

WHAT IS MADNESS ?

HISTORY THROUGH ARTIFACTS ABOUT AFRICAN & 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 Hunt, Professor of History & African Studies

Email: 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.

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 15th 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 18th 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 of class sessions and reading & viewing assignments

UNIT 1: CONCEPTS, & FROM MEDIEVAL TIMES

→Module 1 | Week 1 Introductions & Margery Kempe

TU 7 January Introductions

TH 9 January ARTIFACTS and a TEXT about: Margery Kempe, an early 15th century English mystic (and autobiographer) whose inner voices have long fascinated.

See Module Page on Canvas for reading/viewing possibilities & requirements.

→ LOG 1 DUE by Saturday at noon, (if you so elect)

→Module 2 | Week 2 Napier and Robert Burton, Melancholy and Other Diagnoses

See this week’s Module Page on Canvas for reading/viewing instructions, especially how to broach the Napier & Forman patient case files and transcripts. Plan on some 3 hours of digital investigation and reflection in preparing for Thursday’s class this week.

What is melancholy? Around 1600, two English astrologers, Simon Forman and Richard Napier, produced one of the largest surviving sets of medical – also mental health – records in history. *What illness categories are prominent?* In the Casebooks Project, a team of University of Cambridge scholars transformed the paper archive into the digital archive that we get to explore this week. About the same time, Robert Burton published *The Anatomy of Melancholy* (1621), also available online.

TU 14 January An early modern pair of artifacts about “madness” categories, diagnosis, and treatment.

LEC ELEMENT 1: On Tuesday, you will learn how to access and investigate these primary sources, and I will discuss Michael Macdonald’s *Mystical Bedlam*, a history based on analyzing them. It is still one of the finest histories of early modern “madness.”

LEC ELEMENT 2: what is the semantic range for “madness” and its synonyms? What other words are worth dating in relation to their inception and use: psychiatry, neurosis, psychosis, schizophrenia, psychoanalysis, etc.?

TH 16 January

WORKSHOP During this double session, students will share their initial investigations and selections in their small groups, before we move to presentations and discussion. Using this link (<https://casebooks.lib.cam.ac.uk/reading-the-casebooks/what-questions-did-they-ask>), come to class prepared to discuss materials in the Napier and Forman Casebooks related to 1-3 “diseases of the mind.” What are the categories? How do they seem to differ from our illness/emotional categories? Consider the Melancholy cases, especially that of Elizabeth Williams (<https://casebooks.lib.cam.ac.uk/identified-entities/PERSON61857>). Compare her symptoms/signs or the case notes with Burton’s famous *The Anatomy of Melancholy* (1621), available here. And/or, chose one of a man and one of woman and compare. Or . . . The material is full of perplexities (puzzles): how much can you figure out? What is inscrutable? How did these astrologer-healers seem to think, categorize, record, and encounter their patients?

→ LOG 2 DUE by Saturday at noon, (if you so elect)

→Module 3 | Week 3: 18th century Atlantic: John Munro, The Lunacy Trade, and Bethlem

TU 21 January

LEC: Who was John Munro? And why is he significant in histories of psychiatry? A medic who straddled London’s iconic asylum and a new trade in lunacy

Read: Mark S. Micale review of *History of Bethlem*, in *Social History of Medicine*, 2000.

Think: How does this review help me learn about Bethlem? How does it help me learn about 750 years of mental health history and its writing as history?

Consult: Bethlem museum at <https://museumofthemind.org.uk>

TH 23 January

WORKSHOP: in categorizing patients found in John Monro’s Case Book

Investigate: “John Monro’s 1766 Case Book,” in Andrews & Scull, *Customers and Patrons of the Mad-Trade: The Management of Lunacy in Eighteenth-Century London*.

Read and use keyword searching to investigate the Case Book. What is striking? Which cases? How does patient mobility, class, and servitude enter into the recorded patient information? Work with or develop *An Analytic Grid* to compare and contrast some dozen cases.

