

## WHAT IS MADNESS?

### EXAMINING ARTIFACTS FROM AFRICAN, EUROAMERICAN & PSYCHIATRIC WORLDS

UF Quest 1/The Examined Life IDS2935/1C60 (16267)  
General Education: Humanities, International, Writing (2000 words)

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

Spring 2019 | M/W/F | 7th Period (1.55-2.45)  
Location: Turlington 2319

**THIS IS A QUEST COURSE !!! WELCOME. Please quest & please join the quest(s). It all begins with YOU, with the students in this class.**

#### Definitions of *quest*

##### 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

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

**BEWARE: This syllabus will be revised as needed and as meets the learning goals and needs of my students.**

Instructor	Teaching Assistant
<p>Nancy Hunt, Prof. of History &amp; African Studies <a href="mailto:nrhunt@ufl.edu">nrhunt@ufl.edu</a> Office Hours: Monday period 8 or 2.45-4 (WHEN AND ONLY WHEN you tell me during or at the close of Monday's class that you are coming); otherwise, if need be, by appointment, <b>478 Grinter Hall (352.392.2174).</b>  <b>Always your best questing option: EMAIL me.</b></p>	<p>Marcus Chatfield  Office Hours: Mondays, 12:30 to 1:30, Keene-Flint, 009.  EMAIL: <a href="mailto:mchatfield@ufl.edu">mchatfield@ufl.edu</a></p>

**Course Description: (this is long, read it today; read it again and again during the course)**

This course examines ways in which individuals and “cultures” have thought about troubling, complex, often disturbing matters: forms of madness and practices for contending with them. Madness and mental illness have always provoked human reflection, yielding rich scientific, religious, and artistic texts. These ideas and practices tell us about (and also shaped) the experiences of their producers, whether they were healers, doctors, psychiatrists, kin, or “the mad” themselves.

This course is anchored in reading, analyzing, rereading, and interpreting a strong series of factual, fictional, autobiographical, and clinical *artifacts*; each was produced by, about, or in relation to madness in international locations and circuits, notably Africa and Euroamerica since the 17<sup>th</sup> century. The texts and images will enable developing a critically informed view of what we might call *the examined life*, and some of its opposites: strangeness, eccentricity, possession, abnormality, neurosis, or psychosis.

Thus, we will explore a wide spectrum of meanings and labels for madness, produced in different times and places, in milieus that often involved harm, injury, violence, racialization, and difference.

Our method will lie in close readings of these artifacts (one a week throughout most of the term), from Africa, Europe, and the Americas. We will privilege clinical texts and patient experiences. Our range will embrace (1) categories, emotions, and ideas in literary works, performances, and diagnostic manuals; (2) the use of names or labels and the codification of diagnostic categories; (3) the ways in which religious practice fostered care, stigmatization, fear, or acceptance; and (4) conflicting perceptions of the impact of harm and misfortune on mental equilibria in vexed contact zones.

This course may at first sight look hard, circuitous, or onerous. Let me assure you: it will be a QUEST worth taking. None of us will get through life without confronting mental illness or madness in our families, work places, dormitories, and nation-states, at some point or another. Some of you will end up working with the mentally ill professionally. Some of you are questing: and that is a good thing! Still, by coming along for this journey that travels not only across geographies BUT THROUGH TIME, I bet you will be emboldened and better equipped the day you discover a loved one or co-worker or peer is *cracking up*, falling apart, psychotic, or terribly ill.

This course is NOT a survey: **we will hop, with much STRUCTURE.**

Students may go on to careers in psychiatry, history, psychology, anthropology, social work, and law. And, lectures will expose them to major issues that fascinate psychiatrists and historians of psychiatry today. Others will just return to their professional and personal pursuits, fortified by a new skill set. The **skill set** that you will learn to hone relates to SENSITIVITY, and the humanistic analysis of complex texts in relation to lives differently lived, treated, and examined due to experiences and attributions of madness.

**TEXTS:** Each week there will assigned *artifact(s)*, plus usually one scholarly article, available through Canvas.

**TEXTS, DEVICES, AND THE LIKE:** Students are advised to bring to the week’s assigned readings in hard copy each day; this is the best way to mark them up, share, and the like. This class has a NO DEVICE EXCEPT TO LEARN POLICY. If you are found emailing, texting, shopping, dating, surfing for intimates and airfares and otherwise exhibiting attention deficit disorder or disrespect during class time, the consequences will be severe. If you are found using your devices to examine and discuss the assigned artifacts, do some additional relevant research during discussion, take notes during lecture, and otherwise quest for knowledge and perplexities, you will be rewarded. We are talking about participation and attendance grades here: 20 of 100 points. So mark my words, and be an excellent citizen of this course. Still, if you read online, you need to have a way to MARK UP what you read online and SAVE YOUR MARKINGS. This is a course in the Humanities, and humanists are obsessed with snippets of valuable text (which may be reused in conversation and papers).

