of Medicine Collections seek to acquire, preserve, interpret, and make available for research and instruction materials documenting the history of medicine, biomedical science, and health and disease in the global context of the Western medical tradition. The collections seek to bring historical perspectives to bear on contemporary health issues and to facilitate an interdisciplinary understanding of the history of medicine. And the History of Medicine Collections in the Rubenstein Library, like other libraries and archives, seek to grow their collections of public health and global health materials.

In the summer of 2015, medical anthropologist Maria de Bruyn donated to the Rubenstein Library twenty-six boxes of materials collected from 1988 onward in the field of sexual and reproductive health and rights. The collection includes her own published and gray literature writings, as well as publications and artifacts (e.g., buttons, instructional health games, posters) produced by other authors, international agencies and non-governmental organizations (NGOs) in developing countries on topics such as HIV and AIDS,⁶ sexual and

reproductive health, human rights, condoms and contraception, stigma and discrimination, youth, sex work, and women's health. Materials of particular interest include first-person narratives and testimonies by adults and young people affected by HIV, violence, stigma, and discrimination. The value of the Maria de Bruyn collection lies in the opportunity to re-examine how various health issues have been addressed over time, particularly from the perspective of different geographical regions and ethnic groups.

The collection's arrival at the Rubenstein Library coincided with a discussion of how Stewart's global health seminar, *Global Narratives of HIV and AIDS*, could engage with archival material. At the time this collection was processed and made available to researchers (soon after its donation), Ingold and Stewart met to discuss the available collections at the library and the library services on offer. Their very first discussion initiated the project described in this chapter.

One of the most rewarding aspects of working in a special collection library is connecting researchers, particularly students, to archival collections. Many staff of special collections engage with students in bibliographic instruction sessions, giving students a chance to handle materials and experience archival research. Relationships with faculty have further provided opportunities for librarians and archivists to collaborate in developing assignments in which students utilize rare materials for coursework.⁷

Our Pedagogical Goals

Stewart had two goals in using the de Bruyn collection in her undergraduate seminar *Global Narratives of HIV and AIDS*: (1) to challenge global health students to conduct archival research in a new and innovative way and (2) to encourage global health students to explore how global health issues have been addressed by both the people affected and those working to mitigate and end these problems.

A NEW METHOD FOR ARCHIVAL RESEARCH

The workshop challenged students to consider using archival items in a new way. Many of these students hope to find work in the field of global health in the future; exposing them to such collections is a reminder that previous writing and literature can relate to current and future research. A traditional method for bringing students into contact with archival collections and primary sources is to assign them to write a historical analysis or analytical paper. The innovation of our new global health assignment is to require students to connect with archival material from a critical perspective and to develop their own reflections on these materials simultaneously in a creative and analytical

way, specifically through a visual art technique. Assigning students to critically engage with NGO gray literature can reveal the political and sociocultural forces that shape global health.

When processing an archival collection, archivists often create a finding aid or collection guide to provide access to collection materials. After an introductory session on care and handling of archival materials, several workshop sessions were scheduled during class time so that students could spend significant time randomly browsing through the boxes and folders to identify potential items for their assignment. Students were advised to consult the collection guide for a more systematic introduction to the materials and encouraged to return to the reading room outside of class to spend even more time with the archival collection. In our increasingly digital world, there is something refreshing about seeing students pore over boxes of papers, pick them up, and point out sentences to their classmates. Archival research can take many forms, but a highlight for us was seeing students interact with physical materials, a skill, we reminded them, they are likely to need in their future work in resource-constrained environments where records are likely to still be on paper, not digitized.

LEARNING FROM THE PAST

In 2000, Emanuel et al. published a seminal paper observing that unnecessary duplication of previous research is perversely unethical in international clinical research.⁸ In 2009, Chalmers and Glasziou published a provocative paper claiming that 85% of all biomedical research effort is wasted.⁹ Most recently, a 2014 *Lancet* five-part series on research practices outlined ways to increase value and reduce waste in biomedical research.¹⁰ Many of these recommendations are relevant to global health research, too. As educators, we wondered how to impart the message to increase value and reduce waste to our global health trainees. We know that too much global health research ends up as gray literature locked away in dusty filing cabinets.

If people working on sexual and reproductive health and rights can learn from archival materials recording what has been done in the past, they should be able to avoid, as it were, “reinventing the wheel,” while applying lessons on what works and identifying gaps in coverage. The gray literature can help identify how issues such as HIV and AIDS, gender, sexual orientation, and reproductive rights have been tackled through behavior communication, education, training, activism, and, importantly, from the perspective of those who are directly affected and involved in the issues. Insights gained in this respect can lead to reuse and updating of successful approaches and further inform new approaches to ensure that health issues are tackled not only in a technically

appropriate way but also with attention to the needs and desires of the human beings affected.

