Course Title: Madness and Literature
Course Code: CLB9031
Recommended Study Year*: 2020/21
No. of Credits/Term: 3
Mode of Tuition: Lecture-tutorial mode
Class Contact Hours: lecture 2 hours/tutorial 1 hour

Category*: Humanities and the Arts Cluster in Core Curriculum
Discipline*: Literature, Psychology
Prerequisite(s): None
Co-requisite(s): None
Exclusion(s): None
Exemption Requirement(s): None

Brief Course Description
Madness and theories about madness have nourished literature and art from antiquity, and it has been looked upon as divine, inspired, and insightful, but also as aberrant, inhuman and irrational. In this course, students will study central texts of several traditions that reflect various representations of madness and mental illness. Texts include pre-modern literature, modern and contemporary literature, fiction, drama and poetry, as well as some seminal texts of the psychoanalytical tradition. Materials are drawn from Western and non-Western, as well as Chinese writings.

Aims
This course aims to challenge students to think anew about the psychological expressions of the human mind within various cultural contexts. It aims to engage students in a critical discussion about literary representations of madness and mental illness from historical, cross-cultural, and interdisciplinary perspectives.
Furthermore, this course aims to engage students in three ways:

1. Via a semester-long thematic discussion about the ways in which madness is used in literature and film to express such prevalent topics as mental illness, creative genius, religious guilt, personal and historical trauma, dissent, the language of madness, and women and madness. It enhances students’ abilities to reflect on important themes in the human experience and to develop intellectual skills to analyze its aesthetic expressions. Through an inquiry into the historical changes in the treatment and perception of “madness,” mental illness, eccentricity, and dissent in the West and China. This will challenge students to think critically about paradigmatic shifts and the dynamic relationship between history and cultural expressions.

2. By applying a general theoretical framework that informs the entire inquiry. This enhances students’ ability to apply theories and critical perspectives from the fields of literature, (cross-cultural) psychology, cultural studies, medicine, and history. It also engages students in thinking creatively about the relationship between text and context, and how a literary theme reflects upon cultural and social values of individuals and society.

Learning Outcomes (LOs)

<table>
<thead>
<tr>
<th>No.</th>
<th>LOs</th>
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<tbody>
<tr>
<td>1.</td>
<td>Develop an understanding of madness as an aesthetic, literary, psychological, and social concept.</td>
</tr>
<tr>
<td>2.</td>
<td>Apply inquiry techniques and analytical skills to a variety of Western and Chinese literary texts and films.</td>
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Indicative Content

Concepts: Comparative literature, cross-cultural psychology, concepts of madness and mental illness, collective and individualistic cultures

Genres: Fiction (Franz Kafka, Yu Hua, Lu Xun, Charlotte Perkins-Gilman, Han Shaogong, poetry (Qu Yuan, Wen Jie, Sylvia Plath, Indexfinger), film (China, US, Germany), paintings (Goya, Bada Shanren)

Themes: Relationship between psychology and literature, literary and cultural theories, trauma and madness, women and madness, dissent, megalomania, literary prototypes of madness (Dionysus, Shakespeare, others), representations of affective (mood) disorders and cognitive (thought) disorders

Theories: Michel Foucault (Madness and Civilization), Sigmund Freud (Psychoanalytical theories), Roy Porter (History of mental illness in the West), Cathy Caruth (Trauma in literature), Arthur Kleinman (cross-cultural responses to trauma), Angela Woods (Critical Medical Humanities)

Teaching Method
Lectures, readings, in-class learning activities, writing assignments, group activities, film

Although lectures are possible for 2 hours, I would like to spend a considerable amount of time in discussions and other small classroom activities. Tutorials will be used for close readings of assigned texts.

<table>
<thead>
<tr>
<th>Method</th>
<th>Brief Description</th>
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<tbody>
<tr>
<td>Lectures</td>
<td>Lectures to introduce essential concepts and theories, supplemented by student research on specific topics to acquire broader knowledge. Progress and understanding can be checked via occasional minute papers.</td>
</tr>
<tr>
<td>Discussions</td>
<td>Group discussions based on weekly guided reading questions to enhance communication skills and critical thinking.</td>
</tr>
<tr>
<td>Quizzes</td>
<td>Quizzes are intended to test general knowledge of concepts, assigned readings, and terminology.</td>
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<tr>
<td>Readings</td>
<td>Weekly readings of primary and secondary texts to practice literary analysis and apply the theme of the course. There will be close readings of all literary texts.</td>
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<tr>
<td>Essay</td>
<td>Research a text, author, or film not covered in the required readings and analyse it from an interdisciplinary perspective; to apply new knowledge and use analytical tools creatively. Write about it using appropriate terminology.</td>
</tr>
<tr>
<td>Project</td>
<td>A final group project in which students should express the theme of madness in a creative way.</td>
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Measurement of Learning Outcomes

