

## 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*

Spring 2020 | Tuesday, 5.10-6pm (period 10); & Thursday, 5.10-7.05pm (periods 10-11, with break)

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

Email: [nrhunt@ufl.edu](mailto:nrhunt@ufl.edu)

Office hours: 12-1, Fridays, or by appointment; the best idea is scheduling a time with me (aiming for Fridays before 2); just email me to do so.

Class resources, announcements, updates, and assignments will be made available through the class Canvas site:  
<https://ufl.instructure.com/courses/362848>

This syllabus WILL be revised when needed to meet course goals and learning needs.

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

And so this course too is organized. We will ask about manifestations of “madness” – when it is clinical (psychiatric), preclinical, metaphorical, psychopolitical, related to an individual or shared “crisis of presence,” and the like. Madness circles around notions of mental illness, but is more capacious, as we will see.

### **REFLECT**

Mamie Phipps Clark: “A racist system inevitably destroys and damages human beings; it brutalizes and dehumanizes them, blacks and white alike.”

Stuart Hall: “It’s the notion that identity is position, that identities are not fixed. . . . I loosen the moorings, but I won’t float. 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.”

## OVERVIEW

The crux of the course lies in providing a wonderful chance to discover processes of working with original historical materials and their evidence, producing interpretations. We will grapple with interpretive, research, and digital methods in history, discussing *artifacts* from a wide range of times and places. Each artifact will yield clues about experiences, labelling, and treatment of mental illness, often of disturbed, deviant, strange, oppressed, and/or pathologized (sick) “selves” or social categories.

Through reading, discussing, and writing about artifacts, *a trajectory of specialized knowledge and experiences will come into view* about remarkable “patients,” healers, doctors, events, and racial formations, as lived and experienced from the early 15<sup>th</sup> century (with an English mystic) up to today. The racialized and increasingly psychiatric entanglements found in the artifacts, from the height of the Atlantic slave trade (the 18<sup>th</sup> century) through modern and contemporary times across three connected continents--Africa, Europe, the Americas—will trouble conventional histories of psychiatry with our global scale and attention to race, colonialism, forms of discrimination, and innovative thinking. Through lectures and scholarly articles, the course will provide *a historical overview of experiences of mental illness*, diagnostic categories, and psychiatry. It is *a long history mediated by forms of racial violence*. Thus, 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 not a survey. Nor is it comprehensive. Students may go on to careers in psychiatry, history, psychology, anthropology, social work, law, or none of the above. The skill set to hone relates to the humanistic analysis of texts in relation to examined lives, differently lived in relation to attributions of “madness.”

## SCHEDULE, with key figures, locations, themes, and weekly assignments

Please note: all of this will be transposed into Canvas with links, PDFs, and greater clarity about student responsibilities. In general, count on 2-5 hours of reading and prep time a week, and usually a log.



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

	Key figures, authors, dates	Where?	Themes	Weekly Assignment	Readings for the week, required and optional
1	Chinua Achebe (1930-2013); Zulu traditions, collected 1850s	Africa South Africa Nigeria	2 African traditions, dates	Log = self-introduction	<p><b>African “traditions” facing madness</b></p> <p>***Chinua Achebe “The Madman,” 1971. Short story.  <a href="http://ataikiddeh.blogspot.com/2015/03/the-madman-by-chinua-achebe.html">http://ataikiddeh.blogspot.com/2015/03/the-madman-by-chinua-achebe.html</a></p> <p>Brief selections from Callaway on hiccups, nightmares, fear, and how to calm &amp; heal, <i>Amazulu Traditions</i> in <a href="https://www.sacred-texts.com/afr/rsa/index.htm">https://www.sacred-texts.com/afr/rsa/index.htm</a></p> <p>Search for and read in relation to: dream, trouble, hiccup, ancestor, night            Begin with Callaway, part III: <u>IZINYANGA ZOKUBULA</u> (OR, DIVINERS.) <u>HEAVEN-DOCTORS, &amp;c.</u></p> <p>If curious, do all parts. Use key words. Search; play.</p>

