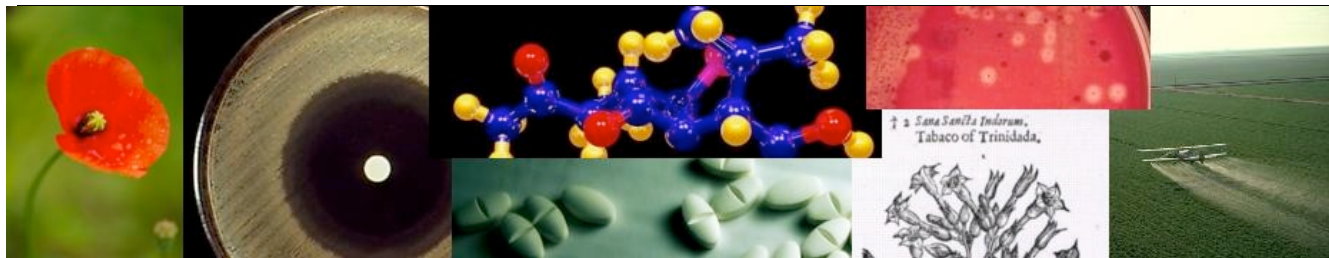

 Learning/Living Community - Drugs in Society (Fall 2009)



(also known as LINC100.2, section I, and WRIT100, section I)

Course Content

Almost the entire history of human civilization has been affected by substances sought out or created to alter our bodies and our minds. Humans have been cultivating tobacco, coffee, and marijuana for over 10,000 years. Evidence for our use of alcohol and opium go back "only" 4000 years.

How much of modern medical treatments depend on the drugs that pharmaceutical companies produce? Think about taxol or cisplatin for treating cancer or anesthetics for surgery. SSRIs such as Prozac, Paxil, and Zoloft have enabled millions of people to live more normal lives. Many more who suffer from HIV/AIDS wouldn't have lives at all if it weren't for protease inhibitors and RTIs.

Steroids are used widely in the management of pain, but are best known in America today for the ethical questions they have prompted because of their widespread use by professional athletes. These questions force us to consider not only what is "fair," but point toward much more challenging questions in our immediate future of what it means to be human.

Selectively poisoning many competing species is another aspect of mankind's forays into drug development: antibiotics, herbicides, insecticides and fungicides are all critical to current agricultural practices. What effects do these have on long-term human health? Is the widespread use of these compounds shortsighted, leading us toward an inevitable catastrophe and mass starvation?

The development of reliable chemical means of birth control has had an enormous impact on humanity: who has children, how many, and how often? The effects that contraceptives have had on family planning, cultural values, and the ability of families to raise themselves out of grinding poverty, will continue far into the future. How ethical is it for governments to refuse access by the poor to birth control? What effects might this have on political stability and economics in these countries? The surrounding region? The world?

"Bioprospecting" is a term used to describe the process of drug discovery based on collecting samples from large numbers of plants and animals in order to test them for possible new drugs. But if a company develops a drug from a species in a third-world country, especially if they selected it for testing on the basis of its use as a folk remedy by local peoples, who has the rights to profit from it?

As you can see, drugs touch all of our lives in myriad ways: not only do they play a central role in human health, but also in our history, economics, social systems, politics, religion, art and morality. They have saved lives, made fortunes, helped advance civilization, and at the same time have caused the deaths of untold numbers of people, fueled the descent of many into abject poverty, and are poised to irrevocably alter our way of life, not necessarily for the better. What should we do—what can we do—beyond simply watching the drug-dependent parade of life?

Classes

Classes will be held in the HILL, Room 410
 Tuesdays from 8:55 am to 10:05 am and Thursdays from 8:55 am to 11:10 am

T e x t s

Four books are required for this course, all of which should be available in the bookstore:

- Diana Hacker's *The Bedford Handbook*, 7th edition
- *Napoleon's Buttons* by Penny Le Couteur and Jay Burreson
- *Brave New World* by Aldous Huxley
- *Welcome to the Monkey House* by Kurt Vonnegut

Other readings will be provided throughout the semester.