→ LOG 3 DUE by Saturday at noon, (if you so elect)

→Module 4 | Week 4: Slavery, Melancholia & Suicide: Tight Packing, Servitude, & Margaret Garner

See this week’s Module Page on Canvas to find primary sources on slave ship melancholia and slave suicide; investigate for Thursday.

TU 28 January

LEC: How does “critical race theory” relate to mental health? What was a Guinea Surgeon? What is the relationship between suicide or infanticide and mental health?

READ: on Margaret Garner’s 1856 infanticide in *Driven toward Madness: The Fugitive Slave Margaret Garner and Tragedy on the Ohio*

READ: Middle Passage chapter in: *The power to die : slavery and suicide in British North America* / Terri L. Snyder.

OPTIONAL to compare with Snyder: Richard Sheridan, “The Guinea Surgeons on the Middle Passage: The Provision of Medical Services in the British Slave Trade,” *International Journal of African Historical Studies* 14 (1981): 601-625.

TH 30 January

SLAVERY WORKSHOP

Prepare by reading and investigating. Collection of primary sources, including : Aubrey,1721, *The sea-Surgeon, or the Guinea man's vade mecum.*

→ LOG 4 DUE by Saturday at noon, (if you so elect)

→Module 5 | Week 5: Rebellion as Refusal, Harming, and Mental Health

TU 4 February

LEC: Obeah, conjuration, and insurgencies, on and off slave/colonial sites

READ: Michel Foucault, “Madness, The Absence of Work,” *Critical Inquiry* 1995.

READ: one brief Obeah primary source

OPTIONAL: Essay on “critical race theory” in [Mental Health handbook](#)

OPTIONAL: Peak ahead to one of these 2 key essays by Fanon: Fanon, “Racism and Culture”; or Fanon, “On Violence.” We will read them thoroughly later; what is the relevance of what Fanon writes about racism and violence for this Unit.

TH 6 February

Unit 1 Concluding Workshop

Discussion of Foucault essay and arguments

COME TO CLASS with ONE SENTENCE (from a reading?) that illuminates this Unit, your knowledge of madness and history; and from artifacts come with 1-2 micro-puzzles (words, persons, ideas that you find confusing).

→ LOG 5 DUE, (if you so elect)

UNIT TWO: MODERNITY & BLACKNESS ACROSS 3 CONTINENTS

→Module 6 | Week 6: “Hysteria” & 3 American Women’s Lives: Georgiana Page, Charlotte Perkins, Carrie Buck

TU 11 February

LEC: Histories of Psychiatry (Charcot, photography, Freud, other knowledges & technologies; Ian Hacking on niches)

READ:

Laura Briggs, The Race of Hysteria: "Overcivilization" and the "Savage" Woman in Late Nineteenth-Century Obstetrics and Gynecology, *American Quarterly* Vol. 52, No. 2 (Jun., 2000), pp. 246-27)

TH 13 February

ARTIFACTS WORKSHOP: make a comparative grid in relation to:

1. Virginia's Central Lunatic Asylum for Colored Insane, 1870, with patient Georgiana Page
<http://www.clarabartonmuseum.org/asylum/>
<https://www.npr.org/sections/health-shots/2017/07/06/535608442/architecture-of-an-asylum-tracks-history-of-u-s-treatment-of-mental-illness>
2. Hysteria & Melancholia in: Charlotte Perkins, "The Yellow Wallpaper," 1892
OPTIONAL: Kapsalis, "Why I teach Yellow Wallpaper":
<https://lithub.com/hysteria-witches-and-the-wandering-uterus-a-brief-history/>
3. Eugenics, feeble-mindedness & sterilization, with Carrie Buck, 1920s
→READ: Stephen Jay Gould, 1984, "Carrie Buck's Daughter"

→ LOG 6 DUE by Saturday at noon, (if you so elect)

→Module 7 | Week 7: Asylums, Lives, States

TU 18 February

LEC: Asylums with Foucault; (also Martin Summers, "Race, Madness, and Social Order in Comparative Perspective"; Shula Marks, etc.)

