

RACE & WHAT IS MADNESS?

HISTORY THROUGH ARTIFACTS

ABOUT

AFRICAN, BLACK, & EUROAMERICAN PSYCHIATRIC WORLDS

UF Quest 1 Course, IDS2935-Special Topics
(Class #23197; section 1EH1)

General Education: in Humanities, International, Writing (with 2000 words)

Note: A minimum grade of C is required for General Education credit

Fall 2021 | Tuesday, 1.55-2.45 (period 7); & Thursday, 1.55-3.35 pm (periods 10-11, with no break)

Instructor: Prof. Nancy Rose Hunt, Professor of History & African Studies

Email: nrhunt@ufl.edu

Office hours: Mondays, 4-5, by Zoom; or Thursdays, right after class, location TBA, probably a spot near our classroom (otherwise my office), in person, for an hour or longer, as needed.

Office phone (but you will find email much more efficient): (352) 392-2174

Class resources, announcements, updates, and assignments will be made available through the class Canvas site: <https://ufl.instructure.com/courses/437080>

This syllabus will be revised, as needed, to meet course goals and your learning needs.

REFLECTIONS to get us going . . .

Welcome to this QUEST course! **What does quest mean?**

noun

1: INVESTIGATION

2: an act or instance of seeking:

a: PURSUIT, SEARCH

3 a person or group of persons who search or make inquiry

verb

1 : to go on a quest

2: to search for

3: to ask for

On racism and mental health, consider the words of the African American psychologist, active in the USA in the 1950s-1970s: **Mamie Phipps Clark**: “A racist system inevitably destroys and damages human beings; it brutalizes and dehumanizes them, blacks and white alike.”

On identity and positionality, consider the elliptical words of this wonderful Black British theorist, **Stuart Hall**, on “the notion that identity is position” and “not fixed”: **“Identity is not fixed**, but it’s not nothing either. The task is how to think the fact that identities are important to us, and register some continuities along a spectrum, but we’re never just what we were. I think of identity in terms of positionality. Identity is, for me, **the point of suture between the social and the psychic.**”

COURSE OVERVIEW

The crux of this course lies in an investigation into **blackness, madness, and mental health**.

It offers a chance to discover processes of working with **original historical materials as evidence**, working that enables **interpretation**. We will grapple with methods in history, discussing artifacts (bits of archive) from a wide range of times and places **in African and Atlantic worlds**. Each artifact yields clues about (1) historical experiences of madness; (2) labelling and treatment of those perceived as mad or mentally disturbed, and (3) deviant, strange, oppressed, or pathologized (sick) “selves,” identities, and social categories.

Through our **co-engagement** of artifacts and history, a trajectory of specialized knowledges and experiences will come into view. It will be about **remarkable “patients,” healers, doctors, events, and racial formations**, as lived and experienced from the **15th century up to today**. Racialized and increasingly psychiatric entanglements found, from the height of the Atlantic slave trade (18th century) through modern and contemporary times, will have us moving across **three connected continents**: Africa, Europe, and the Americas.

Through lectures, scholarly articles, film clips, and an African novel, the course provides a historical overview of **experiences of madness, diagnostic categories, and psychiatry**. It is a **long history mediated by forms of racial violence and experiences of blackness**.

Our innovative **co-investigations** will **challenge conventional histories of psychiatry** through our concerted attention to race, colonial processes, and forms of discrimination and derangement. In the process, we will explore a **wide spectrum of meanings and labels for madness**, produced in different times and places, and often involving **harm, injury, and difference**.

This course is organized around: 1) manifestations of “madness” – whether clinical (psychiatric), preclinical, metaphorical, psychopolitical, or an individual or shared “crisis of presence”; 2) notions and perceptions of “mental illness”; and 3) intersections among these.

This course is not a survey. Nor is it comprehensive. It is more like a highly structured, intellectual free space of investigation, interpretation, and working together as “co-researchers.”

The skill sets honed here relate to: 1) **destigmatizing** madness and mental illness, and 2) **humanistic analysis of texts** in relation to social realities and **diverse attributions of “madness.”**

What do students do with this course? Some students go on to careers in psychiatry, history, psychology, anthropology, social work, law, the veterinary sciences, and engineering. Others tuck away what they have learned, almost as if it is all forgotten, until they stumble over some “madness” -- and/or nasty “racism” -- in their work or lives, and the course materials and discussions then reappear as a small toolkit of distinctions that helps them read, interpret, and intervene in human lives.