L i n k s

The Bedford Handbook has an [associated website](#).

C o u r s e O b j e c t i v e s

This course introduces writing as a communication process that is central to learning and life. Through it, students should

- Reflect on and articulate an understanding of liberal education as it affects their lives now and prepares them for the future.
- Understand that success in writing lies in attention to the process as much as in the form of the final product and experience the power of collaboration as part of that process.
- Demonstrate competency in writing including framing questions, posing problems, and synthesizing information to write an academic paper.
- Gather information for assignments through the use of appropriate technology and evaluate the credibility of sources needed to write an academic paper.
- Write effectively in a variety of genres for a variety of audiences.
- Read critically and comprehensively to integrate others' ideas with their own ideas.
- Practice behaviors for successful learning including effective study habits, time management, goal setting, and coping skills.
- Collaborate with faculty and student advisors and engage with the College community—faculty, students, and staff—to promote success at Moravian College.

Course Policies

Attendance

I expect that you will make every effort to attend each class session. We have very little time together, and much of it will be spent helping each other, so when you miss a class you've denied some of your classmates a chance to learn. If you must miss a class, please let me know in advance if at all possible. It's a question of respect, both for me and for your fellow students.

From a more mercenary viewpoint, poor attendance **will** affect your final grade in this course.

Grading

Here is how I will weight the several components of the course:

Papers:	45% (three at 15% each)
Class participation:	15% (includes attendance, preparing vocabulary contributions, reading, and taking an active role in discussions)
Peer editing groups:	20%
Vocabulary quizzes and grammar exercises:	10%
Miscellaneous assignments:	10%

Here is the grading scale I use in all my classes:

<u>numeric grade</u>	<u>letter grade</u>
93.3 - 100	A
90.0 - 93.2	A-
86.7 - 89.9	B+
83.3 - 86.6	B
80.0 - 83.2	B-
76.7 - 79.9	C+
73.3 - 76.6	C
70.0 - 73.2	C-
66.7 - 69.9	D+
63.3 - 66.6	D
60.0 - 63.2	D-

Just to review, this is what the Student Handbook has to say about grades:

A and A-

These grades are given for achievement of the highest caliber. They reflect independent work, original thinking, and the ability to acquire and effectively use knowledge.

B+, B, and B-

These grades are given for higher than average achievement. Evidence of independent work and original thinking is expected.

C+, C, and C-

These grades are given when the student has devoted a reasonable amount of time, effort, and attention to the work of the course and has satisfied the following criteria: familiarity with the content of the course, familiarity with the methods of study of the course, and active participation in the work of the class.

D+, D, and D-

These grades are given for unsatisfactory work, below the standard expected by the College. They indicate work which in one or more important aspects falls below the average expected of students for graduation. The work is, however, sufficient to be credited for graduation, if balanced by superior work in other courses.

L a t e A s s i g n m e n t s

Late assignments are bad. We're on a tight schedule, and you need to stay on top of the assignments. Anything you hand in late disrupts my schedule as well as the schedules of your classmates. Late assignments will be penalized one full letter grade (10 points) for each day (or fraction thereof) that they are late. This also applies to assignments that simply aren't up to snuff: if you hand in two hand-scrawled pages and expect that to count as a draft, you are going to be disappointed!

R e a d i n g

It is important that you do the reading assigned for any given session (see the [Syllabus](#)) in advance. Discussion of the material is a critical part of the course, and if you haven't read that day's material, you're depriving yourself and your classmates of your most informed and considered opinion.

S t u d y i n g T o g e t h e r

Working together is a Good Thing. I encourage you to talk with friends in and out of this course about what you're doing, how effective your writing is, whether the approach you've chosen to take makes sense, whatever. There is no aspect of this course that can't be improved by working with other students on it.

