

## Cover Sheet: Request 12945

**UFQ1 The Examined Life: What is Madness?: Examining Artifacts from African, Euroamerican, & Psychiatric Worlds**

### Info

Process	Course New/Close/Modify Ugrad Gen Ed
Status	Pending at PV - General Education Committee (GEC)
Submitter	Nancy Hunt nrhunt@ufl.edu
Created	8/15/2018 11:59:40 PM
Updated	9/10/2018 2:53:23 PM
Description of request	Approval

### Actions

Step	Status	Group	User	Comment	Updated
Department	Approved	CLAS - History 011612000	Jessica Harland- Jacobs		8/20/2018
No document changes					
College	Approved	CLAS - College of Liberal Arts and Sciences	Joseph Spillane		9/10/2018
MADNESS SYLLABUS.FNL.21Aug18.docx					8/21/2018
Hunt Cover Letter 2018.2.docx					8/21/2018
General Education Committee	Pending	PV - General Education Committee (GEC)			9/10/2018
No document changes					
Office of the Registrar					
No document changes					
Catalog					
No document changes					
College Notified					
No document changes					

# Course|Gen\_Ed|New-Close-Modify for request 12945

## Info

**Request:** UFQ1 The Examined Life: What is Madness?: Examining Artifacts from African, Euroamerican, & Psychiatric Worlds

**Description of request:** Approval

**Submitter:** Nancy Hunt nrhunt@ufl.edu

**Created:** 9/29/2018 4:14:03 PM

**Form version:** 3

## Responses

### Course Prefix and Number

Response:  
IDS2395

*Enter the three letter prefix, four-digit course number, and lab code (if applicable), as the course appears in the Academic Catalog (or as it has been approved by SCNS, if the course is not yet listed in the catalog). If the course has been approved by the UCC but is still pending at SCNS, enter the proposed course prefix and level, but substitute XXX for the course number; e.g., POS2XXX.*

### Course Title

*Enter the title of the course as it appears in the Academic Catalog (or as it has been approved by SCNS, if the course is not yet listed in the catalog, or as it was approved by the UCC, if the course has not yet been approved by SCNS).*

Response:  
UFQ1 The Examined Life : What is Madness: Africa & Euroamerica

### Delivery Method

*Please indicate the delivery methods for this course (check all that apply). Please note that content and learning outcome assessment must be consistent regardless of delivery method.*

Response:  
Classroom

### Request Type

Response:  
Change GE/WR designation (selecting this option will open additional form fields below)

### Effective Term

*Enter the term (semester and year) that the course would first be taught with the requested change(s).*

Response:  
Spring

**Effective Year**

Response:  
2019

**Credit Hours**

Select the number of credits awarded to the student upon successful completion. Note that variable credit courses are not eligible for GE or WR certification.

Response:  
3

**Prerequisites**

Response:  
n/a

**Current GE Classification(s)**

Indicate all of the currently-approved general education designations for this course.

Response:  
None

**Current Writing Requirement Classification**

Indicate the currently-approved WR designation of this course.

Response:  
None

**Requesting Temporary or Permanent Approval**

Please select what type of General Education Approval you desire for this course. Selecting 'Permanent', will request a permanent General Education designation. You may also select a temporary General Education assignment for 1, 2, or 3 semesters.

Response:  
3 semesters

**Requested GE Classification**

Indicate the requested general education subject area designation(s) requested for this course. If the course currently has a GE designation and the request includes maintaining that designation, include it here.

Response:  
None, H, N

**Requested Writing Requirement Classification**

Indicate the requested WR designation requested for this course. If the course currently has a WR designation and the request includes maintaining that designation, include it here.

