

Dr. Andrew Marzoni

Office: Skiles 321

Office Hours: MW 2:00-4:00pm
(and by appointment)

Section J7: MWF 10:05am Skiles 370

Section G2: MWF 12:05pm Skiles 302

Section P2: MWF 1:05pm Clough 123

Literature on Drugs



English 1102, Spring 2016

Course website: <http://blogs.iac.gatech.edu/literatureondrugs/>

How sick I am!
 that thought
always comes to me
 with horror
Is it this strange
 for everybody?
But such fugitive feelings
have always been
 my métier

Baudelaire— yet he had
great joyful moments
 staring into space
looking into the
 middle distance,
contemplating his image
 in Eternity
They were his moments
 of identity
It is solitude that
produces these thoughts

It is December
almost, they are singing
 Christmas Carols
in front of the department
stores down the block on
 Fourteenth Street

—Allen Ginsberg, “Marijuana Notation” (1951)

Description

Most critics and historians locate the origins of Western drug addiction in the Age of Empire, the introduction to European society of foreign substances such as coffee, tobacco, cannabis, and cocaine bringing about a modernity narcotized to its core. Not coincidentally, this period also saw the emergence of literature as it is often thought of today—that is, the novel, fiction (though, of course, poetry, drama, and creative writing in general had existed long before). Even today, we tend to talk about literature using the same terms we use to talk about drugs: we speak of one writer's “intoxicating” prose while we consider that same writer's “influence” on another.

This writing and communication course will provide students with tools and practice in critical analysis and research as we trace the relationship of literature and drugs from the nineteenth century to the present—from opium to MDMA. In our discussions of topics as diverse as addiction, the creative process, urban poverty, phenomenology, science fiction, conspiracy theory, race relations, pharmacology, and the war on drugs, we will read texts on and about drugs from Samuel Taylor Coleridge, Thomas De Quincey, Charles Baudelaire, Walter Benjamin, Emily Hahn, William S. Burroughs, Allen Ginsberg, Terry Southern, Philip K. Dick, Jacques Derrida, Tao Lin, and others. Students will complete a number of projects emphasizing written, oral, visual, electronic, and nonverbal communication, culminating in a final, cumulative digital portfolio.

Objectives

The Writing & Communication Program has common goals that apply to every course we teach:

- For students to demonstrate proficiency in the process of articulating and organizing rhetorical arguments in written, oral, visual, electronic, and nonverbal modes, using concrete support and conventional language.
- For students to be able to judge factual claims and theories on the basis of evidence.
- For students to be able to describe relationships among languages, philosophies, cultures, literature, ethics, and the arts.

In addition to these primary objectives, students will:

- Develop critical thinking skills by understanding social and cultural texts and contexts in ways that support productive communication and interaction.
- Understand rhetoric as the available means of persuasion, considering the synergy of factors such as context, audience, purpose, role, argument, organization, design, visuals, and conventions of language.
- Develop processes for communication—for example, creating, planning, drafting, designing, rehearsing, revising, presenting, publishing—that are recursive, not linear, and come to understand that learning productive processes is as important as creating products.
- Use a variety of modes and media—written, oral, visual, electronic, and nonverbal (WOVEN)—singly and in combination, understanding that the context and culture of multimodality and multimedia are critical.

Required Texts

- *WOVENText* (Bedford/St. Martin's, 2015)
ISBN: 9781457697135
- William S. Burroughs, *Junky* (Grove, 2012)
ISBN: 9780802120427
- Philip K. Dick, *A Scanner Darkly* (Mariner, 2011)
ISBN: 9780547572178
- Tao Lin, *Taipei* (Vintage, 2013)
ISBN: 9780307950178
- Other readings (and films, recordings, links, etc.) will be posted to T-Square

Required Technology

- Laptop (bring to every class) w/ Internet, Microsoft Office Suite, Audacity, video editing software (e.g. iMovie, Movie Maker, or Final Cut), and Google Drive access
- Reliable back-up system (it is essential that you back up all of your work for this course, either in the cloud or on an external hard drive—preferably both!)