INSTRUCTIONS for these COVID TIMES, at UF in the State of Florida

Format: In keeping with UF’s wish for ensuring constancy in in-person instructional delivery, this is a fully F2F class, with no separate Discussion Sections and no Hy-Flex arrangements, either now or in the future. The reason for this is pedagogical. This class is an intensive laboratory in active learning, organized around small groups. You are either present, engaging and benefitting. Or, you are losing out.

Quarantined (“withheld from campus”) students: They are, of course, welcome to continue following this course.

Office hours are designed to accommodate multiple needs. Each week there will be ample in-person office hours, but also a remote office hour by Zoom to accommodate quarantined students among others.

Monday Zoom Hour: this will largely be a group session, and those who were absent the week before may join these sessions for a summary of what they missed in Lecture and Discussion, to ask questions, and to strategize the best ways to not get behind. I will not be taping my synchronous lectures and posting them for asynchronous viewing; again the Monday Zoom will be more than adequate to help students prepare themselves for the course’s one and only test. I will be posting my PowerPoint slides on Canvas.

Exams, Attendance, Participation: There are no special Covid-related policies on exams, attendance, and participation. I will work with students to make up missed work before the semester ends, so an Incomplete grade is not possible. The attendance grade is minimal this term (5 rather than 10 points). Students unable to attend class for illness or quarantining reasons should consult with me (at the close of a Monday Zoom, likely) about how not to have their participation grades suffer. The test can be made up, if necessary.

Tenor of Teaching Approach: My approach is in keeping with my usual approach to sick students: I will be compassionate and flexible, without losing rigor: Students will still be asked, to the extent possible, to demonstrate that they are engaging with our complex course materials and also completing Logs, Homework, and Papers by the end of the class. Incompletes are possible. Details will be dealt with on a case-by-case basis, tailored to an individuals’ determination and needs.

Masks: Masks are expected in class at all times, and worn properly around your nose and mouth. We will be working in close quarters and in small groups; it is important that we are kind and take care of each other’s health – in a course on health. Please respect me and others, in all ways. If you have questions about these expectations, let’s organize a one-on-one meeting as soon as possible.

Tenor of Class Time: Respect of each other is vital for powerful small group-based learning experiences. I will guide us in this direction, and ask that you respect the wishes and needs of all to remain healthy and promote health during perilous times.

TEXTS, MODULES, HOMEWORK

All required texts (but one) are available through Canvas, organized by Module; see the schedule below and search for each Module weekly. Modules will open on Thursdays for the following week, and include Instructions for the Week (or Class), along with Homework Assignments and sometimes reflections on where we are, have been, and are going.

The one exception is a novel by Davis Diop, *At Nights all Blood is Black*, a prize-winning novel by a French-Senegalese author, set in France during World War I. It is a story about war, race, and madness.

SCHEDULE of readings & assignments

Please note: the schedule will be transposed into Canvas with links for PDFs, and a weekly review of student responsibilities. In general, count on 3-5 hours of reading and prep time a week, usually with homework and a log.

MOSTLY, stay calm and know everything is tailored toward student investigations and problem-based learning, NOT toward undue amounts of stress.

WK	Dates	Home work points	Log Points	Readings for the session, all required
1	TU 24 Aug			Introductions. LEC: What is Madness? The OED, plus.
	TH 26 Aug	1		Small group work around: READ: Chinua Achebe "The Madman," 1971. Short story. http://ataikiddeh.blogspot.com/2015/03/the-madman-by-chinua-achebe.html
			2.5	

2	TU 31 Aug TH 2 Sept	1		<p>LEC/DISCUSSION: Inner voices, religious mania, and preclinical diagnostics</p> <p>Regarding: Margery Kempe, early 15th century English mystic and autobiographer with inner voices. Brief selection.</p> <p>Explore to discuss: Robert Burton, <i>The Anatomy of Melancholy</i>, 1621. Brief selection.</p>
		1		<p>Around 1600, two English astrologers, Simon Forman and Richard Napier produced large surviving sets of medical and mental health records. Investigate these records: https://casebooks.lib.cam.ac.uk/reading-the-casebooks/what-questions-did-they-ask</p> <p>Instructions will indicate how to explore and prepare for group work.</p> <p>Use keywords. Search; play.</p>
			2.5	
3	TU 7 Sept			<p>Proto-Bantu vocabulary, one page handout will form the basis of Lecture and Discussion. What do old words tell us about health in African history?</p>
	TH 9 Sept	2		<p>Brief selections from Callaway on hiccups, nightmares, fear, ancestors, spirits, and how to calm & heal.</p> <p>Callaway, Amazulu Traditions in https://www.sacred-texts.com/afr/ras/index.htm</p> <p>Selections to be assigned.</p> <p>These will relate to reading in relation to: dream, trouble, hiccup, ancestor, night; part III, on diviners or heaven-doctors.</p> <p>Use keywords. Search; play.</p>
			2.5	
4	TU 14 Sept	1		<p>Slavery, Tight Packing, Melancholia, Suicide</p>