C e l l P h o n e s

Cell phones, like television, are tools of Satan. They are without significant positive value in my world and while I don't expect you to share my view of them, I expect you to spare me from being rudely reminded of their existence. If you are expecting an *urgent* phone call while in class, alert me to that fact ahead of time. Otherwise, if your cell phone goes off in class, you can expect me to penalize you some fraction of

your grade, based entirely on my whim. Some day this will be looked on as one of my loveable eccentricities, but until then you'll just have to put up with my sociopathy.

My antipathy extends to Blackberries and other such devices as well. If you want to text, tweet, IM, email, browse the web, check your stocks, shop, or anything else that you feel is more important than paying attention in class, go for it. But don't do it in this class: if I notice anything like that going on, I will fail you. For. The. Course. You have been warned.

A c a d e m i c H o n e s t y

I adhere to the [Academic Honesty policy](#) of the College. There is nothing more important to me than personal integrity — not good grammar, not exquisite punctuation, nothing — and I conduct myself and all of my classes in that spirit. If you're not familiar with College policy, you should be.

C o u r s e S y l l a b u s

This syllabus is currently accurate but minimal; it is not immutable. For example, I guarantee it will change as I add readings from *The Bedford Handbook* to address issues as they arise over the semester. I will make every effort to let you know when I add things, but you are ultimately responsible for checking it as needed.

<u>Meeting number</u>	<u>Date</u>	<u>In-Class</u>	<u>Due Next Class</u>
1	Tues., Sept. 1	· Organizational Meeting	vocabulary word 1 · review <i>Bedford</i> and read sections 1 and 50 · email me with something you'd like us to cover in this class
2	Thurs., Sept. 3	vocabulary word 1 · discuss Bedford sections 1 and 50 · review research paper goals and strategies	
3	Tues., Sept. 8	Research resources at Reeves Library meet at the library!	vocabulary word 2 · read the College's Computer Use Policy · read chapter 11 of <i>Napoleon's Buttons</i> · read "The Pill at Twenty" by Carl Djerassi (on reserve in Reeves)
4	Thurs., Sept. 10	Computer use policies at Moravian · vocabulary word 2 · discuss chapter 11 of <i>Napoleon's Buttons</i> · discuss "The Pill at Twenty"	Research paper, draft 1 (3 copies) · review Moravian's Academic Honesty Policy
5	Tues., Sept. 15	Academic integrity at Reeves Library meet at the library!	vocabulary word 3 · read peer drafts · read sections 3 and 3a in <i>The Bedford Handbook</i> (pp. 42–60) · read chapter 10 of <i>Napoleon's Buttons</i> · read "Alexander Fleming and Antibiotics" by Friedman and Friedland (on reserve in Reeves)

		vocabulary word 3	
6	Thurs., Sept. 17	· peer-edit first research drafts · discuss chapter 10 of <i>Napoleon's Buttons</i> · discuss "Alexander Fleming and Antibiotics"	Research paper, draft 2 (3 copies) ·read "Crawford Long and Surgical Anesthesia" by Friedman and Friedland (on reserve in Reeves)
7	Tues., Sept. 22	discuss "Crawford Long and Surgical Anesthesia"	read section 3b in <i>The Bedford Handbook</i> ·read peer drafts
8	Thurs., Sept. 24	vocabulary quiz 1 · peer-edit second research drafts	read last year's Lebensfeld essays
9	Tues., Sept. 29	discuss Lebensfeld essays	vocabulary word 4 · read peer drafts ·read Bedford section 37 ·read "Your Parents Are Correct..." ·read "Wimps? What Wimps?" ·read "We Must Teach Our Students to Fail Well"
10	Thurs., Oct. 1	vocabulary word 4 · peer-edit third research drafts ·discuss Bedford section 37 ·discuss "Your Parents Are Correct..." ·discuss "Wimps? What Wimps?" ·discuss "We Must Teach Our Students to Fail Well"	review Bedford section 60
11	Tues., Oct. 6	review APA citation format (Bedford section 60)	vocabulary word 5 ·read section 32 in <i>The Bedford Handbook</i> · read chapters 12 and 13 of <i>Napoleon's Buttons</i> ·Research paper, final draft (1 copy) plus my 3 edited drafts
12	Thurs., Oct. 8	vocabulary word 5 ·discuss Bedford section 32 · discuss chapters 12 and 13 of <i>Napoleon's Buttons</i> · submit your research paper	vocabulary word 6 ·read section 33 in <i>The Bedford Handbook</i>
	Tues., Oct. 13	No Class (Fall Break)	