Response:  
E2

College of Liberal Arts & Sciences  
Department of History  
<http://history.ufl.edu>  
7320

025 Keene-Flint Hall  
PO Box 117320  
Gainesville, FL 32611-

352-392-0271  
352-392-6927 Fax

15 August 2018

To the General Education Committee:

Attached please find for your review my proposed syllabus, “What is Madness?: Examining Artifacts from African, Euroamerican, & Psychiatric Worlds.” This class would run in the spring 2019 Trial of Quest 1, the new UF arts and humanities curriculum that will replace IUF1000 “What is the Good Life?”

Courses in Quest 1 will fill the Gen Ed Humanities requirement. Unlike many existing Gen Ed courses, Quest courses are not standard “Introduction to...” or “Survey of...” offerings. Rather, they ask and invite students to ask fundamental questions about the human experience through a thematically structured, multidisciplinary course. These should include an experiential component, enhanced student-faculty interaction, attention to metacognitive thinking about the Humanities, and student reflection on how questions raised in the course may ramify across their own intellectual, professional, and personal lives.

My course fits under the Quest theme of “The Examined Life,” asking essential questions about how we know, evaluate, and judge forms of madness. The course is designed to examine ways in which individuals and “cultures” have thought about troubling, complex, often disturbing matters: that is, 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 may tell us about and also shaped the experiences of their producers, whether they were healers, doctors, psychiatrists, kin, or “the mad” themselves.

Yet 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 Africa and Euroamerica since the 17<sup>th</sup> century. The artifactual texts and images will enable developing a critically informed view of *the examined life*, and 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 categories, emotions, and ideas in literary works, performances, and diagnostic manuals; the use of names or labels and the codification of diagnostic categories; the ways in which religious practice fostered care, stigmatization, fear, or acceptance; and conflicting perceptions of the impact of harm and misfortune on mental equilibria in vexed contact zones.

This course is not a survey, nor is it comprehensive. Many students may be inspired to go on to careers in psychiatry, history, psychology, anthropology, social work, and law. And, lectures will expose them to major issues that fascinate historians of psychiatry today. Yet the *skill set* that they will develop and learn to hone

relates to the humanistic analysis of complex texts in relation to *examined lives* and *lives differently lived, treated, and examined due to experiences and attributions of madness*.

The multidisciplinary nature of the course is evident in my selection of literary, visual, filmic, and clinical texts that we will assess. We will also attend a play in Gainesville, fulfilling the experiential learning requirement). All artifacts will be treated in relation to historical context or milieu (with this supplied by a scholarly text a week plus lecture).

Class discussion and assignments will practice evaluation of texts using methods found in English, history, film, cultural studies, and art history; I will draw attention to these distinct disciplines, noting the similarities and differences of their analytical modes. Students' attention will be directed to the ways in which using historical analysis alongside close readings produces an enhanced understanding of how texts create meaning. Students will build metacognitive skills and enhance their readiness for upper division courses. The class will set the stage for students to make informed choices about taking a department-based Introductory or Survey class that might lead to a major or minor.

I seek an International designation along with the Humanities designation. As an African historian who is urging students to understand the movement of ideas among Europe, the Americas, and Africa, while providing a transnational history of psychiatry in lecture, this is the perfect designation.

The class includes frequent writing, and most students will write far beyond the 2000 words they earn. Instructor engagement through feedback on writing is a key feature of this class. At least two class meetings per week will be discussion based.

My aim in this class is for first year students to feel supported and challenged as they begin to ask and answer basic human questions with no stable or sure answer: "What is Madness? How may we know it? And what may we do to alter or arrest it?"

Please do not hesitate to contact me if you have further questions.