				READ: Richard Sheridan, “The Guinea Surgeons on the Middle Passage: The Provision of Medical Services in the British Slave Trade,” IJAHs 14 (1981): 601-625.
	TH 16 Sept	1		EXPLORE: Primary source: Aubrey, 1729, <i>The Sea-Surgeon, or the Guinea man's vade mecum</i> PLUS READ: Testimony from 1790s of two Guinea Surgeons in Abridgment texts
			2.5	
5	TU 21 Sept			Religious Rebellion as Refusal and Harming LEC: Therapeutic insurgencies in Africa and the Caribbean. Obeah: introduction
	TH 23 Sept	2		Obeah, conjuration, and insurgencies, on and off slave/colonial sites & representations, 1760-1930s READ and PREPARE FOR DISCUSSION: 5-6 small primary sources, across time, from various locations and points of view. Was Obeah a form of mental health, resistance, or something else? What can we know about Obeah, and why does it belong in a history of madness/psychiatry?
			2.5	

6	TU 28 Sept	1		<p>Double consciousness, slavery and infanticide in America.</p> <p>W.E.B. Du Bois, <i>The Souls of Black Folk: Essays and Sketches</i>, 1903 [2018], on “double-consciousness” and “the problem of the color-line.” Introduction by Shawn Leigh Alexander. Read: 39-50; 220-37</p>
	TH 30 Sept			<p>Primary sources: newspaper clippings from about the fugitive slave Margaret Garner and her acts as “madness,” selections.</p> <p>Toni Morrison regarding her novel <i>Beloved</i>: https://www.youtube.com/watch?v=IHbjbwNuu-Q</p> <p>LEC will draw on: Nikki Taylor, <i>Driven toward Madness: The Fugitive Slave Margaret Garner and Tragedy on the Ohio</i>, and other sources</p> <p>Was Garner mad or sane? What do we learn about the power of perceptions of madness? What drew Morrison to her story?</p>
			2.5	
7	TU 5 Oct	1		<p>THIS WEEK: “Lunacy,” “Hysteria,” Forms of Enclosure, and 3 American Women’s Lives: Georgiana Page ca. 1870, Charlotte Perkins (1860-1935), Carrie Buck (1906-1983)</p> <p>Compare two asylums and those they enclosed:</p> <ol style="list-style-type: none"> 1) Virginia’s Central Lunatic Asylum for Colored Insane, 1870, with among patients, a glimpse of Georgiana Page. Selection will include: http://www.clarabartonmuseum.org/asylum/ 2) On St. Elizabeth’s: https://www.npr.org/sections/health-shots/2017/07/06/535608442/architecture-of-an-asylum-tracks-history-of-u-s-treatment-of-mental-illness <p>What clues and puzzles do photographs open up for historians that we would not otherwise have?</p> <p>Think diagnostic language: Consider “hysteria” & “melancholia” in: Charlotte Perkins, <i>The Yellow Wallpaper</i>, 1892</p>

	TH 7 Oct	1		<p>Think harder about diagnostic categories in life experiences: Consider “hysteria” & “melancholia” in: Charlotte Perkins, <i>The Yellow Wallpaper</i>, 1892</p> <p>Eugenics, feeble-mindedness & sterilization, with Carrie Buck, 1920s; Stephen Jay Gould, 1984, “Carrie Buck’s Daughter”</p> <p>Compare the lives of Perkins, Buck, and African American “lunatics.”</p>
			2.5	
8	TU 12 Oct	1		<p>World War I, “shell shock,” and blackness during war</p> <p>1917, War neuroses & shell shock: Netley Hospital: https://youtu.be/D1MixQbB-K0</p>
	TH 14 Oct			<p>Novel: David Diop, <i>At Night all Blood is Black</i></p>
9	TU 19 Oct	1		<p>WW1, war, race, and trauma</p> <p>Two historical essays on tirailleurs in Europe and the history of trauma: choose one.</p>
	TH 21 Oct			<p>Novel: Diop, <i>At Night all Blood is Black</i>, complete Workshop on paper writing.</p>
	MO			PAPER DUE, 6pm.
10	TU 26 Oct	1		<p>LEC: Spirit possession, Psychoanalysis & Race Troubles in South Africa</p> <p>Short reading: on woman seer, prophetess, diviner who lived in South Africa and began a religious movement that led the state to commit her to asylums from 1923 until her death. "Nkwenkwe, Nontetha, c. 1875-1935" (in <i>Oxford Encyclopedia of Women in World History</i> (2008)</p> <p>Religion vs. the science of psychiatry: what does this conflict tell us about interpretations of madness?</p>