Summary of Major Assignments

- **Artifact 1: Personal essay** **15%**
This project will consist of a 1000-1500 word essay about an addiction from which the author has suffered or has been personally connected to in some way. Subjects can be as benign as addictions to chocolate, text messaging, or video games, but each essay must evidence substantial analysis and critique, in keeping with class discussions of course materials. A rough draft of the essay will be peer reviewed in class. (W in WOVEN)
- **Artifact 2: Video essay** **20%**
Using a variety of digital tools, students will compile and edit footage, compose a script for, and narrate a video essay that performs an ideology critique of a film in which drugs play a significant role. Technical explanations and a list of potential films will be forthcoming. The initial script will be peer reviewed in class. (W, O, V, E, and N in WOVEN)
- **Artifact 3: Podcast** **25%**
Students will work in groups to research the etymology of a single term pertaining to drug culture (an instance of slang or lingo) from the past or present. This project will include several steps, including an annotated bibliography and initial script, with the ultimate aim of producing a podcast about the chosen subject. Again, technical explanations and a list of potential subjects will be forthcoming. (W, O, E, and N in WOVEN)
- **Portfolio** **15%**
In lieu of a final exam, English 1102 requires that you complete a final reflective portfolio due during your section's scheduled final exam time (see course calendar below). The portfolio will include examples of your WOVEN work products, a substantial reflective essay, and brief introductions to each artifact. You will develop your portfolio throughout the semester and complete it during the Reading Period.

- **Common First Week Diagnostic Assignment** 5%
Students will produce a short video in response to this year's Project One reading, *Garbology*.
- **Blogs** 10%
Ten total, to be posted on the course website. Writing prompts will be assigned in class and via email.
- **Participation** 10%
The participation grade is determined by students' preparedness for class and completion of assigned readings as demonstrated by regular quizzes, in-class assignments, and participation in discussion and activities. Students are encouraged to inquire about the status and quality of their participation frequently in office hours.

NB: Detailed assignment instructions for each assignment will be posted on the course website and T-Square. See calendar, below, for due dates.

Policies

The Writing & Communication Program has standard policies for English 1102 which you should familiarize yourself with [here](#). These include:

- Georgia Tech General Education Outcomes for English 1101 and English 1102
 - Primary Learning Goal
 - Secondary Learning Goals
- Learning outcomes for English 1101 and English 1102
- Evaluation Equivalencies
- Evaluation Rubric
- Course Completion
- Attendance
- Dean of Students and Counseling Center
- Safety
- Participation in Class
- Non-Discrimination
- Communication Center
- Accommodations
- Academic Misconduct
- Syllabus Modifications
- Final Instructional Class Days and Reading Periods
 - Final Instructional Class Days (April 25-26, 2016)
 - Reading Periods (April 27-28, 2016)
 - Conflicts due to Georgia Tech-approved Events
- Multimodal Reflection Portfolio and Mahara

You are required to acknowledge that you have read, understood, and intend to comply with these policies.

In addition to these policies, I have my own policies for this course in particular, including:

- **Late Assignments**
I am willing to grant extensions requested by email no less than twenty-four hours prior to an assignment's due date. Otherwise, late assignments will not be accepted.
- **Missing and Missed Assignments**
Except for absences officially exempted by the Institute or exceptional and unanticipated situations, I do not allow students to make up missed quizzes, presentations, or in-class assignments. Missing work is counted as a "zero."
- **Revision of Assignments**
Revision will constitute a significant part of our class, and play a role in each major assignment. In some cases, I may request that students engage in additional revision, beyond the requirements of the peer review process, in which case you will be notified and instructed accordingly.
- **Peer Review**
Early in the semester, students will be divided into small peer review groups which will meet both in and outside of class throughout the semester to review, critique, and comment on drafts of each major project. Students will utilize the evaluation rubric (in the common policies) to help improve their peers' work in advance of final submission. Further details will be forthcoming.
- **Workload**
Students should expect an average of 100 pages of reading or 6 hours of viewing time (or some combination of the two) outside of class. Reading/viewing loads will be significantly lighter in weeks when major assignments are the primary concern.
- **Costs**
Aside from the required texts, costs for this course should be minimal or nonexistent, as most assignments will be turned in electronically.
- **Conferences and Office Hours**
I will regularly hold office hours every week at the time and place listed at the top of this syllabus. Appointments can be scheduled via email in advance, and walk-in appointments are available on a first-come, first-serve basis. If you need to meet with me outside of my regular office hours, this will be accommodated to the best of my ability. Occasionally, I will require students to meet with me in my office individually and in groups—sign-up sheets will be distributed in advance. Students are highly encouraged to attend office hours as frequently as possible to ask questions, receive individual feedback and/or clarification, and discuss course materials.