Sincerely,

Nancy Rose Hunt  
Professor of History & African Studies

**WHAT IS MADNESS?  
EXAMINING ARTIFACTS FROM  
AFRICAN, EUROAMERICAN & PSYCHIATRIC WORLDS**

UF Quest 1/The Examined Life IDS2935/#####  
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 (TIME-TIME)  
Location: ROOM

Class resources, announcements, updates, and assignments will be made available through the class  
Canvas site: [URL]

<b>Instructor</b>	<b>Teaching Assistant</b>
<p>Nancy Hunt, Prof. of History &amp; African Studies <a href="mailto:nrhunt@ufl.edu">nrhunt@ufl.edu</a> Office Hours: Mon period 8 (and into period 9 per student demand), or by appointment, 478 Grinter Hall (352.392.2174)</p> <p><i>Please be sure to signal in Monday's class that you will be coming to office hour that day; otherwise email for appointments.</i></p>	<p>NAME, PhD Student in History EMAIL AND PHONE: Office Hours: DATES/TIMES/ROOM</p>

**Course Description (Including Relevance to the Quest 1 Theme)**

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 Africa and Euroamerica since the 17<sup>th</sup> century. The texts and images will enable developing a critically informed view of *the examined life*, and 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 categories, emotions, and ideas in literary works, performances, and diagnostic manuals; the use of names or labels and the codification of diagnostic categories; the ways in which religious practice fostered care,

stigmatization, fear, or acceptance; and conflicting perceptions of the impact of harm and misfortune on mental equilibria in vexed contact zones.

This course is not a survey, nor is it comprehensive. 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 historians of psychiatry today. Yet the [skill set](#) that they will learn to hone relates to the humanistic analysis of complex texts in relation to [examined lives](#) and [lives differently lived, treated, and examined due to experiences and attributions of madness](#)

### 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).

### 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**).

### Assigned Texts

*Assigned readings, discussions, and graded work align with specific SLOs, which in turn will enable and animate student learning.*

**TEXTS:** There is only one required book for the class, available at the UF Bookstore. Each week there will be an assigned *artifact(s)*, plus one scholarly article, available through Canvas. Students are required to bring to the week’s assigned readings in hard copy each day; failure to do so may result in loss of participation points.

The text, a Nigerian novel by Biyi Bandele-Thomas, *The Sympathetic Undertaker & Other Dreams*, is the first artifact. All other artifacts are listed below.

[NOTE: The scholarly text list will be added in by November 15, as lecture topics, and week activities are refined.]

### List of Artifacts

Artifact #	Week	
1	1	<i>Introduction:</i> Biyi Bandele-Thomas, <i>The Sympathetic Undertaker &amp; Other Dreams</i> , part 1
2	2	<i>Introduction:</i> Bandele-Thomas, <i>The Sympathetic Undertaker</i> , part 2
3	3	<i>Early Modern 1:</i> Robert Burton, <i>The Anatomy of Melancholy</i> (1621); PLUS Lost Interview with Michel Foucault, 15 min. ( <a href="http://www.openculture.com/2014/03/lost-interview-with-michel-foucault.html">http://www.openculture.com/2014/03/lost-interview-with-michel-foucault.html</a> )
4	4	<i>Early Modern Atlantic 2:</i> Selections “John Monro’s 1766 Case Book” from Andrews & Scull, <i>Customers and Patrons of the Mad-Trade: The Management of Lunacy in Eighteenth-Century London</i> , PLUS Slave ship melancholia observations, PLUS Obeah troubles on slave plantations, 18-19 <sup>th</sup> centuries
5	5	<i>Modern Categories 1 : Dissociative fugue &amp; hysteria:</i> documents in Hacking, <i>Mad Travelers</i> ; and from Didi-Huberman on Charcot & photography
6	6	<i>Modern Categories 2:</i> Melancholia: Charlotte Perkins, selections from “The Yellow Wallpaper” (1892); Freud, “Mourning & Melancholia” (1917)
7	7	<i>Interwar 1:</i> Michel Leiris on Zar possession in an interwar anthropological expedition = pages from his <i>Phantom Africa</i>
8	9	<i>Interwar 2</i> Wulf Sachs, <i>Black Hamlet:</i> a South African Jewish psychoanalyst’s encounter with a Rhodesian patient/healer, 1930s
9	10	<i>WW2 &amp; The Shoah:</i> Charlotte Delbo, <i>Days and Memory</i> ; Interview with Robert Jay Lifton, <i>Listening</i> , 3-24
10	11	<i>Contemporary America:</i> “Pipeline,” a 21st century American play
11	12	<i>Cold War Freud 1:</i> Ghana Margaret Field, <i>Search for Security</i> , psychiatric case notes from Ghanaian patients exiting shrines, late 1950s
12	13	<i>Cold War Freud 2: UK/America:</i> Children & youth in the 1950s/1960s: Winnicott, <i>Piggly</i> , selection; Deleuze, “The Two Poles of Schizophrenia” 17-18 in <i>Two Regimes of Madness</i> ; American film