READ: Sadowsky, Isaac O., confinements of Isaac O.: a case of 'acute mania' in colonial

TH 20 February

WORKSHOP & ANALYSIS: Bethlem patient data

→ LOG 7 DUE by Saturday at noon, (if you so elect)

→Module 8 | Week 8 | War & Mental Health, from WWI to Vietnam, with Nerves, Neurasthenia, Shock, PTSD

TU 25 February

LEC: From Shell Shock to PTSD; The Nazis, the Mentally Ill, & Nazi Doctors

TWO FILM ARTIFACTS, 1917 & 1946

War neuroses & shell shock: Netley Hospital, 1917 (1918): <https://youtu.be/D1MixQbB-K0>

1946 mental health film :[https://en.wikipedia.org/wiki/Let_There_Be_Light_\(1946_film\)](https://en.wikipedia.org/wiki/Let_There_Be_Light_(1946_film))

Shell Shock plus: [http://hiddenhistorieswwi.ac.uk/wp-](http://hiddenhistorieswwi.ac.uk/wp-content/uploads/2019/03/ShellshockStoriesBeyondTraumatheFWWRsearchGuideandBibliography.pdf)

[content/uploads/2019/03/ShellshockStoriesBeyondTraumatheFWWRsearchGuideandBibliography.pdf](http://hiddenhistorieswwi.ac.uk/wp-content/uploads/2019/03/ShellshockStoriesBeyondTraumatheFWWRsearchGuideandBibliography.pdf)

READ: E. Dwyer, "Psychiatry and Race during World War II," *J Hist Med Allied Sci.* 2006;61: 117-43.

TH 27 Feb

Workshop on: Shoah Trauma or “Numbing”

Artifact 1: Charlotte Delbo, *Days and Memory*

Artifact 2: Interview with Robert Jay Lifton, *Listening*, 3-24

→ LOG 8 DUE by Saturday at noon, (if you so elect)

→FRIDAY, 28 FEB, FIRST ESSAY OF 800 WORDS DUE – 5 PM

B R E A K | no class on 3 & 5 march | B R E A K

→Module 9 | Week 9

10 march *Spirit possession, Refusal, and Race in (South) African Worlds*

LEC: Woman seer, prophetess, diviner, 1920s: Nontetha Nkwenkwe; use of “schizophrenia” in *Black Hamlet*

WITH Ellen Corin FRAME

READ: Ellen Corin on schizophrenia in 1980s-90s Montreal, (1970s Congo)

STUDY GUIDE FOR IN-CLASS TEST DISTRIBUTED.

12 mar Psychoanalysis, Social Psychiatry, and Healing Practices in 1930s Johannesburg

ARTIFACT 1: 1930s, Johannesburg: Wulf Sachs, *Black Hamlet*: a South African Jewish psychoanalyst’s encounter with a Rhodesian “patient” and healer;

ARTIFACT 2: memories of African American intellectual traveler to asylums and with Sachs, Bunche

→ LOG 9 DUE by Saturday at noon, (if you so elect)

UNIT 3: POSTWAR PSYCHIATRY & DECOLONIZATION, with PSYCHOPHARMACEUTICALS and the DSM

→Module 10 | Week 10

17 march

LEC: Cold War Conventions , Anti-Psychiatry Moves (Basaglia, Italy; Laird, UK), and the Emergence of Objects Relations

Artifact: Bowlby & Winnicott, 1939, *The impact of the war on child psychiatry*

Digital Artifact: Warlingham, 1950s English asylum, <https://museumofthemind.org.uk/learning/your-hospital/resources>

Background on a Community Clinic in Harlem, 1950s

Film Artifact: Ken Kesey, *One Flew over the Cuckoo's Nest*, 1962.