**ATTENDANCE=HONOR & REPORT IN POLICY:** Try to learn this material without regular attendance!! Just try. This class has an honor system for attendance. If you cannot come, email your TA about WHY. Obviously try to keep absences to a bare, bare minimum. We need you in class. And YOU need US.

**Assigned Field Trip:** This class includes one field trip to see a Sunday 24 March production (3-5 pm.) called **Pipeline** by Dominique Morisseau, at Actor’s Warehouse. (Save a bit of money please to buy your ticket).

**Assessment: Written and Other Assignments and Grading**

General Education and Quest 1 Objectives will overlap in each assignment, designed to meet the specific goals of these programs. The recommended writing style guide for papers is Turabian; see <https://www.chicagomanualofstyle.org/turabian/citation-guide.html>

**Please note:** Your instructor thinks that students like and deserve choices about how to learn. Thus, all assignments below are for ALL students except “Extra Learning Method.” Here you have a choice: Method A which is more participatory and collaborative, and Method B which is a more solo and contemplative way of learning. We will work with you at the beginning of the term as you make this critical choice about how you want to amplify your learning this term. All students will participate in classroom group work regardless.

Assignment	Assignment Description	WRITING words	Grade
<b>2 MINI-ESSAYS: Stories, Milieu &amp; Categories</b>	In two 500-word narratives, critically analyze one of the indicated artifacts for elements of voice, category use, audience, and place, while ultimately interrogating the <b>situated</b> nature of mental health, illness, categorization, and treatment. DUE: 12 February, midnight	500 +	10 +
	DUE: 5 pm. 30 April (may be submitted as of 25 April at 5 pm). Choose your favorite artifact of the course and write an essay about it using De Martino’s concept of “crisis of presence.” Use and cite the relevant De Martino essay. (NOTE: this is your take-home exam).	500	10
<b>Tests = 2</b>	Tests help us learn and confirm what we have learned. Using course material, including lecture material, these multiple-choice and essay tests.in keeping with the questions. (2 x 10) WHEN: 4 February WHEN: 24 April		10 + 10

<b>Critical Analysis</b>	After a close reading of 2-3 of our primary class sources, write a 2,000-word, thesis-driven essay. Analyze formal and discursive elements; and seek evidence to show how the source depicts complexities surrounding mental health categories and care in 1-2 time(s) and place(s). Use at 2-3 of our scholarly sources to support your interrogation and claims. DUE: 5 April at midnight	<b>1000</b>	<b>20</b>
<b>Extra Learning</b>	<b>Choose ONE of the two methods below not later than the end of week 2. A is designed for those who are motivated to learn by working in and for groups. B is designed for those wishing for a more private learning experience. Each will be coordinated by the TA. Enjoy!!</b> <b>DUE 19 April at midnight</b>		<b>20</b>
<b>Extra Learning Method A: Work leading to a class presentation &amp; discussion</b>	<b>METHOD A.</b> Participate in a small group formed around one of the artifacts. Collectively prepare 1-2 Powerpoint presentations with discussion questions, which underline the complexities of the source(s), reveals fundamental lessons, and comes alive (exhibits questing). Show how a few sources about “madness” tell us about difference, harm, and the human condition. Presentation time with an instructor to be coordinated. Close by writing your very own thoughtful letter that summarizes your learning through these participatory methods. Include the Powerpoint(s) in your uploaded portfolio. (Details will follow).		
<b>Extra Learning Method B: Logs, Portfolio, and Reflection</b>	<b>METHOD B.</b> Write 8-10 learning logs (min. 200 words each) during as many separate weeks; mount them on Canvas as you go. By the close of the course, in an e-portfolio, compile all your weekly learning logs. This is an <b>intellectual free space</b> for personal learning and reflection, kept during the semester. (They cannot all be done the last week of the semester; 8-10 separate weeks of mounting them!! Close your submitted portfolio by writing a BRIEF thoughtful letter that summarizes your learning over the course of the semester and addresses your understanding of how sources about “madness” tell us about difference, harm, and the human condition. (Details will follow).		
<b>Participation, Classwork, and Homework</b>	Engaged classwork means reading assigned readings in advance, participating in class, begin an excellent citizen in small group work, as well as in discussions resulting from group work.		<b>10</b>
<b>Attendance</b>	You have to be there! <b>Attendance is required</b> (even if we refused to be COPS, you <b>MUST</b> write the TA with an explanation as to why you missed class (hey, it’s a class in mental health, so “mental health day” counts, as does doctor’s appointment, flat tire, funeral and the like. Excessive absences (more than 3) will erode your grade.		<b>10</b>
<b>Total Points</b>			<b>100</b>