13	14	<i>PTSD, the DSM, &amp; harm: from Vietnam vets to Africa's trauma zones</i> Vincent Duclos, When anthropology meets science: <i>An interview with Allan Young</i> , 2013 (text), AND/OR <i>Sound interview with Young</i> , in How to Think about Science, Part 22 of CBC documentary radio series: Young, medical anthropologist at McGill University and author, <i>The Harmony of Illusions: Inventing Post-Traumatic Stress Disorder</i> . = <a href="https://beta.prx.org/stories/41043-episode-22-allan-young">https://beta.prx.org/stories/41043-episode-22-allan-young</a>
14	15	<i>The New &amp; Very Global Brain Sciences</i> : Orkideh Behrouzan, <i>Prozac Diaries</i> (1980s Iran); D. Chibanda, "The future of psychiatry in Africa—thinking outside the box," <i>The Lancet</i> 2017

**Assigned Field Trip:** This class includes one field trip to see a 28 March production (8 pm.) called **Pipeline** by Dominique Morisseau, at Actor's Warehouse. *An inner-city public high school teacher in America is committed to her students but desperate to give her only son opportunities they will never have. When a controversial incident at his private school threatens to get Omari expelled, his mother must confront his rage and her choices: Will she be able to save him from the school-to-prison pipeline? (A sign-in sheet will be available).* Student ticket cost is reasonable; YOU MUST PURCHASE YOUR TICKET FOR THESE PERFORMANCES. If you cannot attend the performance due to a conflict or problem, you may make arrangements to write an analytic paper with the instructor by 18 February.

#### 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 believes 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	General Education SLOs Met	Quest 1 Humanities SLO Met	WR words	Grade
<b>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.	<i>Communication, Content, Critical Thinking (Analyze and Connect)</i>	Develop and present clear and effective questions and responses to essential questions	<b>500</b> + <b>500</b>	<b>20</b>
<b>Tests = 2</b>	Tests help us learn and confirm what we have learned. Using course material, notably lecture material, take these open-book, timed essay tests, in keeping with the question (2) provided one week before. (2 x 10)	Content (Analyze and Connect), Communication	Identify, explain, and describe theories and methodologies		<b>20</b>

<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 least 2 of our scholarly sources to support your interrogation and claims.	<i>Communication, Content, Critical Thinking (Analyze and Connect)</i>	Analyze and evaluate essential humanities questions	<b>1000</b>	<b>20</b>
<b>Extra Learning</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>20</b>
<b>Extra Learning Method A: Work leading to a class presentation &amp; discussion</b>	Participate in a small group formed around one of the artifacts. Collectively prepare 1-2 Powerpoint presentations with discussion questions for class time, which underlines the complexities of the source, reveals its fundamental lessons, and makes it come alive. Presentation time to be coordinated. Close by writing a thoughtful letter that summarizes your learning through these participatory methods. Include Powerpoints in your portfolio.	<i>Communication, Critical Thinking</i>	Analyze and evaluate essential questions		<b>(20)</b>
<b>Extra Learning Method B: Logs, Portfolio, and Reflection</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 your weekly learning logs. This is an intellectual free space for personal learning and reflection, kept during the semester (& submitted on Canvas by Thursday at midnight during your chosen weeks). Close your submitted portfolio by writing a 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.	<i>Communication, Critical Thinking (Analyze and Connect)</i>	Connect course content to students’ own lives		<b>(20)</b>
<b>Participation, Classwork, and Homework</b>	Engaged classwork means reading assigned readings in advance, participating in class notably in small group work, as well as discussions resulting from group work.				<b>10</b>
<b>Attendance</b>	You have to be there! See instructions.				<b>10</b>
<b>Total Points</b>					<b>100</b>