				Lecture will compare materials on Johannesburg and Wulf Sachs, a South African Jewish psychoanalyst's 1937 encounters with a Rhodesian "patient" and healer, from Sachs (1937) <i>Black Hamlet: The mind of an African Negro revealed by psychoanalysis</i> , and memories of Bunche, an African American intellectual traveler, of South African asylums and Sachs.
	TH 28 Oct	1		<p>READ: "The confinements of Isaac O.: a case of 'acute mania' in colonial Nigeria" 1930s.</p> <p>COMPARE with 1940s-50s: John Carothers in Kenya.</p> <p>CONSULT: J. Carothers, "Frontal Lobe Function and the African," (1951) <i>Journal of Mental Science</i>, 97 (406): 12-48.</p>
			2.5	
11	TU 2 Nov			<p>Asylums, States & Anti-psychiatry Decolonization & the Cold War</p> <p>LEC: Basaglia, Italy; Laing, UK; Frantz Fanon</p>
	TH 4 Nov	1		<p>Short Basaglia and Laing texts</p> <p>Film Artifact: Ken Kesey's <i>One Flew over the Cuckoo's Nest</i>, 1962.</p>
12	TU 9 Nov			<p>LEC: From Shell Shock to Vietnam's PTSD</p> <p>War & Mental Health with Frantz Fanon, psychiatrist and race theorist</p> <p>READ: Frantz Fanon, "The Black Man and Psychopathology," in <i>Black Skins, White Masks</i>, https://www.sas.upenn.edu/~cavitch/pdf-library/Fanon_Black_Skin.pdf</p>
	TH 11 Nov	2		<p>READ and RESEARCH: Frantz Fanon, "Colonial War and Mental Disorders: Series A-D," 249-317 [choose 3 cases] in <i>The Wretched of the Earth</i> 1963. http://abahlali.org/wp-content/uploads/2011/04/Frantz-Fanon-The-Wretched-of-the-Earth-1965.pdf</p>
			2.5	

13	TU 16 Nov			LEC: Two prongs: Ethnopsychiatric approaches in Africa: Carothers. Lambo. Fann. Global turn to medication, somatic methods, and the DSM.
	TH 18 Nov	2		READ and RESEARCH: Margaret Field, Search for Security, psychiatric case notes from Gold Coast “patients” exiting Akan shrines, late 1950s: spirit possession and “schizophrenia” cases.
14	TU 23 Nov	1		<p>Harlem</p> <p>LEC: Three Moments: Harlem’s <i>Lafargue Mental Hygiene Clinic, 1946-1958</i>; Mamie Phipps Clark, African-American Psychologist in Harlem with Doll Experiments; and Ntozake Shange, <i>For Colored Girls Who Have Considered Suicide / When the Rainbow Is Enuf</i>, 1976.</p> <p>READ: James Baldwin, narrative of his father’s last days.</p>
	TH 23 Nov			HOLIDAY
15	TU 30 Nov			<p>The Black British, A Race Riot in London, and the 2000s turn to Global Mental Health</p> <p>Brixton Race Riots, 1981 WATCH: two short documentary films on the Riots <i>Who was mad? Where was the madness? How did psychiatrists get involved?</i></p> <p><i>Problematizing Global Mental Health</i> READ: Derek Summerfield, Against Global Mental Health</p>
	TH 2 Dec	2		<p>Frederick Hickling, a psychiatrist in Jamaica, before and after “Global Mental Health”</p> <p>READ: “Owning our Madness: Contributions of Jamaican Psychiatry to Decolonizing Global Mental Health” <i>Transcultural psychiatry</i> 57 (2020) 1, 19-31</p> <p>READ BRIEF selections from: Hickling, <i>Psychobistoriography : a post-colonial psychoanalytic and psychotherapeutic model</i>, 2007</p>

				CONSIDER: https://repeatingislands.com/2020/08/11/frederick-w-hickling-on-enslaved-minds-decolonising-mental-health/
			2.5	
16	TU 7 Dec	1		In-Class Test.

