

For Fatigue of Mind or Body.

NAPPI'S

PHARMACOPOEIA

Drugs in Global History, History 105 101

A Pleasant Tonic and Invigorator.

Made from the freshest readings, most delicious discussions, and a healthy dose of stimulating lectures

Recommended for
BOREDOM, GLOBALHISTORY-LESSNESS, DESPONDENCY, ETC.



Prof. Carla Nappi & Co.

Established Fall 2010

With expert teaching associates ...

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Available for **Office Hours** Mondays from 10.30-12, Wednesdays 1-2, and by appointment!

REFER MADNESS*



WHAT

This course explores the ways in which drugs, and ideas of what a drug is, have shaped global history since early modernity. Designed to function as an introduction to both world history and historical methodology, the course will trace the emergence of the modern body and of pharmaceutical modernity as we explore a pharmacopoeia full of global objects acquired both over-, behind-, and under-the-counter, from chocolate and Spanish Fly to Prozac and Red Bull. Each week is devoted to a theme that represents some quality of the modern, healthy global body and the ways in which drugs have helped create ideas of what is normal: The modern, global drugged body is Happy! Balanced! Well-Fed! Etc.

WHERE/WHEN

Lectures: Tu & Thu, 9.30-11, Buchanan A104

Discussion Sections:

1. L0A: Thu 11-12, Buchanan B216
2. L0D: Fri 9-10, Buchanan D216
3. L0E: Fri 10-11, Buchanan D228
4. L0F: Fri 1-2, Buchanan D214
5. L0H: Fri 11-12, Buchanan B204
6. L0J: Fri 10-11, Buchanan B204
7. L0K: Fri 12-1, Buchanan D209

TEXTS

The readings for the course include short pieces available on WebCT and the following three books:

1. Michael Taussig, *My Cocaine Museum* (University of Chicago Press, 2004)
2. Philippe Bourgois & Jeff Schonberg, *Righteous Dopefiend* (University of CA Press, 2009)
3. Lauren Slater, *Prozac Diary* (Penguin, 1998)

The books I've asked you to read are each small masterpieces of narrative. I've chosen them because they are unusual and inspiring, and they will help us collectively expand what we think of as the possibilities for doing courageous and imaginative historical work. You'll note that most of these books do not call themselves "history" works in the strict sense, and that is deliberate: as a historian I strongly support interdisciplinary practice – learning from and engaging with many different fields. Among other things, this will help you think hard about what makes something "history." Some of these books might be disturbing. Some will change you. All of them are worth your time.

* That's "refer," not "reefer," which we will come to later. This section of the syllabus is for your reference. Get it? Ha!

For those of you who like to have a textbook to lay a foundation for the more focused primary and secondary sources, I will post chapters of *Worlds Together, Worlds Apart* that correspond with the lecture and reading material each week. There is no need to buy the textbook and the chapters are NOT REQUIRED: they are instead meant as an optional resource for you. I'm happy to talk about the textbook material in office hours at any time during the semester.

THE IMPORTANCE OF CHECKING EMAIL

IT IS VITAL that you check your email regularly, as email is the primary medium I will use to contact you about the course. Make sure ASAP that The Management has a current email address for you.

THINKPIECES

You are required to post a thinkpiece (TP) **AND** respond to the post of one other student in your discussion section every week, unless otherwise indicated by The Management.

Thinkpieces and responses must be posted each week by **24 Hours Before Your**

Discussion Section. These are meant for you to have a space to think about the week's readings and issues before you come to discussion. They will not receive individual letter-grades, but they will collectively form a significant part of your course grade. Some TPs will have an assigned topic, and some will be completely free-form. There is no minimum required length, and you should feel free to use the space as creatively as you'd like: raise questions, work through something in the readings that particularly interested or troubled you, etc. We expect you to be careful and thoughtful in your writing and to show us that you've done the assigned reading. (Check out the thinkpiece grading rubric for a guide to what we're looking for.) Aside from that, the format is up to you. Be creative. Shake it like a Polaroid picture.

Remember that **you are also required to respond to another student's post each week.**

Be respectful of each other! This response does not need to be lengthy. It's intended to encourage you to begin discussion before you get to class, and to start forming an intellectual community with each other.