A Note on the Course Theme

The subject of this course is controversial, as drugs have usually been across diverse eras, contexts, and cultures. It is for this very reason that drugs constitute an interesting subject, worthy of academic inquiry. But it is also for this reason that I find it necessary to insist that the consideration of drugs in this course is just that—purely academic. In no way is this course advocating or excusing the use of drugs, and a failure to view such enterprises uncritically is equal to a failure to meet the expectations of this course. Even when the writers we read present themselves in favor of drugs, as they sometimes do, such statements are always subject to analysis and critique, and never to be taken on their own accord.

About Me

I am a Marion L. Brittain Postdoctoral Fellow in the Writing & Communication Program at Georgia Tech. I received my Ph.D. in English from the University of Minnesota in 2015, having written a dissertation titled, "In the American Vein: 1945-1975." Previously, I received a B.A. in English from the University of San Diego, and an M.A. in English & American Literature from New York University. My research interests include contemporary American literature, film, popular music, digital humanities, and continental philosophy. I have written essays and reviews for a number of academic books, journals, websites, and newspapers on topics as wide-ranging as The Rolling Stones, Surrealism, Quentin Tarantino, and Shakespeare. Currently, I write about film for *ARTnews* magazine.

When I'm not teaching, reading, and writing, you'll most likely find me playing with my band, Shouts & Murmurs, and my cats, Monkey & Nietzsche (pictured below). Before calling Atlanta my home, I lived in San Diego, New York, Minneapolis, and (most recently) New Orleans. Technically, I'm Dr. Marzoni, but you can call me Andrew.



Monkey (left) and Nietzsche (right)

Calendar*All readings & assignments due on the day listed, unless otherwise noted.*

Week 1	Common First Week	Introductions
Monday, January 11	Introductions, syllabus, T-Square & course website	
Wednesday, January 13	Discuss blogs, diagnostic assignment Discuss reading	Read syllabus & common policies; Sign, print, and return statement of understanding; Post introduction to blog comment stream; Read Edward Humes, <i>Garbology</i> , Chapter 5, pdf on T-Square
Friday, January 15	Class activity	Blog #1 due at midnight
Week 2	Rhetoric of Drugs	Critical concepts
Monday, January 18	Dr. Martin Luther King, Jr. Day	No class
Wednesday, January 20	Reflection, discuss portfolio	Diagnostic assignment due at midnight
Friday, January 22	Discuss reading	Read Jacques Derrida, "The Rhetoric of Drugs," pdf on T-Square
Week 3	The Road of Excess	Synergy & genre
Monday, January 25	Communication Center tour	Blog #2 due at midnight
Wednesday, January 27	Discuss reading, personal essay assignment	Read <i>WOVENText</i> , Chapters 3 & 4
Friday, January 29	Discuss reading	Read excerpts from Marcus Boon, <i>The Road of Excess</i> , pdf on T-Square
Week 4	Addiction I	Narrative
Monday, February 1	Discuss reading	Read <i>WOVENText</i> , Chapter 13
Wednesday, February 3	Discuss reading, peer review process	Read Samuel Taylor Coleridge, "Kubla Khan," link on T-Square
Friday, February 5	Peer review	Read <i>WOVENText</i> , Chapter 7 Personal essay rough draft due at midnight

Week 5	Addiction II	Memoir
Monday, February 8	Discuss reading	Read Thomas De Quincey, <i>Confessions of an English Opium-Eater</i> , pdf on T-Square (through p. 63)
Wednesday, February 10	Discuss reading	Read <i>Confessions of an English Opium-Eater</i> , pdf on T-Square (pp. 64-100) Blog #3 due at midnight
Friday, February 12	Discuss reading	Read <i>Confessions of an English Opium-Eater</i> , pdf on T-Square (pp. 101-127) Personal essay final draft due at midnight
Week 6	Intoxication	Theory
Monday, February 15	Reflection Discuss reading, video essay assignment	Read <i>WOVENText</i> , Chapter 15 & Emily Hahn, “The Big Smoke,” pdf on T-Square
Wednesday, February 17	Discuss reading	Read Charles Baudelaire, “The Poem of Hashish,” pdf on T-Square
Friday, February 19	Discuss reading	Read Walter Benjamin, “Hashish in Marseilles” & “The Work of Art in the Age of Mechanical Reproduction,” pdfs on T-Square Blog #4 due noon Sunday
Week 7	The Algebra of Need	Ideology
Monday, February 22	Discuss reading	Read William S. Burroughs, <i>Junky</i> (pages TBD)
Wednesday, February 24	Discuss reading	Read <i>Junky</i> (pages TBD)
Friday, February 26	Discuss reading	Read <i>Junky</i> (pages TBD), Introduction to <i>Naked Lunch</i> , link on T-Square
Week 8	Sentimental Narratives	Critique
Monday, February 29	Peer review	Video essay script due at midnight
Wednesday, March 2	Editing workshop	Blog #5 due at midnight
Friday, March 4	Screen <i>Saved by the Bell</i> episodes “Jessie’s Song” & “No Hope with Dope”	Read <i>WOVENText</i> , Chapter 21