The Humument Technique Adapted to Global Health Humanities Learning

Swain's workshop takes as a starting point Tom Phillips's famous art book *A Humument*, a lifelong project now in its sixth and final edition.¹¹ Phillips collaged, painted, and deconstructed each page of a long-discarded Victorian novel to create a new text. He spent his creative life crafting something lively, poignant, political, and at times rude and funny, out of W. H. Mallock's dry, snobbish, anti-Semitic Victorian-era novel. This work, Phillips admits, "had its germ in idle play." He describes that he and a friend were "prowling a warehouse" in South London in 1966, looking for bargains: "Arriving at the racks of dusty books left over from house clearances, I boasted that the first one I found that cost threepence, I would make serve a serious long-term project." The next book he picked up happened to be one with a yellow cover, called *A Human Document*, by Victorian novelist W. H. Mallock. It cost threepence, so that book was to be Phillips's fated project. *A Human Document* became the go-to text for most of Phillips's multimedia art for fifty years, and its main creation has been *A Humument*, which Phillips calls "a treated Victorian novel."

"Treating" a text, in this case, means making artwork on every single page of the book, effacing most of the text, and, in a "word-search" style, leaving words, phrases, and letters on the page which flow together to create an entirely new story. Phillips usually treats the text by painting, but he has also used collage, cutting, folding, and even burning the pages in order to transform the text. He takes the technique from William Burroughs, who was inspired by the artist Brion Gysin. Burroughs began to experiment with the cut-up technique, where random lines of text were cut from a page and rearranged to form new sentences, with the intention of freeing readers' minds from conventional, linear modes of thought. The very title of Phillips's book emerged from folding the cover and turning *A Human Document* into *A Humument*, which Phillips says he liked for sounding "earthy" and "effortful." The artist acknowledges Mallock's book as his "resource of greatest use—and all thanks to a man who, from photographs and contemporary accounts of his personality, would seem to be someone I would not at all have enjoyed meeting." Mallock, writes Phillips, was an anti-socialist snob: "His snobbery pervades *A Human Document* and his attitude towards Jews (though not untypical at the time) supplies the crux of its love story. These negative aspects of his literary persona," writes Phillips, "assisted rather than impeded my scheme." What began as "idle play" became

a half a century of work, creating something funny, and increasingly hopeful, out of an unpleasant text.

After students choose their original texts from their time browsing the archive, they scan the original documents and print copies to make facsimiles for their projects. Then, using the Humument technique, they each “treat” a page with color media, markers, crochet, glitter, stickers, ephemera, and other materials and methods. Upon completing their final pieces, they are assigned to write essays (“Final Reflections”) in the form of a third-person review about the artwork. Students are prompted to reflect on why the artist (themselves) had chosen the original document and how the artwork, with its final word choices, transformed the meaning of the original document or helped them (and the viewers) gain fresh insights. These mock reviews were essential in requiring students to articulate how and why they had “translated” their selected archival document into artwork and the merits of the translation. It was important to require students to return to the original archival text and see it in a new way after giving it a hands-on transformation.

The completed student artworks were framed and displayed in a public, high-footfall exhibition space called the Student Wall, located within Perkins Library at Duke University, for a two-month period. In addition, three students presented their pieces during a World AIDS Day event at Duke University Library, which was open to the general public. One-minute video excerpts of the student oral presentations can be accessed on YouTube.¹² These were preceded by introductions by Ingold, de Bruyn, Stewart, and Swain, as well as reflections by a North Carolinian woman living with HIV, Alicia Diggs. Videos of these presentations are available on the Health Humanities Lab Facebook site. More information about the event can also be found online.¹³

Student Learning

Various aspects of the HIV and AIDS epidemic, as well as issues such as violence against women, were represented in the archival materials chosen by the students for this assignment. Materials included first-person narratives by persons living with HIV, policy position papers, project and program reports, and song texts. Students further selected items focused on different groups affected by the epidemic (children and youth, women, LGBTQ+ individuals, musicians), as well as various challenges faced by those groups (loss of innocence, rape, women’s inequality, stigma, powerlessness and regaining power, taking medications). A common theme in the student artwork was transforming negative narratives focused on challenges associated with HIV, violence, and stigma into messages of hope and increased agency on the part of persons directly affected. The following two examples, taken from student essays and shown in Figures 18.1 and 18.2, illustrate this approach.¹⁴