MORE REFLECTIONS for THESE COVID TIMES:

Not formally part of this class is that nagging matter of Covid.

How have Covid and “madness” collided?

What about the psychiatric? Why do we hear so much about mental health issues during this long pandemic?

Who or what or how has “madness” manifested itself since Covid began? How have loneliness and loss been part of this?

These are partly subjective questions, but they are utterly germane, and I encourage you to make the connections in your small groups, in our class discussions, and especially **IN YOUR LOGS**.

ASSIGNMENTS and ASSESSMENT

Assignment	Description	Due dates	WRITING (2000 words) plus	Points, out of 100
Short Paper 1: Critical Analysis or Interpretation	In an essay of 800 words, critically analyze or interpret our assigned novel by Diop plus 1-2 other assigned artifacts. Pay careful attention to the mechanics of writing.		800 words	10
Paper 2: Critical Analysis or Interpretation	The second essay of 1000 words is also your Take-Home Final Exam. It will require you to think about race across 4-8 artifacts with historical places, situations, characters, and stories. Seek evidence to show how the sources depict complexities surrounding mental health categories and care. This essay may draw from your corpus of learning logs.		1200 words	15
Homework	Listen on Thursdays and confirm on Canvas what the Homework assignment(s) are for the week; due dates will be Monday at 5pm for a Tuesday class and Wednesday at 5pm for a Thursday class. Variety is the spice of life, and so will be my goal in designing Homework that gets you engaging the assigned materials, ready for our next class, and in an inquisitive mode.	varia		25
Learning Logs	Write 10 learning logs (about 200-250 words) by Fridays at 6pm. Mount on Canvas. Each log will receive 2.5 points. Instructor comments may speak to quality, or pose questions, or urge for pushing further with analysis, prose, and the like. If you want more feedback, visit me during office hours. Log writing is an intellectual free space for learning, reflection, and stretching. Writing will not be graded. Many weeks, a prompt will be included with the assignment on Canvas, sometimes with a question or passage or problem. Excellent, detailed log writing will help you prepare for your Final Take-Home Paper/Exam.	varia	Ungraded, but highly valued & valuable	25

Participation	Engaged classwork means: reading and investigating assigned readings and websites in advance; asking excellent, concise questions that help all learn; constructively participating in small group work as well as general class discussions. Instructor Reminder by Canvas: Write 2-5 sentences about your contribution if you want to remind me of your contributions over the course of the term; due the day after the last day of class.	Always		10
Attendance	Attendance is required.	Always		5
Total Points				100

YOUR MOST IMPORTANT SYLLABUS READING ENDS HERE.

Review the rest.

Have a very good sense of what is here.

But mostly come back to it as needed.

The intellectual and pedagogical matters are above

Assessment

Assessment and grading will be rigorous. Still, the course design allows for some learning and writing as voluntary, as a practice of intellectual stretching without judgement or punishment.

Final grades will NOT be curved.

General Education and Quest 1 Objectives overlap in each assignment; see below.

All students need to participate in classroom group work.

Successful writing assignments will illustrate a careful regard for spelling, grammar, and citation guidelines. The two formal writing assignments are designed to meet the minimum requirements of the University Writing Requirement credit. The designated assignment's word counts must be fulfilled. Submitted papers short of the minimum word count will receive zero; university rules! The recommended writing style guide for papers is Turabian; <https://www.chicagomanualofstyle.org/turabian/citation-guide.html>

Grading Scale for total of 100 points

A	4.0	93-100	C	2.0	73-76
A-	3.67	90-92	C-	1.67	70-72
B+	3.33	87-89	D+	1.33	67-69
B	3.0	83-86	D	1.0	63-66
B-	2.67	80-82	D-	0.67	60-62
C+	2.33	77-79	E	0.00	0-59

Paper Grading: The quality of ideas goes in pair with the quality of language, expression, and engagement. The grid assigns point values to five areas and levels of achievement (A-F), and assess your present level in each of four areas: Engagement with Course Primary, Secondary and Lecture Materials; Content (the thoughtfulness, originality, and insight of the paper), Development (its organization and movement from one idea to another), Style (the appropriateness and effectiveness of the language), and Usage (mechanics of grammar, spelling, citation, formatting, and punctuation).