<table>
<thead>
<tr>
<th>Learning outcomes</th>
<th>Lecture</th>
<th>Quizzes</th>
<th>Essay</th>
<th>Project</th>
</tr>
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<tbody>
<tr>
<td>Develop an understanding of madness as an aesthetic, literary, psychological, and social concept.</td>
<td>X</td>
<td>X</td>
<td></td>
<td>X</td>
</tr>
<tr>
<td>Apply inquiry techniques and analytical skills to a variety of Western and Chinese literary texts and films.</td>
<td>X</td>
<td>X</td>
<td></td>
<td>X</td>
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<tr>
<td>Reflect on the diversity of personal, cultural, and social human experiences and make intelligent connections between texts and cultures.</td>
<td>X</td>
<td>X</td>
<td></td>
<td>X</td>
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<tr>
<td>Appreciate the social and historical changes that are reflected in the materials.</td>
<td>X</td>
<td>X</td>
<td></td>
<td>X</td>
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<tr>
<td>Acquire skills for cross-cultural and literary analysis that are applicable to other themes and enquiries.</td>
<td>X</td>
<td>X</td>
<td></td>
<td>X</td>
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<tr>
<td>Apply acquired knowledge to a complex text.</td>
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<td></td>
<td>X</td>
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Assessment: 100% in continuous assessment

Two quizzes: 15% each (30%)
Final essay: 35%
Creative project cum analysis: 35%

Quizzes (2): To test and reward students’ understanding of basic information and concepts, as well as historical developments.

Essay (1): Students will write a 1,500-word essay that demonstrates their understanding of the theme and their ability to research and approach a new text or film independently, applying analytical tools to it.

Creative Project: Students are assessed for their creative approach to the general theme and for a personal reflection upon it. They may choose to write their own poem or short story, create a blog, a film, etc. Every creative project is accompanied by a written commentary of 500 words.

Required/Essential Readings:
Chan, X.H. & Lo, S.M. *Stories in Medical Humanities*. Hong Kong: Ming Chuang, 2017. (excerpts)
Hoffmann, E.T.A., “The Sandman” (Project Gutenberg public domain)
Indexfinger, various poetry
Kafka, F., “A Hunger Artist” (online)
Lessing, D., “To Room 19” (online; http://blogs.acu.edu/1020_HC0R140H1/files/2010/03/To-Room-Nineteen-Doris-Lessing.pdf)
Li, Z., “Why Chinese Literati Can’t Go Crazy” (online resource)
Perkins-Gilman, C., “The Yellow Wallpaper” (online: http://itech.fgcu.edu/faculty/wohlpart/alra/gilman.htm)
Vonnegut, K., “Harrison Bergeron” (online)
“The Wave” (movie)

Secondary Readings (Not required; to be used selectively for essays and presentations)


Yalom, M., Maternity, Mortality, and the Literature of Madness. University Park: Pennsylvannia State University, 1990

Important Notes:
(1) Students are expected to spend a total of 9 hours (i.e. 3* hours of class contact and 6* hours of personal study) per week to achieve the course learning outcomes.

(2) Students shall be aware of the University regulations about dishonest practice in course work, tests and examinations, and the possible consequences as stipulated in the Regulations Governing University Examinations. In particular, plagiarism, being a kind of dishonest practice, is “the presentation of another person’s work without proper acknowledgement of the source, including exact phrases, or summarised ideas, or even footnotes/citations, whether protected by copyright or not, as the student’s own work”. Students are required to strictly follow university regulations governing academic integrity and honesty.

(3) Students are required to submit writing assignment(s) using Turnitin.

(4) To enhance students’ understanding of plagiarism, a mini-course “Online Tutorial on Plagiarism Awareness” is available on https://pla.ln.edu.hk/.