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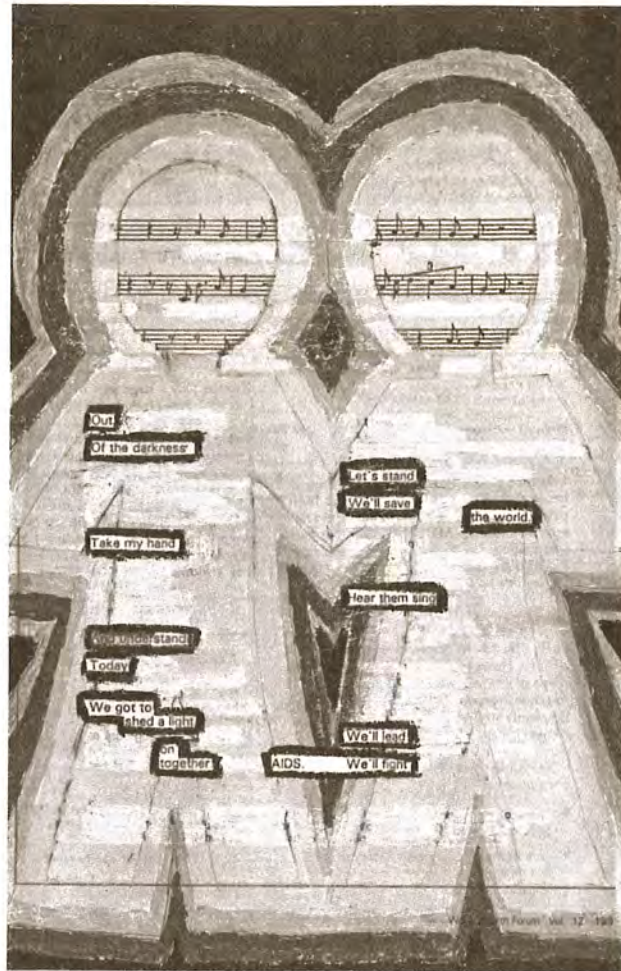


FIGURE 18.1 Brooke Whitfield, “Out of the Darkness, Into the Future.” GLHTH 302 Global Narratives of HIV and AIDS. December 10, 2016. Used with permission.

“The original archival selection for this essay was a song written and composed by Ugandan artist Philly Lutaaya, upon learning that he was dying of AIDS. Brooke Whitfield,¹⁵ the artist of this Humument piece, said she was drawn to the original piece because of the “raw emotion” the song displayed and “the way in which it shows the pull of two apparent forces: one being the fear the singer is experiencing in his journey with AIDS and the other being the responsibility the singer feels towards the future generations to come.” She continues in her essay by claiming that the piece “enabled her to mould a song that sang of despair, into one that reflected hope and strength. Not just the strength to face an HIV and AIDS diagnosis, but also the strength to fight it for the generations to come.” Whitfield continues, “the words that [the] art piece chooses to highlight place the reader in

an onward march towards HIV and AIDS solidarity, juxtaposing the original title *Alone*." To contrast some of the original work's lines, such as 'Out there somewhere/Alone and frightened' or 'No more loving arms/Thrown around my neck,' Whitfield transformed the lyrics to 'Out of the darkness let's stand/We'll save the world, take my hand' and 'We'll lead on together/AIDS we'll fight.' Whitfield explains this approach "not only places the original piece, *Alone*, at odds with her work through the transformation of lyrics, but also through the design of her art piece." Furthermore, she writes, "the title of her piece, *Let's Stand*, through this contraction, implies plurality, directly contrasting with the title *Alone*." The primary effect, Whitfield notes, "appears to counter the idea of being alone through choosing to depict two figures in the artwork."