Week 9	Lingo	Collaboration
Monday, March 7	Reflection Discuss podcast assignment, listen to <i>99% Invisible</i> , “La Mascotte”	Read <i>WOVENText</i> , Chapters 8 & 9 Video essay final draft due at midnight
Wednesday, March 9	Discuss reading	Read Terry Southern, “The Night the Bird Blew for Dr. Warner,” “You’re Too Hip, Baby” & “The Blood of a Wig,” pdfs on T-Square
Friday, March 11	Discuss reading	Read Hunter S. Thompson, “Fear and Loathing in Las Vegas,” pdf on T-Square Blog #6 due at midnight
Week 10	Etymology	Research I
Monday, March 14	Research workshop	Read excerpts from Raymond Williams, <i>Keywords</i> , pdf on T-Square
Wednesday, March 16	Discuss reading	Read <i>WOVENText</i> , Chapter 17
Friday, March 18	Discuss reading	Read <i>WOVENText</i> , Chapter 19 & 20 Podcast annotated bibliography due at midnight
Week 11	Spring Break	No class
Week 12	Paranoia	Research II
Monday, March 28	Discuss reading	Read Philip K. Dick, <i>A Scanner Darkly</i> (pages TBD)
Wednesday, March 30	Dr. Marzoni away at conference	No class Read Philip K. Dick, <i>A Scanner Darkly</i> (pages TBD)
Friday, April 1	Dr. Marzoni away at conference	No class Read Philip K. Dick, <i>A Scanner Darkly</i> (pages TBD) Watch <i>A Scanner Darkly</i> , dir. Richard Linklater, on T- Square Blog #7 due at midnight

Week 13	Pharmaculture	Production
Monday, April 4	Discuss reading	Read Tao Lin, <i>Taipei</i> (pages TBD) Podcast script due at midnight
Wednesday, April 6	Discuss reading	Read <i>Taipei</i> (pages TBD)
Friday, April 8	Discuss reading	Read <i>Taipei</i> (pages TBD) Blog #8 due at midnight
Week 14	Show & Tell	Presentation
Monday, April 11	Presentations	Read <i>WOVENText</i> , Chapters 11 & 12 Podcast final draft due at midnight
Wednesday, April 13	Presentations	
Friday, April 15	Reflection	Blog #9 due at midnight
Week 15	The War on Drugs	Reflection I
Monday, April 18	Discuss portfolio	
Wednesday, April 20	Discuss viewing, guest speaker	Watch <i>The Wire</i> , "Hamsterdam," on T-Square
Friday, April 22	Discuss viewing	Watch <i>Breaking Bad</i> , "Hermanos," on T-Square Blog #10 due at midnight
Week 16	Portfolio	Reflection II
Monday, April 25	Final instruction day	In-class work time
Wednesday, April 27	Reading period	In-class work time
Friday, April 29	Finals	No class
Week 17	Final Exams	Completion
Monday, May 2	Office hours	No class Portfolio due midnight Tuesday

Final grades will be submitted to the registrar by Monday, May 9

Statement of Understanding

Please read, print, sign, and return these statements to Dr. Marzoni in class on Wednesday, January 13.

I affirm that I have read the entire syllabus and Common Policies site for English 1102 and understand the information and responsibilities specified.

print full name

legible signature

date

Please read carefully and check all that apply.

- I give my instructor, Andrew Marzoni, permission to use copies of the work I do for this course, English 1102, as examples in presentations and in print and electronic publications.
- I do not want my work used as examples in any situations.

If you give permission for your work to be used, please indicate how you want to be acknowledged:

- Please acknowledge me by name.
- Please use my work, but do not acknowledge me by name.

The following information enables me to contact you if your work is used.

print full name

legible signature

date

permanent home address

campus address

cell and home phones

school and home email addresses