19 march

IN-CLASS TEST.

WORKSHOP ON: A Connected Anti-Psychiatry: Decolonization and Frantz Fanon, psychiatrist and race theorist

Artifact/Theory Text: Fanon, "Racism and Culture."

Artifact/Theory Text: Fanon, "On Violence"

→ LOG 10 DUE by Saturday at noon, (if you so elect)

→Module 11 | Week 11

24 March TU A Ugandan Psychiatrist and a 1960s Laughing Epidemic

Yolanda Pringle, 'Investigating "Mass Hysteria" in Early Postcolonial Uganda: Benjamin H. Kagwa, East African Psychiatry, and the Gisu', *Journal of the History of Medicine and the Allied Sciences*, 70 (2015), 105-36.

PS: Laughing Epidemic Primary Sources

TH 26 mar, A 1980s Race Riot and (In preparation for Module 12) pieces by and about Achebe and Baldwin.

WORKSHOP. Make connections as you read and discuss:

1. DOCUMENTS related to an EVENT: the Brixton Race Riots, 1981, and psychiatric readings
2. ARTIFACT: Chinua Achebe short story, "The Madman"
3. READ: Article: Cynthia Barounis, "Not the Usual Pattern": James Baldwin, Homosexuality, and the *DSM Criticism* 59 (2017): 395-415

Criticism 59 (2017): 395-415

Reflect: "People who remember court madness through pain, the pain of the perpetually recurring death of their innocence; people who forget court another kind of madness, the madness of the denial of pain and the hatred of innocence; and the world is mostly divided between madmen who remember and madmen who forget." — James Baldwin, *Giovanni's Room*

→ LOG 11 DUE by Saturday at noon, (if you so elect)

→Module 12 | Week 12

Achebe | Baldwin Africa | America @40

No regular class on 31 March & 2 April. Rather, special events this week around the UF events: Achebe | Baldwin | 1980???

TH 2 April: class rescheduled: highly recommend is 7-9pm, 2 April, Mabanckou

FR 3 April: 7-9 pp African dance at the Harn, also recommended

In April 1980 renowned African writer Chinua Achebe and African American literary giant James Baldwin met for the first time in Gainesville, Florida. The occasion was the African Literature Association conference devoted to the African Aesthetic.



Interrogate and Commemorate , the historic meeting of James Baldwin and Chinua Achebe at UF in 1980. April 2-3, 2020 University of Florida Gainesville, Florida. On the 40th anniversary of Baldwin and Achebe’s historic encounter at the University of Florida, this two-day event invites return and reflection. The first day probes the experiential archive through oral history, memoir, and artifact. The second day invites literary engagement around reading, representing and writing the nexus of Africa and America in the present on the UF campus and across the community. How might we come to know and narrate this past in its midst and from afar. Does a Black Aesthetic today displace the pursuit of an African one? Can there ever be a single voice to speak with or against? Does a literary imagination forged in displacement and diaspora transcend attempts at localization? What are the artistic and political stakes and do they recall or refute the promises of the past? Sponsored by College of Liberal Arts and Sciences, College of the Arts, Office of Research, Office of Diversity Affairs, and Center for African Studies

→ LOG 12 DUE by Saturday at noon, (if you so elect)

→FORMULATE YOUR QUESTION FOR YOUR FINAL PAPER THIS WEEK. CONSIDER MEETING WITH ME TO DISCUSS IT.

→THIS IS ALSO THE WEEK TO ASSEMBLE YOUR 10 LOGS WITH A BRIEF REFLECTION, AIMING AT YOUR QUESTION FOR YOUR FINAL ESSAY. THE reflection (150-300 words) and PDF of all your logs thus far are due as a package on Saturday at noon, 4 April.

→Module 13 | Week 13

VERY LAST WEEK TO MEET WITH THE INSTRUCTOR; make your appointments early to fit in this week.