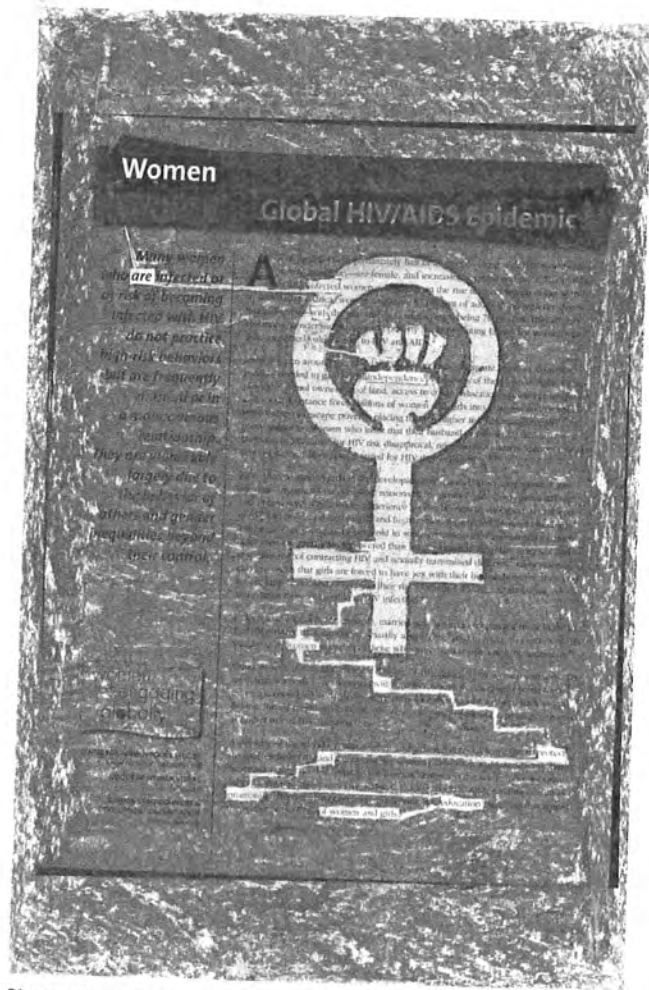


FIGURE 18.2 Simone Serat, "Recontextualizing Rights: Using Humumentism to Change the Rhetoric around Women's Reproductive Rights." GLHTH 302 Global Narratives of HIV and AIDS. December 12, 2016. Used with permission.

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Using Humumentism to Change the
 Global Narratives of HIV and AIDS.

In another essay, Simone Serat¹⁶ writes of her own Humument piece, "The underlying text discusses facts women (especially women in the developing world) have come to know so well: females are more likely to be infected with HIV and AIDS because of biology, society, and culture. . . . The tone of the piece conveys that women have little say in protecting themselves from contracting HIV. Given this narrative, the sponsors for the factsheet are surprising: three organizations that focus on empowering women. . . . Serat's work seeks to alter this narrative, as a woman who has directly worked to empower women in protecting themselves from HIV, as well as the daughter of a midwife. 'Women . . . are . . . infected . . . with . . . independence,' the piece reads, the fist in the middle of the female symbol clenching the word 'independence' for dear life. 'we . . . women . . . will . . . protect . . . and . . . promote . . . education of women and girls.' Inspired by her time working with Kenyan women in an HIV clinic this summer, Serat uses bold, contrasting colours and a simple design to get her point across without mincing words."

Other students reflected on how the evolution of global health approaches can be seen through both successes and failures:

- One artist [name kept confidential at student's request] "has chosen to focus her piece not on the fact of HIV and AIDS itself, but to indirectly comment on how the field of global health has grown with, and because of, the epidemic."¹⁷
- Using a booklet published by Amnesty International detailing human rights abuses faced by women in South Africa, *Joshua Grubbs*, a "chemist by training," chooses to focus on antiretroviral drugs so that "out of the chronicles of suffering emerges a prophetic message of salvation through modern medicine" (Figure 18.3).¹⁸
- "Through a satirical presentation of censorship on the AIDS programme comic, *Wei Xuan Lai* invites viewers to take on a new lens when reading scientific journals. Are these journals truly illuminating key issues which the global community needs to focus on in combating the HIV and AIDS epidemic, or could they be unknowingly obscuring angles which have yet to be discovered?"¹⁹
- "Although HIV and AIDS stigma has deep roots today, *Ellie Pasquale* suggests there is a future, however distant, where it only exists as a forgotten past. . . . [I]t is the hope that through exposure, education, and narrative, tomorrow's Duke students will no longer shy away from someone who has HIV" (Figure 18.4).²⁰
- "In examining a policy recommendation explaining how it can be useful for the media to 'give a face to HIV and AIDS' by encouraging HIV-positive individuals to share their stories for HIV and AIDS prevention and education campaigns, *Sarah Beaverson* transforms the meaning of the original and presents a poem that highlights the dangers