2	15 <sup>th</sup> c. Kempe, Forman & Napier, , Burton	England	Inner voices, melancholia, diagnosis	Log	<p><b>Inner voices, religious mania, and preclinical diagnostics</b></p> <p>Margery Kempe (c. 1373–1439), early 15<sup>th</sup> century English mystic and autobiographer, had inner voices. Read: Kempe selection.</p> <p>***Around 1600, two English astrologers, Simon Forman (1552–1611) and Richard Napier (1559–1634), produced large surviving sets of medical and mental health records. Investigate: <a href="https://casebooks.lib.cam.ac.uk/reading-the-casebooks/what-questions-did-they-ask">https://casebooks.lib.cam.ac.uk/reading-the-casebooks/what-questions-did-they-ask</a></p> <p>In 1621, Robert Burton (1577–1640) published <i>The Anatomy of Melancholy</i>. Explore.</p>
3	“Guinea surgeons” and many, many slaves	The Atlantic		Log	<p><b>Slavery, Melancholia &amp; Suicide: Tight Packing and Servitude in Times of Lunacy Trading</b></p> <p>*** Primary source: Aubrey, 1729, <i>The sea-Surgeon, or the Guinea man's vade mecum</i>.</p> <p>***Richard Sheridan, “The Guinea Surgeons on the Middle Passage: The Provision of Medical Services in the British Slave Trade,” <i>IJAHIS</i> 14 (1981): 601-625.</p> <p>Terri Snyder, <i>The power to die : slavery and suicide in British North America</i>. Middle Passage chapter.</p> <p>LEC: The New Lunacy Trade vs. Bethlem. Mark Micale, review of <i>History of Bethlem</i> in <i>Social History of Medicine</i>, 2000. **<i>Bethlem</i> asylum, founded in 1330 : <a href="https://museumofthemind.org.uk">https://museumofthemind.org.uk</a>. “John Monro’s 1766 Case Book,” in Andrews &amp; Scull, <i>Customers and Patrons of the Mad-Trade: The Management of Lunacy in Eighteenth-Century London</i>.</p>
4	Tuke, (1732-1822), Pinel (1745-1826), Charcot (1825-1893), Kraepelin (1856–1926), & Bleuler (1857-1939), Sigmund Freud (1856–1939)	Europe vs. The West Indies (Jamaica)	The big figures of conventional histories of psychiatry (LEC)  VS.  Obeah	Paper 1	<p><b>Religious Rebellion as Refusal, Harming: Obeah.</b></p> <p>Obeah, conjuration, and insurgencies, on and off slave/colonial sites &amp; representations, 1760-1930s ***Primary sources, various.</p> <p>LEC: Was Obeah a form of mental health?</p>