See the table below.

The Writing Requirement

This course fulfills the UF Writing Requirement, which ensures students maintain their fluency in writing and use writing to facilitate learning.

The Writing Requirement (WR) ensures students maintain their fluency in writing and use writing to facilitate learning. The writing grade assigned by the instructor has two components: the writing component and a course grade. To receive writing credit a student must satisfactorily complete all the assigned written work and receive a minimum grade of C (2.0) for the course. It is possible to not meet the writing requirement and still earn a minimum grade of C in a class, so students should review their degree audit after receiving their grade to verify receipt of credit for the writing component.

WRITING EVALUATION:

- This course carries 2000 words that count towards the UF Writing Requirement. Students must turn in all written work counting towards the 2000 words in order to receive credit for those words.

	Excellent = A	Good = B	Adequate = C	Poor = D	Failing = F
ENGAGED	Very interesting question that significantly engages course materials	Interesting question that engages course materials.	Only adequate engagement with course material.	Insufficient engagement with course material	No discernable engagement with course material.
Content	Significant controlling idea or assertion supported with concrete, substantial, and relevant evidence.	Controlling idea or assertion supported with concrete and relevant evidence.	Controlling idea or assertion general, limited, or obvious; some supporting evidence is repetitious, irrelevant, or sketchy.	Controlling idea or assertion too general, superficial, or vague; evidence insufficient because obvious, aimless, or contradictory.	No discernible idea or assertion controls the random or unexplained details that make up the body of the essay.
Development	Order reveals a sense of necessity, symmetry, and emphasis; paragraphs focused and coherent; logical transitions reinforce the progress of the analysis or argument. Introduction engages initial interest; conclusion supports without repeating.	Order reveals a sense of necessity and emphasis; paragraphs focused and coherent; logical transitions signal changes in direction; introduction engages initial interest; conclusion supports without merely repeating.	Order apparent but not consistently maintained; paragraphs focused and for the most part coherent; transitions functional but often obvious or monotonous. Intro-duction or conclusions may be mechanical rather than purposeful or insightful.	Order unclear or inappropriate, failing to emphasize central idea; paragraphs jumbled or underdeveloped; transitions unclear, inaccurate, or missing. Introduction merely describes what is to follow; conclusion merely repeats what has been said.	Order and emphasis indiscernible; paragraphs typographical rather than structural; transitions unclear, inaccurate, or missing. Neither the introduction nor the conclusion satisfies any clear rhetorical purpose.
Style	Sentences varied, emphatic, and purposeful; diction fresh, precise, economical, and idiomatic; tone complements the subject, conveys the authorial persona, and suits the audience.	Sentences varied, purposeful, and emphatic; diction precise and idiomatic; tone fits the subject, persona, and audience.	Sentences competent but lacking emphasis and variety; diction generally correct and idiomatic; tone acceptable for the subject.	Sentences lack necessary emphasis, subordination, and purpose; diction vague or unidiomatic; tone inconsistent with or inappropriate to the subject.	Incoherent, rudimentary, or redundant sentences thwart the meaning of the essay; diction nonstandard or unidiomatic; tone indiscernible or inappropriate to the subject.
Usage	Grammar, syntax, punctuation, and spelling adhere to the conventions of “edited American English.”	Grammar, punctuation, syntax, and spelling contain no serious deviations from the conventions of “edited American English.”	Content undercut by some deviations from the conventions of “edited American English.”	Frequent mistakes in grammar, syntax, punctuation, and spelling obscure content.	Frequent and serious mistakes in grammar, syntax, punctuation, and spelling make the content unintelligible.

Your instructor will evaluate and provide feedback on the student’s written work with respect to content, organization and coherence, argument and support (when appropriate), style, clarity, grammar, punctuation, and other mechanics, using a published writing rubric (see below).

More specific rubrics and guidelines for individual assignments may be provided during the course of the semester.

The grade received on the two formal written essays is the sum of points received in each of these five areas; my written comments on papers add detail.

Engaged	30
Content	20
Development	20
Style	20
Usage	10

OTHER COURSE MATTERS.

Attendance. Attendance is required, even in Zoom. If a student misses more than six periods during a semester, he or she will fail the entire course. Missing class on a double period counts as two absences. Only those absences deemed excused according to UF policy, including university-sponsored events, such as athletics and band, illness, and religious holidays will be exempted from this policy. Absences related to university-sponsored events must be discussed with the instructor prior to the date that will be missed.