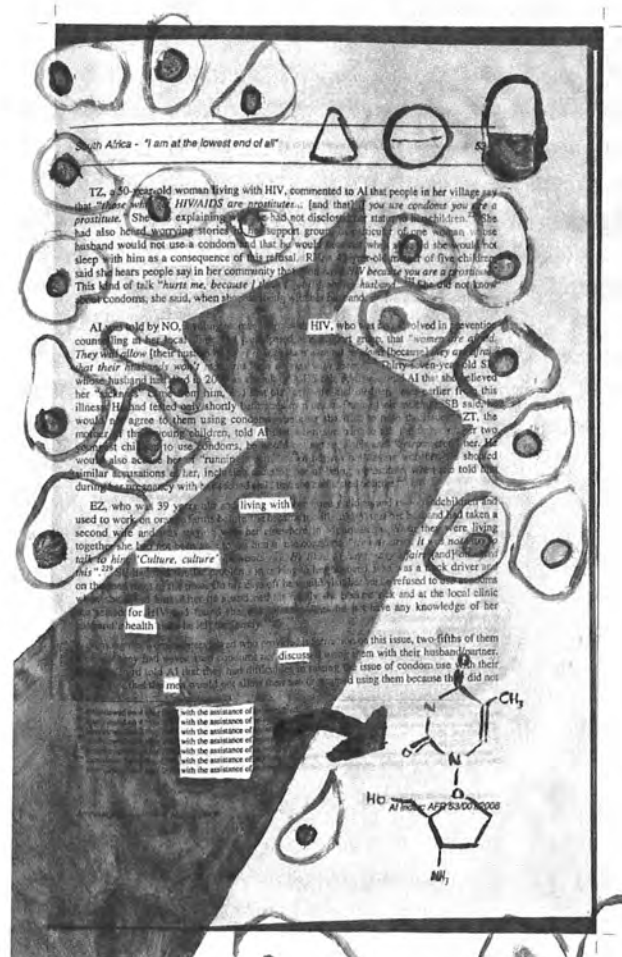


FIGURE 18.3 Joshua Grubbs, "Thus Spoke AZT." GLH 302 Global Narratives of HIV and AIDS. December 2016. Used with permission.

HIV-positive individuals face when society exploits their individual stories. . . . Their individuality is lost as they become a voice to speak on behalf of their community, country or race" (Figure 18.5).²¹

Lessons Learned and Future Plans

The agencies funding global health-related research and interventions often want practitioners to develop entirely new and "innovative" materials for each new project and program. However, taking into consideration the critiques of "wasted research and resources" and an ever more evident need for us to learn from the past, we should avoid unnecessarily "reinventing the wheel" when a wealth of useful material can be updated to fit our current context.



Global Narratives of HIV and AIDS.

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FIGURE 18.4 Ellie Pasquale, “The Problem with Stigma.” GLTH 302 Global Narratives of HIV/AIDS. December 2016. Used with permission.

As reflected in the student essays, the techniques used in the Humument workshop helped students become aware of the importance of archival material for the future of global health. They transformed relevant materials to explore the values that matter most to them by finding ways to express their analysis and thoughts visually and through the medium of concrete poetry. Rather than only “consume” text academically, the students investigated the language of the archival materials to find and reveal new logics and meanings. The artwork based on a pop song about AIDS in Uganda is evidence that different types of archival materials can be used in varied ways to help students engage with subject matter.

Other faculty have shown interest in the technique and the Maria de Bruyn papers as well. For example, Jules Odendahl-James, a member of the Duke

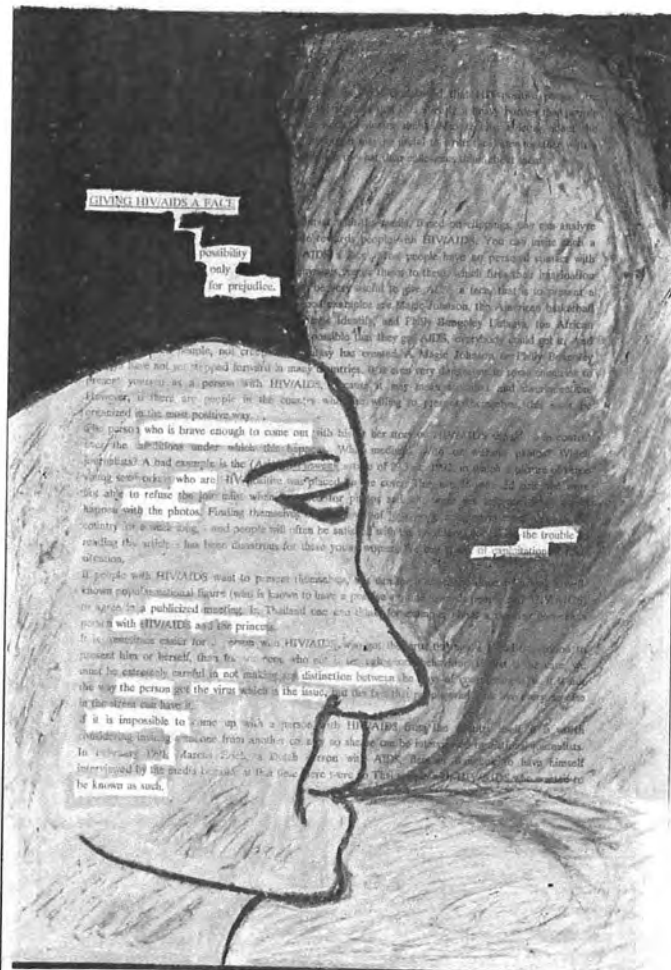


FIGURE 18.5 Sarah Beaverson, "Publicized with a Price." GLTH 302 Global Narratives of HIV/AIDS. December 2016.