Grading for this course will be rigorous. Successful assignments will illustrate a careful regard for spelling, grammar, and citation guidelines. Do not rely on your instructor for copy-editing, even on drafts.

The writing assignments for this course are designed to meet the minimum requirements of the University Writing Requirement credit. To satisfy this requirement, **every** assignment's word count must be fulfilled. **Submitted assignments short of the minimum word count will receive zero credit.** Final grades will NOT be curved.

### Grading Scale

A	4.0	93-100	930-1000	C	2.0	73-76	730-769
A-	3.67	90-92	900-929	C-	1.67	70-72	700-729
B+	3.33	87-89	870-899	D+	1.33	67-69	670-699
B	3.0	83-86	830-869	D	1.0	63-66	630-669
B-	2.67	80-82	800-829	D-	0.67	60-62	600-629
C+	2.33	77-79	770-799	E	0.00	0-59	0-599

### 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).

	Excellent (A)	Good (B)	Adequate (C)	Poor (D)	Failing (F)
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	Order reveals a sense of necessity and emphasis; paragraphs focused and coherent; logical transitions signal changes in direction; introduction engages initial interest;	Order apparent but not consistently maintained; paragraphs focused and for the most part coherent; transitions functional but often obvious or monotonous. Intro-duction or	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	Order and emphasis indiscernible; paragraphs typographical rather than structural; transitions unclear, inaccurate, or missing. Neither the introduction nor the conclusion

	engages initial interest; conclusion supports without repeating.	conclusion supports without merely repeating.	conclusions may be mechanical rather than purposeful or insightful.	repeats what has been said.	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 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.
<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 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 **Question time:** Introductions, Methods and: What is “Madness”? What is a Milieu? What do madness & milieu have to do with a Quest/Humanities class?  
**Artifact Work:** *The Sympathetic Undertaker and Other Dreams*  
**Lecture:** Why Counterpoint: Why Euroamerica + Africa?

#### Week 2: “Madness” Today: American and Africa

M 14 Jan **Film as artifact time:** “Schizophrenia in an American Family”  
**Artifact Group Work:** *The Sympathetic Undertaker and Other Dreams*  
**Lecture/Review:** Medical Management in Africa & Europe

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



### Week 3: Early Modern Madness

M 21 Jan **Lecture:** Mystical Bedlam, Folly, & Possession Long Ago  
W **Artifact/Group Work:** Burton, *Anatomy of Melancholy*  
F **Lecture/Review** Analysis, Implications, & Review

### Week 4: Global Early Modern

M 28 Jan **Lecture:** How to Think historically? And WHY?  
W **3 short artifacts:** John Monro's 1766 London Case Book; slave ship melancholia observations;  
Obeah troubles on slave plantations, 18-19<sup>th</sup> centuries  
F **Lecture:** Madness, Religion, Melancholia & Slavery in the Early Modern Atlantic

## UNIT THREE: MODERN CATEGORIES, SYMPTOMS, TECHNIQUES

### Week 5: Moderns 1

M 4 Feb **Lecture:** The Eighteenth Century: A Big Rethink  
W **Artifact:** *Dissociative fugue & hysteria:* fugue documents in Hacking, *Mad Travelers*; and Didi-  
Huberman on Charcot & photography  
F **Lecture:** Medicalization in the Age of the Asylum