Tardiness: If students enter class late, disrupt the entire class. Two instances of tardiness count as one absence.

Making-Up Work. Homework and papers will be due by the next class period for a student with a valid excused absence.

Plagiarism. University of Florida students are responsible for reading, understanding, and abiding by the entire Student Honor Code. Plagiarism is a serious violation of the Student Honor Code.

The Honor Code prohibits plagiarism and defines it as follows: “Plagiarism. A student shall not represent as the student’s own work all or any portion of the work of another. Plagiarism includes (but is not limited to):

- a.) Quoting oral or written materials, whether published or unpublished, without proper attribution.
- b.) Submitting a document or assignment which in whole or in part is identical or substantially identical to a document or assignment not authored by the student. (University of Florida, Student Honor Code, 15 Aug. 2007 <<http://www.dso.ufl.edu/judicial/honorcode.php>>)

Important Tip: You should never copy and paste something from the internet without providing the exact location from which it came.

Course Evaluations. Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results/>.

Classroom Times. Please keep in mind that students come from diverse cultural, economic, and ethnic backgrounds. Some of the texts we will discuss and write about engage controversial topics and opinions. Diversified student backgrounds combined with provocative texts require that you demonstrate respect for ideas that may differ from your own. Disrespectful behavior will result in dismissal, and accordingly absence, from the class.

In-Class Work. Papers and drafts are due at the beginning of class or on-line at the assigned deadline. Papers and drafts will be due before the next class period for students with a valid excused absence.

Participation is a crucial part of success in this class. Students will be expected to work in small groups and participate in group discussions and other in-class activities. Be prepared for unannounced quizzes or activities on the readings or classroom discussion. Students must be present for all in-class activities to receive credit for them. In-class work cannot be made up. Writing workshops require that students provide constructive feedback about their peers’ writing. Students are expected to contribute

constructively to each class session.

Keep Copies of Your Work! Students are responsible for maintaining duplicate copies of all work submitted in this course and retaining all returned, graded work until the semester is over. Should the need arise for a resubmission of papers or a review of graded papers, it is the student's responsibility to have and to make available this material.

Submitting Work. All papers will be submitted as MS Word (.doc) or Rich Text Format (.rtf) documents to Canvas. Final drafts should be polished and presented in a professional manner. All papers must be in 12-point Times New Roman font, double-spaced with 1-inch margins and pages numbered. Writing Studio. The writing studio is committed to helping University of Florida students meet their academic and professional goals by becoming better writers. Visit the writing studio online at <http://writing.ufl.edu/writing-studio/> or in 302 Tigert Hall for one-on-one consultations and workshops.

Differently Abled Students?? The University of Florida complies with the Americans with Disabilities Act. Students requesting accommodation should contact the Students with Disabilities Office, Peabody 202 or online at <http://www.dso.ufl.edu/drc/>. That office will provide documentation to the student, and they must provide this documentation to the instructor when requesting accommodation.

Counseling and Wellness Center & Emergencies. This is a course about mental health. Thus, it is a good time to learn that the Counseling and Wellness Center exists and may assist you throughout your UF career in relation to mental health wellness: <http://www.counseling.ufl.edu/cwc/Default.aspx>, 392-1575.

The University Police Department: 392-1111 or 9-1-1 is also available for emergencies

Learning Outcomes and Quest Course Design. This class will build skills in critical thinking, writing, intellectual engagement, and assessing mental health manifestations and interventions, from humanistic and historical perspectives.

The remainder of this long section builds on required UF language, much of which is valuable and informative

This Quest course has been designed in keeping with: Quest 1 & Gen Ed (Humanities & International) Descriptions and Student Learning Outcomes

- Quest 1 courses are multidisciplinary explorations of truly challenging questions about the human condition that are not easy to answer, but also not easy to ignore: What makes life worth living? What makes a society a fair one? How do we manage conflicts? Who are we in relation to other people or to the natural world?
- Humanities courses provide instruction in the history, key themes, principles, terminology, and theory or methodologies used within a humanities discipline or the humanities in general. Students will learn to identify and to analyze the key elements, biases and influences that shape thought.
- International courses promote the development of students' global and intercultural awareness. Students examine the cultural, economic, geographic, historical, political, and/or social experiences and processes that characterize the contemporary world, and thereby comprehend the trends, challenges, and opportunities that affect communities around the world.