Theater Studies department, assigned students from her Medical Stories on Stage course to review materials with multimodal representations from the de Bruyn collection (activist ephemera, public health cartoons and booklets, educational reports and charts), as well as the Humument artworks displayed on the Duke Library Student Wall. She commented that it was particularly useful to show her students the transformation or adaptation of medical narratives from the educational, academic, and research context of the Maria de Bruyn papers (and their original creation/use prior to being archived) to this public, aesthetic, and activist engagement made possible by Kelley Swain's Humument workshop. She also commented that it enabled her students to know that other global health cross-listed courses use aesthetic, creative engagement with

scientific and policy sources to highlight the human experience of health and illness. The visibility of the work made possible through humanistic lenses of analysis and creation gave them early license to see such an approach to analysis and research as rigorous and achievable even if they were newcomers to both subject matter and research method.

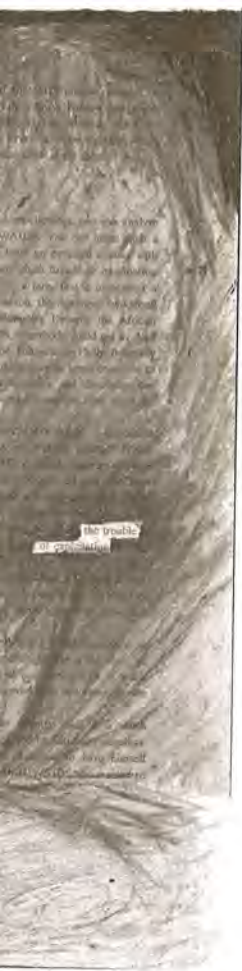
Since the Humument workshop will be offered for at least three years, student artwork and essays will be added successively to the Rubenstein Rare Book & Manuscript Library as a collection from Stewart's Global Narratives of HIV and AIDS seminar. Depositing student work from this course using the Maria de Bruyn collection is desirable for several reasons. The collaboration underlying the workshop has been one of many firsts:

- The first medical anthropological archive on sexual and reproductive health and rights with a special focus on HIV and AIDS in a global context for the History of Medicine Collections at Duke University
- The first use of the Humument technique in a US global health university setting
- The first event bringing together an archival curator, two medical anthropologists, a poet, an HIV activist a woman living with HIV (Alicia Diggs), and students to talk about their experiences and what is needed in addressing HIV and AIDS in the local and global contexts

Preserving the student work from this assignment and collaboration captures the essence of Duke University's mission of "knowledge in service to society." As noted, many of these students will continue to pursue careers in health professional fields. Giving them a broader context, a historical understanding, and a creative, nonlinear approach to experience using archival collections, all aid in their growth as scholars.

The Humument technique inspired us to develop this unique pedagogical exercise to immerse global health students in an archive of HIV and AIDS literature. We sought to increase student awareness of the ethical dimensions of value and waste in global health research by focusing on gray literature. Teaching global health trainees to use an archive of gray literature is an ethically and morally sound approach to improving the value of global health research in the future. We anticipate that these works will stimulate interest and debate and, ultimately, demonstrate the possibilities for fresh perspectives in global health to emerge from the creative animation of archival HIV and AIDS material.

As global health humanities at Duke University moves forward, we will engage additional critical issues, for example, the role of empathy in training global healthcare professionals (notably a recurring element in the student essays) and the urgency of establishing archival materials as a key resource for teaching and research in global health.



TH 302 Global Narratives of HIV/

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PEDAGOGY EXERCISE SECTION

The Humument and the Maria de Bruyn HIV and AIDS Archives

CLASS HANDOUT²²

Resources: The Humument Technique

Tom Phillips, *A Humument: A Treated Victorian Novel*, 6th ed. (London: Thames & Hudson, 2016). <http://www.tomphillips.co.uk>

Resources: About *A Humument*

Steve Xerri, 1988,
<http://www.tomphillips.co.uk/humument/essays/item/5860-trick-or-treatment-by-steve-xerri>

Adam Smyth, 2012,
<https://www.lrb.co.uk/v34/n19/adam-smyth/double-act>

James Kidd, 2012,
<http://www.tomphillips.co.uk/humument/essays/item/5858-every-day-of-my-life-is-like-a-page-by-james-kidd>

Daniel Maidman, 2016,
https://www.huffingtonpost.com/daniel-maidman/rivers-in-the-sea-tom-phi_b_7941796.html

Resources: Influences on Tom Phillips's Humument Technique

Brion Gysin and William S. Burroughs, cut-up technique, 6:33 clip from a documentary on Burroughs,
<https://www.youtube.com/watch?v=6NU3dIdqIBw>

John Cage, 4:33,
<https://www.youtube.com/watch?v=JTEFKFiXSx4>

STEP 1

Identify an archive or a collection of materials that can provide the original, primary documents for the Humument exercise. If not already catalogued, develop a brief overview or guide of the items to help orient the students to the materials.