5	Dubois, 1868-1963	USA	“double consciousness” 1903	Log	<p><b>Margaret Garner (1834-1858) and her 1856 infanticide; double consciousness in America.</b></p> <p>***<i>Driven toward Madness: The Fugitive Slave Margaret Garner and Tragedy on the Ohio</i></p> <p>***Toni Morrison speaks about <i>Beloved</i>: <a href="https://www.youtube.com/watch?v=IHbjbwNuu-Q">https://www.youtube.com/watch?v=IHbjbwNuu-Q</a></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.” Read Du Bois: 39-50; 220-37</p> <p>Introduction by Shawn Leign Alexander.</p> <p>*Mary Wood, “A State of Mind Akin to Madness”: Charles W. Chesnutt's Short Fiction and the New Psychiatry, <i>American Literary Realism</i> 44, 3 (spring 2012), pp. 189-208.</p>
6	Georgiana Page ca. 1870, Charlotte Perkins (1860-1935), Carrie Buck (1906-1983)	America: Patient experiences	Hysteria, categories, labels	Log	<p><b>“Hysteria” &amp; 3 American Women’s Lives</b></p> <p>Georgiana Page ca. 1870, Charlotte Perkins (1860-1935), Carrie Buck (1906-1983)</p> <p>*** <i>Archival Elements</i> Virginia’s Central Lunatic Asylum for Colored Insane, 1870, patient Georgiana Page <a href="http://www.clarabartonmuseum.org/asylum/">http://www.clarabartonmuseum.org/asylum/</a> <a href="https://www.npr.org/sections/health-shots/2017/07/06/535608442/architecture-of-an-asylum-tracks-history-of-u-s-treatment-of-mental-illness">https://www.npr.org/sections/health-shots/2017/07/06/535608442/architecture-of-an-asylum-tracks-history-of-u-s-treatment-of-mental-illness</a></p> <p><i>Hysteria &amp; Melancholia</i> in: Charlotte Perkins, “The Yellow Wallpaper,” 1892 <i>Eugenics, feeble-mindedness &amp; sterilization</i>, with Carrie Buck, 1920s; via Stephen Jay Gould, 1984, “Carrie Buck’s Daughter?”</p> <p>***Laura Briggs, The Race of Hysteria: “Overcivilization” and the “Savage” Woman in Late Nineteenth-Century Obstetrics and Gynecology, <i>American Quarterly</i> Vol. 52, No. 2 (Jun., 2000), pp. 246-27)</p> <p>LEC : Histories of Psychiatry (Charcot, photography, Freud, other knowledges &amp; technologies; Ian Hacking (on niches and social psychiatry) <i>Mad Travelers : Reflections on the Reality of Transient Mental Illnesses</i>, 1998.</p>

7	<p><b>Recharge Thursday</b></p> <p><b>With Tuesday lecture</b></p> <p>Wulf Sachs (1893-1949), psychoanalyst</p> <p>Nontetha Nkwenkwe (c. 1875-1935) a Xhosa prophetess and asylum patient</p>	South Africa		<p>Nothing .</p> <p>No reading this week.</p> <p>Only Tuesday attendance required .</p>	<p><b>LEC: Spirit possession, Psychoanalysis and Race Trouble in South Africa</b></p> <p>1920s, Woman seer, prophetess, diviner, <u>Nontetha Nkwenkwe</u>; who lived in South Africa; began a religious movement that led the state to commit her to asylums from 1923 until her death.</p> <p>1937 plus , Johannesburg, psychoanalysis, psychiatry, Wulf Sachs, a South African Jewish psychoanalyst's encounters with a Rhodesian "patient" and healer; W. Sachs (1937) <i>Black Hamlet: The mind of an African Negro revealed by psychoanalysis</i>, a few pages. <i>Use of "schizophrenia" in Black Hamlet</i>. Extra: Bunche, Memories of African American intellectual traveler to South African asylums where he met Sachs</p> <p>*Bloom, L (2004) "Black Hamlet": A psychoanalyst deconstructs a stranger. <i>PINS (Psychology in society)</i> 30, 35-41.</p> <p>Jonathan Crewe, <i>Black Hamlet: Psychoanalysis on Trial in South Africa</i> Poetics Today (2001) 22 (2): 413–433. <a href="https://doi.org/10.1215/03335372-22-2-413">https://doi.org/10.1215/03335372-22-2-413</a></p>
8	Frantz Fanon, racism, and the Algerian War	Martinique, Algeria, France	Inferiority complexes and colonial war harms	Log	<p><b>Colonial Wars &amp; Mental Health   Frantz Fanon, psychiatrist and race theorist</b></p> <p>***Frantz Fanon, "The Black Man and Psychopathology," in <i>Black Skins, White Masks</i>, <a href="https://www.sas.upenn.edu/~cavitch/pdf-library/Fanon_Black_Skin.pdf">https://www.sas.upenn.edu/~cavitch/pdf-library/Fanon_Black_Skin.pdf</a>; (also Fanon, "The So-called Dependency Complex.")</p> <p>***Frantz Fanon, "Colonial War and Mental Disorders: Series A-D," 249-317 [choose 3 cases, selections to be worked out] in <i>The Wretched of the Earth</i> 1963. <a href="http://abahlali.org/wp-content/uploads/2011/04/Frantz-Fanon-The-Wretched-of-the-Earth-1965.pdf">http://abahlali.org/wp-content/uploads/2011/04/Frantz-Fanon-The-Wretched-of-the-Earth-1965.pdf</a></p> <p><b>With LEC: From WWI Shell Shock to Vietnam PTSD, with FILM ARTIFACTS, 1917 &amp; 1946</b></p> <p>1917, War neuroses &amp; shell shock: Netley Hospital: <a href="https://youtu.be/D1MixQbB-K0">https://youtu.be/D1MixQbB-K0</a></p> <p>1946 mental health film :<a href="https://en.wikipedia.org/wiki/Let_There_Be_Light_(1946_film)">https://en.wikipedia.org/wiki/Let_There_Be_Light_(1946_film)</a></p> <p>Shell Shock plus: <a href="http://hiddenhistorieswwi.ac.uk/wp-content/uploads/2019/03/ShellshockStoriesBeyondTraumatheFWWRsearchGuideandBibliography.pdf">http://hiddenhistorieswwi.ac.uk/wp-content/uploads/2019/03/ShellshockStoriesBeyondTraumatheFWWRsearchGuideandBibliography.pdf</a></p> <p>*E. Dwyer, "Psychiatry and Race during World War II," <i>J Hist Med Allied Sci.</i> 2006;61: 117-43.</p> <p>Interview with Robert Jay Lifton, <i>Listening</i>, 3-24</p> <p>Extra/not required: Vaughan 1993 <i>Madness and Colonialism</i></p>