### Week 6: Moderns 2

M 11 Feb **Artifacts:** Melancholia: Charlotte Perkins, selections from "The Yellow Wallpaper" (1892);  
Freud, "Mourning & Melancholia" (1917)  
W **Review**  
F **TEST 1**

### Week 7: Interwar Wandering & Delirium

M 25 Feb **Artifact:** *Interwar 1:* Michel Leiris on Zar possession in an interwar anthropological expedition =  
pages from his *Phantom Africa*  
W **Lecture:** Labelling Mad Minds: Category Work in Africa & Euramerica  
F **Test Results Discussed**

### Week 8 No Class—spring break

### Week 9: Interwar Encounter in Johannesburg

M 11 March **Artifact:** *Interwar 2* Wulf Sachs, *Black Hamlet:* a South African Jewish psychoanalyst's encounter with a Rhodesian patient/healer, 1930s  
W **Lecture:** Patient & Medical Experiences: from Vienna to Johannesburg  
F **Open Review**

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

18 March **Lecture:** War, Shock, Malfeasance: Psychiatrists in Hitler's Germany and Kenya's Mau Mau  
W **Artifact:** Charlotte Delbo, *Days and Memory* ; Interview with Robert Jay Lifton,  
*Listening*, 3-24 F **Lecture:** Decolonization & Antipsychiatry: Fanon & Basalgia  
**DUE: 500 word essay 1**

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

### Week 11: Cold War and Neoliberal Times

M 25 March **Artifact:** Margaret Field, *Search for Security*, psychiatric case notes from Ghanaian patients exiting shrines, late 1950s

W Preparation time for field trip

TH 28 March. **Artifact & Field Trip 2:** “**Pipeline**,” play by Dominique Morisseau, *An inner-city public teacher in America is committed to her students while giving her son special opportunities. When a controversial incident at his private school threatens to get him expelled, she confronts his rage and her choices. Yet will she be able to save him from the school-to-prison pipeline? Actor’s Warehouse, 8 p.m. (sign-in sheet will be available)*

**Discussion of artifacts:** What is the milieu? The plot? The conflict?  
What do the artifacts say about madness or mental health?

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

M 1 April **Artifact:** Winnicott, *Piggly*, selection; Deleuze, “The Two Poles of Schizophrenia” 17-18 in *Two Regimes of Madness*

**Lecture:** 1950s Counterpoint: Sorcery in 1950s Ghana, Winnicott in the UK

**Lecture:** Cold War: New Categories and Urgencies: PTSD & the DSM

## UNIT FIVE: PSY CONTEMPORARY & CONCLUSION

### Week 13: PTSD, the DSM, & Harm

M 8 April **Lecture:** from Vietnam Vets to Africa’s Trauma Zones

**Artifacts:** Interview with Allan Young author, *Harmony of Illusions: Inventing Post-Traumatic Stress Disorder*; and Orkideh Behrouzan, *Prozac Diaries* (in 1980s Iran)

**Lecture:** Mind Control, Political Psychiatry, Human Rights, and Migrants

### Week 14: Postcolonial, Neoliberal Transformations, & Recent & Very Global Brain Sciences

M 15 April **Artifact:** D. Chibanda, “The future of psychiatry in Africa—thinking outside the box,” *The Lancet* 2017

**Lecture:** The Psychopharmacological Revolution & Global Mental Health Today

**Review Lecture:** An overview: Complex Arcs via Global Servitude, Imperial Zones, Decolonization, Psychopharmaceuticals, & Migratory Politics

[Distribute and go over take-home exam questions.]

**DUE: 500 word essay 2**

### Week 15: Taking Stock, A Final Reaping

M 22 April Evaluations and Final Group Presentations

W **Test 2**

F Final Conclusions

**Due: Final portfolios for Extra Learning Methods A or B**

**Final 2000 work paper due at UF scheduled exam date: ### ☞**

## 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.