Grading will be rigorous. **Improvement will be valued.** Successful assignments will illustrate a careful regard for spelling, grammar, and citation guidelines. The writing assignments for this course are designed to meet the minimum requirements of the University Writing Requirement credit. To satisfy this requirement, **the designated** assignment's word counts must be fulfilled. **Count away: submitted assignments short of the minimum word count will receive a zero; university rules!** Final grades will NOT be curved.

## COURSE CALENDAR with topics, contents, due dates

*NOTE: COURSE CONTENT IS TENTATIVE AND SUBJECT TO CHANGE*

### UNIT ONE: INTRODUCTION & GETTING ANCHORED

#### Week 1: Let us begin

- M 7 Jan           **Introductions:** "What is Madness"?
- W 9 Jan           **Artifact/Group Work: discuss reading.**  
*Read before class: The Sympathetic Undertaker and Other Dreams, part 1, 3-66*
- F 11 Jan          **Lecture/Workshop:** Keywords: Madness, Milieu  
*Continue reading: Sympathetic Undertaker and Other Dreams, part 2, 68-133*

#### Week 2: "Madness" Today: Africa & the World

- M 14 Jan         **Lecture:** Definitions and a Question: "Mental Health"; "Ethno-psychiatry" & a Question: "Is mental illness universal?" (Swartz 1998)  
*Continue reading: Sympathetic Undertaker and Other Dreams, part 2, 135*
- W 16 Jan         **Artifact Group Work** (work with DSM cultural questionnaire)  
*Complete reading: The Sympathetic Undertaker and Other Dreams, part 3, 136-208.*
- F 18 Jan         **Review**  
*Be sure to complete the full novel before class: Sympathetic Undertaker, 1-208.*

### UNIT TWO: RACE & MADNESS in EARLY ATLANTIC WORLDS

#### Week 3: Early Modern Madness

- M 21 Jan         **MLK DAY – HOLIDAY – NO CLASS**
- W 23 Jan         **Lecture:** *Mystical Bedlam, Folly, & Possession Long Ago*
- Read for context: <https://publicdomainreview.org/2013/05/01/as-a-lute-out-of-tune-robert-burtons-melancholy/>  
Examine this primary source (one version is fine, though check out the images)  
<https://ebooks.adelaide.edu.au/b/burton/robert/melancholy/complete.html>  
[easy to navigate & see structure]  
<https://www.gutenberg.org/files/10800/10800-h/10800-h.htm> [keyword searchable]  
Examine the images: <https://www.bl.uk/collection-items/burtons-anatomy-of-melancholy-1628>

In the decades around 1600, Simon Forman and Richard Napier produced one of the largest surviving sets of medical records in history. In the Casebooks Project, scholars at the University of Cambridge transformed this paper archive into a digital archive. Your task this week is to find a fully transcribed case here (<https://casebooks.wordpress.com>) -- and probably under one of these categories (troubled in mind, devil-haunted-possessed, tied-chained-restrained, frenzy, dreams-visions-voices, witchcraft, mind-gut connection). You will also explore Richard Burton's *Anatomy of Melancholy* (which can be navigated by keyword) to think about this 17<sup>th</sup> century category in relation to madness.

F 25 Jan      **Artifact/Group Work:** Burton, *Anatomy of Melancholy* + Casebooks  
(<https://casebooks.wordpress.com>)

Also read but spend more time on casebooks: Simon Cross, "Bedlam in mind: Seeing and reading historical images of madness," *European Journal of Cultural Studies* 15 (2012): 19–34.