9	Foucault   Basaglia   Laing   Deleuzue		Anti-psychiatry and 1968:  A few white men stir criticism	Log	<p><b>Asylums, Lives, States &amp; Anti-psychiatry   Decolonization and the Cold War</b></p> <p>Anti-Psychiatry Moves (Basaglia, Italy; Laing, UK), and the Emergence of Objects Relations</p> <p>Michel Foucault, "Madness, The Absence of Work," <i>Critical Inquiry</i> 1995. Deleuze, <i>Desert Islands and other Texts</i> Martin Summers, "Race, Madness, and Social Order in Comparative Perspective"</p> <p><b>Sadowsky, "The confinements of Isaac O.: a case of 'acute mania' in colonial Nigeria" 1930s</b> Quarshie, . .</p> <p>Shula Marks, etc.)</p> <p>Bowlby &amp; Winnicott, 1939, <i>The impact of the war on child psychiatry</i> Warlingham, Bethlem, 1950s English asylum, <a href="https://museumofthemind.org.uk/learning/your-hospital/resources">https://museumofthemind.org.uk/learning/your-hospital/resources</a> Film Artifact: Ken Kesey, <i>One Flew over the Cuckoo's Nest</i>, 1962.</p>
10	Mamie Phipps Clark, 1917-   James Baldwin   Winnicott   Harlem clinic   Metzl	Black USA  (plus a British child psychoanalysis)	Childhoods, play, race, and racism in 1960s-70s America	Log	<p><b>African-American Psy Experts in Harlem and Beyond: Childhood, Dolls, Mamie Phipps Clark</b> Social Psychiatry &amp; Community Health Practice DSM debates since 1952</p> <p>***Ed Edwin, 1991, <u><a href="#">The Reminiscences of Mamie Clark</a></u> 1976 (Alexandria, VA: Alexander Street Press, 2003). ***<u><a href="#">Kenneth B. Clark and Mamie P. Clark, Emotional Factors in Racial Identification and Preference in Negro Children</a></u> The Journal of Negro education 19 (1950) 341 – 350</p> <p>***<u><a href="#">Clark, Kenneth B and Clark, Mamie Phipps, What Blacks Think Of Themselves?</a></u> <i>Ebony</i> 36 (1980), Issue 1,170</p> <p>***Utube research, see:</p> <div data-bbox="797 1245 1300 1528">  </div> <div data-bbox="797 1549 1295 1833">  </div> <p>“The Kenneth and Mamie Clarks' doll experiments grew out of Mamie Clark's master's degree thesis. They published three major ...”</p>