13	Thurs., Oct. 15	vocabulary word 6 ·discuss Bedford section 33	read "Engineering Consumer Confidence in the Twentieth Century" by Brandt (on reserve in Reeves) ·read "Marlboro Man and the Stigma of Smoking" by Corrigan (on reserve in Reeves)
14	Tues., Oct. 20	discuss "Engineering Consumer Confidence in the Twentieth Century" and "Marlboro Man and the Stigma of Smoking"	read sections 47 & 48 in Bedford
15	Thurs., Oct. 22	vocabulary quiz 2 ·discuss argument paper ·take walking tour of historic Bethlehem	read chapters 16 and 17 from <i>Don Quixote</i>
16	Tues., Oct. 27	discuss chapters 16 and 17 of <i>Don Quixote</i>	vocabulary word 7 ·Argument paper, draft 1 (3 copies) · read three scenes from <i>A Midsummer Night's Dream</i>
17	Thurs., Oct. 29	vocabulary word 7 ·peer-edit first argument drafts ·discuss scenes from <i>A Midsummer Night's Dream</i>	read part 1 of <i>Dr. Jekyll & Mr. Hyde</i>
18	Tues., Nov. 3	discuss part 1 of <i>Dr. Jekyll & Mr. Hyde</i>	vocabulary word 8 ·Argument paper, draft 2 (3 copies) ·read part 2 of <i>Dr. Jekyll & Mr. Hyde</i>
19	Thurs., Nov. 5	vocabulary word 8 ·discuss the liberal arts with Dean Skalnik ·peer-edit second argument drafts ·discuss part 2 of <i>Dr. Jekyll & Mr. Hyde</i>	read part 3 of <i>Dr. Jekyll & Mr. Hyde</i> ·Argument paper, final draft (1 copy) plus my 2 edited drafts
20	Tues., Nov. 10	discuss part 3 of <i>Dr. Jekyll & Mr. Hyde</i> ·submit your argument paper	vocabulary word 9 ·read Kurt Vonnegut's "Harrison Bergeron" and "Welcome to the Monkey House" ·Creative paper, draft 1 (3 copies)
21	Thurs., Nov. 12	vocabulary word 9 ·discuss Kurt Vonnegut's "Harrison Bergeron" and "Welcome to the Monkey House" ·peer-edit first creative drafts	read chapters 1–4 of <i>Brave New World</i>

22	Tues., Nov. 17	discuss chapters 1–4 of <i>Brave New World</i>	read chapters 5–8 of <i>Brave New World</i> ·Creative paper, draft 2 (3 copies)
		vocabulary quiz 3	
23	Thurs., Nov. 19	·peer-edit second creative drafts ·discuss chapters 5–8 of <i>Brave New World</i>	read chapters 9–13 of <i>Brave New World</i>
24	Tues., Nov. 24	discuss chapters 9–13 of <i>Brave New World</i>	read chapters 14–18 of <i>Brave New World</i>
	Thurs., Nov. 26	No Class (Thanksgiving Break)	
25	Tues., Dec. 1	discuss chapters 14–18 of <i>Brave New World</i>	read Kurt Vonnegut's "Tomorrow and Tomorrow and Tomorrow" ·Creative paper, final draft (1 copy) plus my 2 edited drafts
26	Thurs., Dec. 3	discuss Kurt Vonnegut's "Tomorrow and Tomorrow" ·submit your creative paper	a Really Hard vocabulary word
27	Tues., Dec. 8	The Hardest Vocabulary Quiz Ever	