STEP 2

Prepare and deliver a lecture on Phillips's work, his influences (William S. Burroughs, John Cage, Samuel Beckett), and the techniques (cut-ups,

concrete poetry, collage). Prepare and deliver a lecture on the archives and the basics of archival research and handling.

STEP 3

Select one item from the archive to use in a demonstration exercise. Scan and enlarge to 11 × 17. Supply crayons, colored pencils, markers, glitter, etc. Allow students to gain hands-on, in-class experience with the Humument technique using the instructor's preselected item. Ideally, have students "treat" the same text three or four times, encouraging them to make something different each time. This encourages nonlinear, creative thinking and motivates them to look at the text in a challenging and unfamiliar way.

STEP 4

Students then spend time on their own browsing in the archive. Encourage a random and exploratory approach. They choose one item from the archive for their Humument exercise. Students can use a cell phone or a scanner to make a reproduction of the item, subject to archival restrictions. Instruct them to make several 11 × 17 photocopies to have on hand for working on several drafts to achieve their final Humument piece.

STEP 5

Students bring in a first draft of their Humument project. This class session will include critique, editorial suggestions, and discussion of student first drafts. Their ability to articulate their choices in the artwork is as challenging and important as the artwork itself.

STEP 6

Students bring in the final version of their Humument project and discuss their intellectual and artistic process. As a class, they also discuss together how to organize their work for an actual, or in-class, show: for example, do they arrange these Humument pieces by themes, colors, content, etc.? Have students lay out their projects on the floor or on tables to see the overall effect. Hanging on the wall or organizing a show on campus is preferred.

STEP 7

In the third person, students write a review of their intellectual and artistic process, their global health goals, and assessment of the successes and shortcomings of the piece. Instruct them to follow a particular essay style, for example, review essays in *The Lancet Oncology* "CnS" (Cancer and Society)

or *The Lancet* weekly's "Perspectives" section. The review style once again displaces students from the linear style of narrative and forces them into a different perspective.

For good examples, take a look at Swain's reviews, <https://kelleyswain.wordpress.com/about/freelance/>.

Criteria for writing a review-style essay:

1. No fewer than 700 words and no more than 800 words.
2. Written in the third person—you are critiquing your own piece of art as if you are reviewing it.
3. Include a quote/reference from Tom Phillips, *A Humument*, or a related review/interview such as those assigned in class or here: <http://www.tomphillips.co.uk/humument/essays>.
4. Include the proper citation. This will indicate the archives, box number, etc., from which you selected the original document you have "treated" and any citations of quotes.
5. Essay Prompt: Briefly describe the original document, then reflect on why the artist (you) has chosen it, and how "treating" the text transforms its meaning. Reconsider the original text. Does the artwork provide fresh insight into the original? How? Your essay should have a tight narrative arc.

STEP 8

Organize a public show. If not possible, organize a class showing: select a few students to read all or part of their essay while displaying their Humument piece enlarged on a projector screen.