					<p>*A Community Clinic in Harlem, 1950s: Dennis, Doyle, "<a href="#">A Fine New Child</a>": <a href="#">The Lafargue Mental Hygiene Clinic and Harlem's African American Communities, 1946-1958</a>, <i>Journal of the History of Medicine and Allied Sciences</i>, 2008.</p> <p>Extra: Metzl interpretations Cynthia Barounis, "Not the Usual Pattern": James Baldwin, Homosexuality, and the <i>DSM Criticism</i> 59 (2017): 395-415</p>
11	Carrothers   Margaret Fields   Lambo   the Fann	Africa   Kenya Gold Coast Nigeria Senegal	Where were Africa's mentally ill?  Who constructed them how? Gold Coast, Nigeria, Senegal	Log	<p><b>Carrothers vs. Ethnopsychiatric approaches in Africa</b></p> <p>*Nana Osei Quarshie, "Contracted Intimacies: Psychiatric Nursing Conspiracies in the Gold Coast [1930s] <i>Politique Africaine</i> no. 157 (2020), 91-110.</p> <p>***Margaret Field, <i>Search for Security</i>, psychiatric case notes from Gold Coast "patients" exiting Akan shrines, late 1950s: spirit possession and/or schizophrenia cases</p> <p>***Film clips on Senegal's Fann Institute, <a href="http://vanuatu.spla.pro/en/file.film.what-remains-of-madness.16705.html">http://vanuatu.spla.pro/en/file.film.what-remains-of-madness.16705.html</a></p> <p>LEC: Lambo</p>
12	Frederick W. Hickling, ca. 1945-2020  Stuart Hall, 1932-2014	Jamaica  Black Britain	Jamaica, the Black British, and mending inferiority complexes		<p><b>The Black British and A 1980s Race Riot in London</b></p> <p>***Documents and film material related to the Brixton Race Riots, 1981, with psychiatric readings</p> <p><b>Documents by Frederick Hickling</b></p> <p><a href="https://repeatingislands.com/2020/08/11/frederick-w-hickling-on-enslaved-minds-decolonising-mental-health/">https://repeatingislands.com/2020/08/11/frederick-w-hickling-on-enslaved-minds-decolonising-mental-health/</a></p> <p><b><u>Psychiatry in the Commonwealth Caribbean : A brief historical overview</u></b></p> <p><i>Psychobistoriography : a post-colonial psychoanalytic and psychotherapeutic model</i> , 2007</p> <p><b><u>"Owning our madness: Contributions of Jamaican psychiatry to decolonizing Global Mental Health"</u></b></p> <p>Transcultural psychiatry 57 (2020), Issue 1, 19 - 31</p> <p>Bulletin of the Royal College of Psychiatrists Vol. 12, Issue 10, 1988. 434 - 436</p> <p><b>On xenophobia:</b> Paul Gilroy, <i>Postcolonial Melancholia</i>, 200</p> <p><b>Stuart Hall</b>, 1997. <a href="https://www.radicalphilosophy.com/interview/stuart-hall-culture-and-power">https://www.radicalphilosophy.com/interview/stuart-hall-culture-and-power</a></p> <p>See too: <a href="https://seminar580.files.wordpress.com/2015/04/hall-the-spectacle-of-the-other-pdf.pdf">https://seminar580.files.wordpress.com/2015/04/hall-the-spectacle-of-the-other-pdf.pdf</a></p>