Course Components

- Journals
- Papers
- Peer Review
- Class Discussions
- Vocabulary and Grammar
- Conferences with me
- Writing Center

Journals

I expect each of you to keep a journal for this class. It must be (at least in part) a notebook; it may also contain a series of computer files, for example. It should contain your class notes, notes on your readings, notes on your research, your thoughts, ideas, and reflections on any and all of the above, all of your drafts, your thoughts on the drafts, your thoughts on your peers' comments (more on that below), your thoughts about their drafts — you get the idea. (Although you should think of your drafts as part of your journal, you don't need to re-submit them to me with the rest of the journal.)

I'm not looking for self-conscious reflection on Deep Issues because you think that's what belongs in a journal: I intend this to serve as both a (semi-organized) record of your progress through this course as well as a tool for you to use to become more comfortable with and proficient in the writing process.

Please note that I want this to be a reasonably coherent artifact as well: I will not accept a haphazard collection of napkins, notepaper, and a thumb drive as a "journal." It's up to you to maintain some sort of order. *Note that putting dates on each page is a Very Good Idea — so good in fact, that I require it.*

Papers

There will be three **major writing assignments** for this class: a research paper, an opinion piece, and an example of creative writing.

Peer Review

Pretty much every week a draft of your current assignment will be due on Tuesday (see the **Syllabus**). You must provide a copy for me and for each **member of your writing group** (and you will receive a copy of each of theirs). In two days, the class will break up and your group will meet to offer suggestions on each of its members' drafts. This is *absolutely central* to everything we're doing in this course to improve your writing! If your goal is to communicate with someone, who better to help you do so than members of your intended audience? And by the same token, by offering solid advice to your peers you are not only helping them to become better writers,

you are strengthening your own skills.

C l a s s D i s c u s s i o n s

We will be reading a number of texts looking at madness from several perspectives. An important part of becoming a better writer is to study how other writers achieve the effects they do. To that end we will be discussing these readings in class, focusing on the writing (although you of course can't entirely separate that from the mechanics of the writing itself). On the day of each discussion I'm going to select two of you to lead it, so every one of you must be prepared with at least 2 questions or observations about the reading for that day so that you can get the ball rolling.

V o c a b u l a r y a n d G r a m m a r

It's crucial for a craftsman to know his or her tools. Therefore on most Thursdays I will expect each of you to supply **one new word** which you came across in your reading of the previous week. It doesn't have to be from a reading in this class, but you'll need to be prepared to supply a basic definition, and it should be a reasonably useful word. Think about why I'm doing this: the more words you're familiar with, the more you will have available to you in your own writing. What's the point of trying to come up with the most abstruse, sesquipedalian, recondite terms? (Believe me, we're going to run across some lusus in this class, words that haven't been used in common speech since before even *I* was born.) There will be three vocabulary quizzes over the course of the semester (see the **Syllabus**), with detailed rules to follow.

As for grammar, I will give short assignments from Bedford on those aspects I think will be most helpful, either individually or to the whole class. We will talk about these items from your writer's toolbox in class as well.

C o n f e r e n c e s w i t h m e

I will set up individual conferences with each of you at least once during the semester, to talk about your writing, the course, and whatever else strikes our fancy. Don't feel you have to wait, though: any time you want to discuss your work with me, let me know and we'll set something up.

W r i t i n g C e n t e r

You will be required to go to the **Writing Center** at least twice during the semester. If you want to take the initiative and set up an appointment with a tutor when you feel that you need a little help or a fresh perspective on what you've got, that's wonderful. Knowing when you're in control and when you need advice, in any arena, is key to becoming your own person. The Writing Center is a valuable resource, and one which you should take as much advantage of as you need. It's not just for "D" students who want Cs on their papers: it's also for "A" students who want to become better, more fluent writers and everyone in between. You're going to be writing a lot, not only in college but in the world beyond. Learn to become

proficient at it.