#### Week 4: Global Early Modern

M 28 Jan      **Lecture/Review:** What we Accomplished Last week: & Intro to the 18<sup>th</sup> century in Psychiatric History & in Atlantic Worlds  
READ:          Mallipedi, Melancholy & Middle Passage, 235-53  
W 30 Jan      **Artifacts: READ** brief selections from John Monro's 1766 London Case Book; and slave ship doctor's observations  
F 1 Feb        **Lecture/Review/Study Guides Delivered:** Madness, Religion, Melancholia & Slavery in the Early Modern Atlantic

### UNIT THREE: MODERN CATEGORIES, SYMPTOMS, TECHNIQUES

#### Week 5: Moderns 1

M 4 Feb        **TEST 1**  
W 6 Feb        **19<sup>th</sup> century Artifacts:** Didi-Huberman Salpêtrière hospital and Charcot's hysteria photography; and *Dissociative fugue* documents in Hacking, *Mad Travelers*  
F 8 Feb        **Lecture:** Know your Foucault (and his critics): "The Great Confinement" & After

#### Week 6: Moderns 2

M 11 Feb      **LEC:** European "Giants": Pinel, Charcot, Kraepelin, Freud, etc.  
**TU 12 Feb, midnight      DUE: 500 word essay 1 (stay tuned for instructions)**  
W 13 Feb      **Artifacts:** Melancholia: Charlotte Perkins, selections from "The Yellow Wallpaper" (1892); Freud, "Mourning & Melancholia" (1917)  
F 15 Feb      **REVIEW of test results**

#### Week 7: Interwar Wandering & Delirium

M 18 Feb      **LEC:** Freud, Psychoanalysis and its (colonial) travels  
**READ:**          Article by Forlenza, "Magic, religion, and the South: notes on Ernesto De Martino  
**READ:**          Deacon review of McCulloch  
W 20 Feb      **Artifact/READ:** *Interwar 1:* Leiris on Zar possession in a colonial anthropological expedition, from his *Phantom Africa* Colonial Psychiatry  
F 22 Feb      **GUEST DISCUSSION WITH: Professor Zoe Strother, art historian of Africa, Columbia University**

### Week 8:

- M 25 Feb      **Artifact:** Wulf Sachs, *Black Hamlet*: a South African Jewish psychoanalyst's encounter with a Rhodesian patient/healer, 1930s
- READ & COMPARE: Sadowsky, "The confinements of Isaac O," 91-112.
- W 27 Feb      **REVIEW/LECTURE:** Psychoanalysis & Psychiatry in Colonial Africa
- F 29 Feb      **Study Day | Mental Health Day:** breathe deep, think about all you have learned.

### No Class—spring break

### Week 9: Interwar Encounters in South Africa (Johannesburg) & the US Deep South

- M 11 March      **GUEST LECTURE:** Prof. Dr. Regina Bussing, Chair, Department of Psychiatry, University of Florida, DeWeese Auditorium, McKnight Brain Institute
- W 13 March      **Artifact/READ:** John Dollard, selections from this Yale psychologist who psychoanalyzed US race relations
- F 15 March      **Lecture:** War, Shock, Malfeasance: Psychiatrists in Hitler's Germany and Kenya's Mau Mau

### Week 10      Catastrophe, Affect, and Trauma | WW2 & The Shoah

- M 18 March      **Lecture:** Affect Theory & World War II: Bowlby
- Read:** B Polat, Separation Research at Tavistock Clinic, 1948-1956
- W 20 March      **Artifacts/READ:** Bowlby, extract from 1940 Evacuation Survey; Charlotte Delbo, *Days and Memory*, extract; Interview, Robert Jay Lifton, *Listening*, 3-24
- F 22 March      **Lecture:** Decolonization & Antipsychiatry: Fanon, Basalgia, & Margaret Field

### UNIT FOUR:      COLD WAR FREUD, AFRICAN VERNACULARS & PARALLEL HISTORIES

### Week 11: Cold War and Neoliberal Times

- SU 24 March      **Artifact & Field Trip 2: "Pipeline,"** play by Dominique Morisseau, *An inner-city teacher is committed to her students. When a controversial incident at her son's private school threatens to expel him, she confronts his rage and her choices in face of the school-to-prison pipeline? Actor's Warehouse, 3-5 p.m.*
- M 25 March      **Discussion of play:** What is the milieu? The plot? The conflict? How does the play speak to madness or mental health?
- W 27 March      **Artifact/READ:** Margaret Field, *Search for Security*, psychiatric case notes about Ghanaian "patients" exiting shrines, late 1950s
- F 29 March      Study Day – breathe deep after Sunday's theater time