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Notes

1. The literature on this issue is extensive. For a recent evidence-based research paper, see Aileen Patterson et al., "Medical Humanities: A Closer Look at Learning," *BMJ Medical Humanities* 42, no. 2 (2016): 115–20.
2. Tom Phillips, *A Humument. A Treated Victorian Novel*, 6th ed. (London: Thames and Hudson, 2016).
3. Rubenstein Library, "Guide to the Maria de Bruyn Papers, 1988–2012 and Undated," Duke University Libraries, Durham, NC, 2015, <https://library.duke.edu/rubenstein/findingaids/debruyanmaria/>.
4. Kearsley A. Stewart and Kelley S. Swain, "Global Health Humanities: Defining an Emerging Field," *Lancet* 388 (2016): 2586–87.
5. Gray literature is defined as "manifold document types produced on all levels of government, academics, business and industry in print and electronic formats that are protected by intellectual property rights, of sufficient quality to be collected and preserved by libraries and institutional repositories, but not controlled by commercial publishers; i.e. where publishing is not the primary activity of the producing body." Joachim Schöpfel, "Towards a Prague Definition of Grey Literature," paper presented at the Twelfth International Conference on Grey Literature: Transparency in Grey Literature. Grey Tech Approaches to High Tech Issues, Prague, Czech Republic, December 6–7, 2010, 11–26.
6. UNAIDS and organizations of people living with HIV and AIDS advise against the use of the term *HIV/AIDS*: "The expression HIV/AIDS should be avoided whenever possible because it can cause confusion. Most people with HIV do not have AIDS. The expression HIV/AIDS prevention is even more unacceptable because HIV prevention entails correct and consistent condom use, use of sterile injecting equipment, changes in social norms and so on, whereas AIDS prevention entails antiretroviral therapy, cotrimoxazole, good nutrition, isoniazid prophylaxis (INH), etc." UNAIDS, *UNAIDS Terminology Guidelines* (Geneva: UNAIDS, 2015).
7. Todd Samuelson and Cait Coker, "Mind the Gap: Integrating Special Collections Teaching," *Portal: Libraries and the Academy* 14, no. 1 (2014): 51–66. Melissa A. Hubbard and Megan Lotts, "Special Collections, Primary Resources, and Information Literacy Pedagogy," *Communications in Information Literacy* 7, no. 1 (2013): 24–38.
8. Ezekiel J. Emanuel, David Wendler, and Christine Grady, "What Makes Clinical Research Ethical?" *Journal of the American Medical Association* 283, no. 20 (2010): 2701–11.
9. Iain Chalmers and Paul Glasziou, "Avoidable Waste in the Production and Reporting of Research Evidence," *Obstetrics and Gynecology* 114, no. 6 (2009): 1341–45.
10. *Lancet*, "Research: Increasing Value, Reducing Waste," January 8, 2014, <https://www.thelancet.com/series/research>.
11. Marvin Sackner, "'Humumentism': The Works and Ideas of Tom Phillips," <http://www.tomphillips.co.uk/humument/essays/item/5867-humumentism-the-works-and-ideas-of-tom-phillips-by-marvin-sackner>.
12. Ryan Fitzgerald, <https://www.youtube.com/watch?v=P9rLZ4KXFbo>; Sarah Rapaport, https://www.youtube.com/watch?v=8zs-boBqh_c; Edom Tilahun, <https://www.youtube.com/watch?v=QLx58OoKW7I&feature=youtu.be>.
13. Susan Gallagher, "Combined with Art and Poetry, Historical HIV Papers Lend Fresh Perspective," *Duke Global Health Institute Newsletter*, November 22, 2016,

<https://globalhealth.duke.edu/media/news/combined-art-and-poetry-historical-hiv-papers-lend-fresh-perspective>.

14. Full-color reproductions of student Humument artwork cited here are available on: <https://sites.duke.edu/ghlth302>.

15. Brooke Whitfield, "Out of the Darkness, Into the Future," paper prepared for the course GLH302 Global Narratives of HIV and AIDS, Duke University, Durham, NC, December 10, 2016. <https://sites.duke.edu/ghlth302>.

16. Simone Serat, "Recontextualizing Rights: Using Humumentism to Change the Rhetoric around Women's Reproductive Rights," paper prepared for the course GLH302 Global Narratives of HIV and AIDS, Duke University, Durham, NC, December 12, 2016. <https://sites.duke.edu/ghlth302>.

17. Anonymous student, "The Development of Global Health," paper prepared for the course GLH302 Global Narratives of HIV and AIDS, Duke University, Durham, NC, December 2016. <https://sites.duke.edu/ghlth302>.

18. Joshua Grubbs, "Thus Spoke AZT," paper prepared for the course GLH302 Global Narratives of HIV and AIDS, Duke University, Durham, NC, December 2016. <https://sites.duke.edu/ghlth302>.

19. Wei Xuan Lai, "Silence Ill Address the Issue: Unnecessary Censorship in HIV/AIDS," paper prepared for the course GLH302 Global Narratives of HIV and AIDS, Duke University, Durham, NC, December 12, 2016. <https://sites.duke.edu/ghlth302>.

20. Ellie Pasquale, "The Problem with Stigma," paper prepared for the course GLH302 Global Narratives of HIV and AIDS, Duke University, Durham, NC, December 9, 2016. <https://sites.duke.edu/ghlth302>.

21. Sarah Beaverson, "Publicized with a Price," paper prepared for the course GLH302 Global Narratives of HIV and AIDS, Duke University, Durham, NC, December 11, 2016. <https://sites.duke.edu/ghlth302>.

22. If you try this exercise, we are eager to hear from you. We are also happy to offer advice or guidance on the technique. Please contact Kearsley Stewart, k.stewart@duke.edu.

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