Quest 1 & Gen Ed Descriptions and Student Learning Outcomes

- QUEST 1 DESCRIPTION: Quest 1 courses are multidisciplinary explorations of truly challenging questions about the human condition that are not easy to answer, but also not easy to ignore: What makes life worth living? What makes a society a fair one? How do we manage conflicts? Who are we in relation to other people or to the natural world? To grapple with the kinds of open-ended and complex intellectual challenges they will face as critical, creative, and self-reflective adults navigating a complex and interconnected world, Quest 1 students use the humanities approaches present in the course to mine texts for evidence, create arguments, and articulate ideas.
- QUEST 1 SLOS:
 - Identify, describe, and explain the history, theories, and methodologies used to examine essential questions about the human condition within and across the arts and humanities disciplines incorporated into the course (Content).
 - Analyze and evaluate essential questions about the human condition using established practices appropriate for the arts and humanities disciplines incorporated into the course (Critical Thinking).
 - Connect course content with critical reflection on their intellectual, personal, and professional development at UF and beyond (Critical Thinking).
 - Develop and present clear and effective responses to essential questions in oral and written forms as appropriate to the relevant humanities disciplines incorporated into the course (Communication).
- HUMANITIES: Humanities courses provide instruction in the history, key themes, principles, terminology, and theory or methodologies used within a humanities discipline or the humanities in general. Students will learn to identify and to analyze the key elements, biases and influences that shape thought. These courses emphasize clear and effective analysis and approach issues and problems from multiple perspectives.
 - HUMANITIES SLOS
 - Identify, describe, and explain the history, underlying theory and methodologies used in the course (Content).
 - Identify and analyze key elements, biases and influences that shape thought within the subject area. Approach issues and problems within the discipline from multiple perspectives (Critical Thinking).
 - Communicate knowledge, thoughts and reasoning clearly and effectively (Communication).
 -
- INTERNATIONAL: International courses promote the development of students' global and intercultural awareness. Students examine the cultural, economic, geographic, historical, political, and/or social experiences and processes that characterize the contemporary world, and thereby comprehend the trends, challenges, and opportunities that affect communities around the world. Students analyze and reflect on the ways in which cultural, economic, political, and/or social systems and beliefs mediate their own and other people's understanding of an increasingly connected world.
 - INTERNATIONAL SLOS

- Identify, describe, and explain the historical, cultural, economic, political, and/or social experiences and processes that characterize the contemporary world (Content).
- Analyze and reflect on the ways in which cultural, economic, political, and/or social systems and beliefs mediate understandings of an increasingly connected contemporary world (Critical Thinking).
- In conjunction with the Humanities, communication outcomes are in sync with that subject area (Communication).

Student Learning and Outcomes

In keeping with the curricular structures of Quest 1 and Gen Ed designations, it has been designed so that after taking this course, students will be able to:

1. Identify, describe, and explain historical developments in relation to madness and psychiatry in the West (Euroamerica) and Africa, with attention to matters of difference, slave economies, empire, modernity, decolonization, the Cold War, and neoliberal frictions. (Content SLOs for Gen Ed Hum & Diversity and Q1)
2. Analyze, evaluate, and interpret an interesting range of vernacular, popular, clinical, and diagnostic texts with a range in provenance and forms, all of which enable problematizing madness, its situated meanings, and its relationships with hierarchies and milieus. Critical Thinking SLOs for Gen Ed Hum & Diversity and Q1)
3. Analyze and evaluate how hierarchies, difference, and forms of harm entered into the perception and production of madness and mental illness, including as causal factors and in diverse global – Atlantic -- contexts (Critical Thinking SLO for Gen Ed International)
4. Analyze and reflect on the ways in which global zones (places) and “cultures” (persons/identities) mediate and produce understandings and experiences of madness, in Europe, the Americas, and Africa (Critical Thinking SLO for Gen Ed International)
5. Analyze, evaluate, and critically reflect on connections between the course content and their intellectual, personal, and professional development at UF and beyond (Critical Thinking SLO for Q1)
6. Develop and present clear, effective responses to essential questions about categories and expressions of madness in colonial and postcolonial contexts, since (briefly) the era of Atlantic trade and slavery (17-18th century) and (less briefly) their relationship to forms of domination, exchange, and refusal within Euroamerican and African worlds (19th-21st century). Student responses will be developed in oral and written forms appropriate to the relevant humanities disciplines (history, literary criticism, anthropology) incorporated into the course (Communication SLO for Gen Ed Hum and Q1).

FIN