### Week 12: Child Psychoanalysis & Anti-psychiatry

- M 1 April      **Film time: another artifact, "Imagining Robert"**
- Read: Henckes, on chronicity and neuroleptics, 1950-1975
- W 3 April      **Artifacts:** Winnicott, selection; Deleuze, "Two Poles of Schizophrenia" 17-18 in *Two Regimes of Madness*
- F 5 April      **SOMETHING, tba**

F 5 April DUE, at midnight: 2000 word essay

UNIT FIVE: PSY CONTEMPORARY & CONCLUSION

Week 13: the 1960s: Antipsychiatry & PTSD

M 8 April Lecture: Hippies & Antipsychiatry
READ: Oakley, Life in the Fast Lane, 213-23
Artifacts: Interview with Allan Young of Harmony of Illusions: Inventing Post-Traumatic Stress Disorder
Lecture: PTSD, from Vietnam Veterans to Global Trauma Zones
READ: Skultans, "From damaged nerves to masked depression: inevitability and hope I Latvian psychiatric narratives"

Week 14: Neoliberal Transformations & Global Brain Sciences

M 15 April Lecture: The Psychopharmacological Revolution & Global Mental Health Debates Today
READ: Moser, "Dementia and the Limits to Life"
W 17 April Artifacts/READ: D. Chibanda, "The future of psychiatry in Africa—thinking outside the box," The Lancet 2017; Ndetei in Lancet; Orkideh Behrouzan, Prozac Diaries (1980s Iran), selection; TED TALK https://www.ted.com/talks/elyn\_saks\_seeing\_mental\_illness
F 19 April Lecture: Borders, Migration, Human Rights, Securitizing Mental Health, and Migrant Dreams
READ: Giordano, Translating Fanon in the Italian Context (African Immigrants)
READ: De Vos, Psychologization of Humanitarian Aid
F 19 April, midnight DUE: Final portfolios for Extra Learning Methods A or B

Week 15: Taking Stock, A Final Reaping

M 22 April Review Lecture: Our Complex Arcs (via Global Servitude, Imperial Zones, Decolonization, Psychopharmaceuticals, & Migratory Politics)
READ (how does it help you now??): Hayward, 'Medicine and the Mind' in Jackson (ed.), Oxford Companion to the History of Medicine (OUP, 2010)
W 24 April TEST no. 2

Grading Scale

Table with 8 columns: Grade, GPA, Range 1, Range 2, Grade, GPA, Range 1, Range 2. Rows include A, A-, B+, B, B-, C+, C, C-, D+, D, D-, E.

Paper Grading:

The quality of ideas goes in pair with the quality of language through which they are expressed. These grids assign point values to five levels of achievement (A-F), and assess what level you reached in each of four areas: 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).



	<b>Excellent (A)</b>	<b>Good (B)</b>	<b>Adequate (C)</b>	<b>Poor (D)</b>	<b>Failing (F)</b>
<b>Content</b>	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.
<b>Development</b>	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.
<b>Style</b>	Sentences varied, emphatic, and purposeful; diction fresh, precise, economical, and idiomatic; tone complements the subject, conveys the authorial	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.

	persona, and suits the audience.				
<b>Usage</b>	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 formal written work is the sum of points received in each area. Written comments on papers add much detail and suggest how you can improve your grade.

# COURSE POLICIES

## 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.

## Make-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 Evaluation

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/>.

## 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.

## Classroom Behavior

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.

In general, students are expected to contribute constructively to each class session.

### **Paper Maintenance Responsibilities**

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.

### **Mode of Submission**

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.

### **Students with Disabilities**

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 whom must then provide this documentation to the instructor when requesting accommodation.

### **Counseling and Wellness Center**

Contact information for the Counseling and Wellness Center:

<http://www.counseling.ufl.edu/cwc/Default.aspx>, 392-1575; and the University Police Department: 392-1111 or 9-1-1 for emergencies.

**PLEASE KNOW:** This course has been designed in keeping with:

## Quest 1 & Gen Ed (Humanities & International) Descriptions and YOUR 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.

### It also fulfills the Writing Requirement

- The Writing Requirement ensures students maintain their fluency in writing and use writing to facilitate learning.

**FOR MORE DETAIL on the above, consider the following:**

## 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 works 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 (Connection).
    - 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).

### The Writing Requirement

- WRITING DESCRIPTION: 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.

## Student Learning Outcomes in this Course

Reflecting the curricular structures of Quest 1 and Gen Ed designations, students will be able to do the following after taking this course.

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).**