TU 7 April: Psychiatric & Community Health Practice and DSM debates since 1952

LEC: Biomedicine, neoliberalism and pharmaceuticalisation; changing drivers of medicalization

Guest Speaker: Prof. Uma Suryadevara

OPTIONAL: Schizophrenia Film, 1960s, American Jewish family with schizophrenic son/brother Harlem

TH 9 April: *Ethnopsychiatry and Senegal's Fann institute*

LEC: Why has the Fann received so much attention?

Artifact : Margaret Field, *Search for Security*, psychiatric case notes from Gold Coast "patients" exiting Akan shrines, late 1950s: spirit possession and/or schizophrenia cases

Artifact: at least a film clip on FANN, with at least this film clip

<http://vanuatu.spla.pro/en/file.film.what-remains-of-madness.16705.html>

→ LOG 13 DUE by Saturday at noon, (if you so elect)

→Module 14 | Week 14

TU 14 Apr: The **Global, Race, & Schizophrenia** : what has happened to visions, voices & schizophrenia since Margery Kempe??

LEC: *Various views: Metzl, Henckes, Corin, the WHO*

LISTEN: *Ted Talk with American professor with schizophrenia*

TH 16 apr:

1. **UF Evaluations of Various Kinds in Class**
2. **Problematizing Global Mental Health: therapeutic imperialism, disaster zones & what has happened to Fanon?**

LEC: *early anti-GMH: Derek Summerfield*

LAST READING: *Workshop & Lecture, Discuss: Roberto Beneduce piece in Anne Lovell edited special GMH issue*

→ LOG 14 DUE by Saturday at noon, (if you so elect)

→FRIDAY, 17 APRIL, FINAL 1200 WORD ESSAY DUE – 5 PM

→Module 15 | Week 15

Tu 21 april

Our last class = Final Discussion & Conclusion.

MONDAY, 20 APRIL AT NOON, COMPLETE ALL (TWO) ENTRIES ABOUT YOUR EXTRA-CURRICULAR PROJECT

TUESDAY at midnight, consider sending me 1-3 sentences about your participation this term: VOLUNTARY.

WORK & ASSESSMENT

Assignment	Description	DATE DUE	WRITING 2000 words	points
Short Paper 1: Critical Analysis or Interpretation	<p>In AN essay of 800 words, critically analyze or interpret 1-2 assigned artifacts. Consider analyzing matters of social context, vocabulary (category use), and intended audience. Interrogate the socially situated nature of strangeness, mental illness, categorization, treatment, and experience. It is FINE to draw from 1-2 previously sketched logs, while this time you will need to pay careful attention to the mechanics of writing.</p>	Friday 28 Feb 5pm	800 words	10
Paper 2: Critical Analysis or Interpretation	<p>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 1000-word, thesis-driven essay. Consider seeking evidence to show how the sources depict complexities surrounding mental health categories and care. Use at least one of our key theoretical sources to support your interrogation and claims: Foucault, Fanon, etc.</p> <p>This essay, the culmination of your learning in this course, may draw from your corpus of learning logs. The wise student may keep this in mind while log-writing, and then CURATE and REWRITE bits accordingly</p>	Fri 17 April 5 pm	1200 words	15
Learning Logs	<p>Write 10 learning logs (from say 150 words each and UP: there is no upper limit) by Saturdays at noon. Mount them on Canvas as completed. At the close of the course, curate (choose and compile) your best learning logs. Log writing is an intellectual free space for personal learning, reflection, and stretching. Writing will not be graded; interesting work may be drawn upon by the instructor for class-based learning.</p> <p>Each log entry will receive 2 points. Instructor comments will indicate quality, ask questions, and urge for pushing further with analysis, prose, and the like.</p> <p>Some weeks, a prompt will be included, with a question or passage or problem.</p> <p>LOG INSTRUCTIONS will be found on the MODULE PAGE for that week and/or issued as an Announcement.</p>	Weeks 1-14; choose any 10. And load in for that week.	Un-graded	20
Log Portfolio Submission	<p>Reread all your logs thus far and submit them as one PDF. On a first, new page reflect on what you have learned. Share your</p>	Due 4 April at	Un-graded	5