* Numbers of hours are subject to adjustment for individual courses.
### Rubrics for Madness and Literature

<table>
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<tr>
<th>Assessment Task</th>
<th>Criterion</th>
<th>Excellent (A+, A, A-)</th>
<th>Good (B+, B, B-)</th>
<th>Adequate (C+, C, C-)</th>
<th>Marginal (D)</th>
<th>Failure (F)</th>
</tr>
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<tbody>
<tr>
<td><strong>Quizzes (2)</strong></td>
<td>To test and reward students’ understanding of basic theories and concepts of madness, as well as historical developments. Quizzes will also test students’ understandings of primary and secondary readings. 20 questions each.</td>
<td>Shows detailed and correct knowledge of texts, films and secondary sources assigned in class; answers 16-20 questions correctly.</td>
<td>Shows general knowledge of texts, films and secondary sources related to the topic of madness; answers 11-15 questions correctly.</td>
<td>Shows some selective knowledge of texts, films and secondary sources related to the topic of madness; answers 6-10 questions correctly.</td>
<td>Shows limited knowledge of texts, films and secondary sources related to the topic of madness; answers 5-3 questions correctly.</td>
<td>Shows minimal or no knowledge of texts, films; no submission answers 2-0 questions correctly.</td>
</tr>
<tr>
<td><strong>Essay</strong></td>
<td>Students will write a paper of 1,500 to 2,000 words that shows critical thinking about the theme of the course. The paper should exhibit a firm grasp of the theories and concepts of madness and show a critical perspective and analytical ability. Students will choose from a variety of topics. The paper should demonstrate good use of academic style.</td>
<td>Strong evidence of critical thinking about madness as a social and aesthetic concept; capacity to analyse the topic of madness with a cross-cultural approach; superior grasp of literature as a vehicle of expression and its social role in various times. Superior writing ability that uses a variety of theories and analytical tools to approach a text or a film about madness; shows understanding of the complexity of madness as a stereotype, expressive symbol, and serious mental illness. Reflects upon the diversity of madness as a human experience and makes intelligent connections between texts and cultures; relates</td>
<td>Evidence of critical thinking about madness as a social and aesthetic concept; sufficient capacity to analyse the topic of madness with a cross-cultural approach; understands literature as a vehicle of expression and its social role in various times; Shows growing understanding of madness as a complex theme in art and in life; reflects upon the diversity of madness as a human experience and makes some connections between texts and cultures; is relates changes in the literary expression of madness to socio-historical contexts. Good writing ability that shows at least two critical theories and</td>
<td>Shows partial evidence of critical thinking about madness as a social and aesthetic concept. Capacity to analyse the topic of madness with a simple approach; understands literature as a vehicle of expression and its social role in various times; does all related readings and assignments; Shows partial understanding of madness as a complex theme in art and in life; can make simple connections between texts and cultures; is able to relate changes in the representation of madness to select socio-historical contexts. Sufficient writing ability that shows marginal understanding</td>
<td>Shows very little evidence of critical thinking about madness and literature; has difficulties applying concepts and can only make simple connections between the primary course materials and the larger theme of madness; Shows rudimentary understanding of madness as a complex theme in art and in life; insufficient writing ability that shows only marginal understanding of a text or a film about madness; does not put effort into proofreading written assignments;</td>
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<tr>
<td>Creative project</td>
<td>Students are assessed for their creative and interpretative approach to the general theme and for the personal reflection upon it. Students are expected to use various media, art, technology, and creative writing genres. Projects that show originality and interpretative approaches rank higher than projects that merely repeat or summarize knowledge.</td>
<td>Excellent final presentation that reflects good communication skills and a meaningful approach to the topic of madness in an interdisciplinary and cross-cultural manner; superior grasp of the novel, its literary context, and its stylistic and thematic approach to madness; exhibits analytical skills beyond classroom learning.</td>
<td>Final presentation that reflects good communication skills and a meaningful approach to the topic of madness in an interdisciplinary and cross-cultural manner, but lacks comprehensiveness; has understanding of the novel, its literary context, and is able to describe its stylistic and thematic approach to madness; has only limited analytical ability.</td>
<td>Final presentation that reflects satisfactory communication skills and a useful approach to the topic of madness; partially able to address madness as an interdisciplinary and cross-cultural topic; has basic understanding of the novel, its literary context, and is able to relate it to the theme of madness in a simple way; does not reflect an ability to position a novel within a very comprehensive context of disciplines, cultures, and socio-political movements; does not show independent analytical ability.</td>
<td>Final presentation that reflects rudimentary communication skills and a sketchy approach to the topic of madness; not able to address madness as an interdisciplinary and cross-cultural topic; has no understanding of the novel, cannot make very simple connections; does not show analytical ability; information is faulty or fragmentary.</td>
<td>Final presentation that reflects rudimentary communication skills and a sketchy approach to the topic of madness; not able to address madness as an interdisciplinary and cross-cultural topic; has no understanding of the novel, cannot make very simple connections; does not show analytical ability; information is faulty or fragmentary.</td>
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