13	Ntozake Shange (1948-2018)    Toni Morrison (1931-2019)	Black Feminists, USA	<b>Not suicide:</b> important African American thinkers		<b>African African Women Narrate and Refuse Victimhood &amp; Suicide</b>  Toni Morrison, <a href="https://www.youtube.com/watch?v=M1Wbj3qxhr4">https://www.youtube.com/watch?v=M1Wbj3qxhr4</a> , musical interpretation for National Suicide Day with the life of Shadrack from the novel <i>Sula</i> by Toni Morrison, 2011, 7.53  Another Utube with Toni Morrison.  Ntozake Shange, The Public Theater, 2019 <a href="https://www.youtube.com/watch?v=uNxKjWHFXUc">https://www.youtube.com/watch?v=uNxKjWHFXUc</a>  vs. Harvard's Alain Poussaint (1934-    Summer Reading: Morrison, Toni (1970). <i>The Bluest Eye</i> ; or Morrison, Toni (1997). <i>Paradise</i> .
14		Race, Positionalities, the Globe		FRI: Final Extended Learning Log	<b>Global Assemblages, Racism, &amp; Schizophrenia</b>  <b>Problematizing Global Mental Health: therapeutic imperialism, disaster zones</b>  <i>LEC: Various views: Metzger, Henckes, Antic the WHO</i>  --anti-GMH: Derek Summerfield Roberto Beneduce in Anne Lovell, edited special GMH issue
15				TU: Test	

## WORK & ASSESSMENT

### Abbreviated, items and points

paper 1	10
paper 2	15
logs = 10 X 2.5	25
Surprise quizzes (2)	<u>10</u>
Meet, small group with prof	5
Test	15
Participation	10
Attend	10
<b>TOTAL</b>	<b>100</b>



Assignment	Description	DATE	WRITING 2000 words	points
Short Paper 1:  Critical Analysis or Interpretation	In an essay of 800 words, critically analyze or interpret 2-3 already assigned artifacts. Consider analyzing social context, vocabulary (category use), and intended audience. Interrogate the socially situated nature of strangeness, mental illness, categorizations (labels), treatment, and experience. Pay careful attention to the mechanics of writing.	Friday 28 Feb	800 words	10
Paper 2:  Critical Analysis or Interpretation	This second essay of 1000 words will require you to think about race across 4-8 artifacts with historical places, situations, characters, and stories. Write a thesis-driven essay. Seek evidence to show how the sources depict complexities surrounding mental health categories and care. Aim to use a theoretical source (Fanon, Hall, Du Bois, etc) to support your interrogation and claims. This essay may draw from your corpus of learning logs.	Fri 17 April	1200 words	15
Learning Logs	Write 10 learning logs (from 200-500 words) by Fridays at 6pm. Mount on Canvas. Each log will receive 2.5 points. Instructor comments, when there, may speak to quality, pose questions, or urge for pushing further with analysis, prose, and the like. If you want more feedback, visit the instructor in office hours or make an appointment.  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.		Un-graded	25
Test	Focus on biographies, locations, approaches and theory	20 April		10
Two surprise quizzes.	Quick, brief quiz aimed at assessing your reading preparation for class. 5 points each.	Surprise		10
Meet with the Instructor	Find one to three colleagues in class and request a time to meet with me, normally in my regular office hours. You can wait until you are puzzled by something or want feedback, but do not wait too long. Try to set our agenda with questions.  In a separate, brief log, remind me about what we discussed (in 1-3 sentences), within 3 days of our meeting. <b>Last appointments to count will be in WK 12.</b>	Open, but before close of WK 12.	Un-graded	5
Participation	Engaged classwork means: reading or examining assigned readings in advance: asking excellent, concise questions that help us all learn; constructively participating in small group work, as well as class discussions.	Always		10

	<b>Canvas Documentation:</b> Write a 2-3 sentences about your contribution if you want to remind me of your contributions; due the last week of class.			
Attendance	Attendance is required. Attendance with the visibility option is strongly advised; you will learn better and be present. Soon as you arrive, enter the chat and announce you are present “This is Carol Fleck. I am present . . . . and . . . .“	Enter the chat and announce you are there.		10
Total Points				100

**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).

	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. Introduction 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.
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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

### 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.
- 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.

### OTHER COURSE MATTERS. Please read!

**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 & Emergences.** 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).
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- **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 (17-18<sup>th</sup> century) and (less briefly) their relationship to forms of domination, exchange, and refusal within Euroamerican and African worlds (19<sup>th</sup>-21<sup>st</sup> 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).