	REFLECTIONS in 150-300 words, while aiming to formulate your question for your Final Paper.	10, noon.		
In-class test: names, places, chronology	Quizzes, tests, and exams help us learn. We will have one test, derived from working with historical characters, artifacts, events, and manifestations in relation to the history of psychiatry and madness. A list of 20 IDs will be provided two weeks before. The test will contain two lists: 10 names/places/categories in one list that need to be paired with the best textual IDs or definition on the second list. A timeline and a map will be included; students will be required to place some ID and map items on these.	TH 19 mar, First half of class	Group with in preparation is a good idea!	15
The Extra-Curricular, With Brief Learning Logs	<p>The University of Florida and Gainesville are bursting with activities that relate to mental health. In the USA, the patterns of resort are complex, fascinating, and involve global connections. Since, in life, some of our best learning happens outside of any classroom, this is an excellent place to STRETCH . . . and develop new skills.</p> <p>1) STUFF TO SEE AND HEAR: Approved activities will be offered as opportunities to the whole class, such as a lecture, play, special event or film. Write at least 200 words about your observations and earn 5 points. Do this again, and you will have 10 points. There will be a Canvas Announcement called “Stuff to See and Hear,” dates and times, etc. Recommendations are welcome, including of films to be viewed.</p> <p>2) The “STEP OUT OF CLASS” PROJECT. Some of you may want to investigate (ethnographically or historically?) some aspect of mental illness or treatment in the city, campus, or region. If so, seek approval, go in person (to the clinic, temple, community group, etc.), and then write each up (minimum 200 words per visit/site): where you went, with whom, what happened, and what you learned. Do it once, earn 5 points; find a second location, earn another 5 points. Work with a partner or two in class for 4 or 6 locations in all; consider joint logging and get approval for the same. There will be a Canvas Announcement indicating known Step out of Class locations.</p>	Mount as you go if you like; All entries submit -ted by 20 April noon.	Un-graded	10
Meeting with the Instructor	<p>Make an appointment and meet with me in my office (or other location). You can wait until you are puzzled by something or want feedback on written work, but you cannot wait (for your first visit) too long. If you don’t set the agenda, I will take the lead with questions, or just stroll in. You can come alone, with your group, or a new friend.</p> <p>In a very brief log, remind me of what we discussed (in 1-3 sentences), within 3 days after our meeting.</p> <p>Last appointments to count will be in WK 13.</p>	open	Un-graded	5
Participation as Classwork	Engaged classwork means: reading or examining assigned readings in advance: asking excellent, concise questions that	always		10

	<p>help us all learn; constructively participating in small group work, as well as class discussions.</p> <p>You may write a 2-3 sentences about your contribution if you want to remind me of your contributions; due the last week of class.</p>			
Attendance	You have to be there! (this means: attendance is required)	sign in		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).

RUBRIC: Above is the rubric for the two formal papers; it may be revised when the assignment instructions are distributed.

	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	Sentences varied, purposeful, and emphatic; diction precise and idiomatic; tone fits the subject,	Sentences competent but lacking emphasis and variety; diction generally correct and idiomatic; tone	Sentences lack necessary emphasis, subordination, and purpose; diction vague or unidiomatic; tone	Incoherent, rudimentary, or redundant sentences thwart the meaning of the essay; diction nonstandard or

	complements the subject, conveys the authorial persona, and suits the audience.	persona, and audience.	acceptable for the subject.	inconsistent with or inappropriate to the subject.	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.

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. 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.

Please Note: If students are absent, it is their responsibility to make themselves aware of all due dates. If absent due to a scheduled event, students are still responsible for turning assignments in on time.

Tardiness: If students enter class after roll has been called, they are late, which disrupts 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).

- **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).