THE COURSE WEBSITE ON WEBCT

The course WebCT site is our virtual classroom for the semester. It is where you will post your thinkpieces and responses, and where I will post the short reading assignments and lecture handouts. Log in with your CWL. Click on Tab for "HIST 105 - 101 - Drugs in Global History - 2010W - Nappi." The "Course Tools" on the left side of the page lists all of the course components, including the discussion boards (in "Discussions"), course readings (in "Course Content," in folders that correspond to each week of the course), and other handouts (also in "Course Content").

POSTING ON THE WEBCT BOARD

1. Click "Discussions"
2. Click on the topic for your discussion section for the week ("Week 2 LOA," etc.)
3. To post a new thread, click the bar for "Create Message" and follow the directions. You can also post attachments.

And so on, and so on. Lather, rinse, repeat. If you have trouble logging in with your CWL, ask the Vista Helpdesk using the online form or telephone number available here:

<http://www.elearning.ubc.ca/lms/student-resources/#getting-help>

If you have other questions about using the website, ask your instructor.

GRADING AND REQUIREMENTS

The requirements of this class are:

1. Do the readings by the time indicated in the syllabus! Stay awake during lectures! Come to class having thought about the material, and ready to actively discuss it with your instructors and colleagues! Laugh at The Management's jokes!
2. Submit thoughtful weekly thinkpieces and responses to WebCT on time. Late thinkpieces and responses will not be accepted.
3. Complete a take-home midterm examination
4. Complete a book review assignment on one of the course texts, due in **WEEK 11** (details to follow)
5. Complete a final exam that will include TWO components:
 - a. A take-home drug essay that you will complete in advance and bring to the final exam room at the assigned exam time, and
 - b. A short-response exam to be taken during the assigned final exam time.**The details of the final drug essay will be discussed with you later in the course. It will be good, and good for you.**

The grading will be assessed as follows:	Participation (including quizzes):	20%
	Thinkpieces and responses:	20%
	Midterm Exam:	20%
	Book review assignment	15%
	Final Exam:	25%

THINGS NOT TO DO DURING LECTURE

When I'm lecturing, please do not answer or talk on your cellphone, text your friends or lovers, conduct dangerous chemical experiments involving salmon, surf the web on your laptop, hold spontaneous séances to communicate with your departed pet gerbil, or have private conversations amongst yourselves.

PLAGIARISM IS A NO-NO

We expect all work in this class to be your own, and assignments found to be plagiarized will receive a failing grade. Do not cut-and-paste from websites, do not copy others' words or ideas without citing the source, and do not hand in work that you have also handed in (or will hand in) for another class. Familiarize yourself with UBC's definitions of and policies regarding plagiarism: <http://www.library.ubc.ca/clc/airc.html>, and come talk to us if you have any questions about this, at any time.

LATENESS AND ABSENCES

You are expected to attend all lecture and discussion sessions, and attendance will form a part of your participation grade. The Management practices Random Acts of Attendance-Taking in lecture, so consider yourself forewarned. All students are allowed two unexcused absences, but three or more absences will start to impact your grade. Late assignments will be penalized: (1) No late thinkpieces will be accepted, (2) The midterm exam and book review assignment will be docked 5 points per day until you hand it in, and (3) No late final

exams are permitted! ALL PARTS of the final exam must be completed and submitted at the final examination time scheduled by the University.



WEEKLY SCHEDULE*

Week 1 DRUGGED!

Thursday, Sept. 09 INTRODUCTIONS

Week 2 ALERT!

Tuesday, Sept. 14 CHOCOLATE

Thursday, Sept. 16 TOBACCO

- Readings:
1. Giacomo Casanova, *The Story of My Life* (sel.) **Tu**
 2. *Codex Mendoza* (sel.) **Tu**
 3. Marcy Norton, "Tasting Empire," (660-691) **Tu**
 4. Wolfgang Schivelbusch, *Tastes of Paradise*, Ch. 3-4 (85-146) **Th**

Optional: 1. Marcy Norton, *Sacred Gifts, Profane Pleasures*, Ch. 1-2 (13-62)

Week 3 WELL-FED!

Tuesday, Sept. 21 SUGAR

Thursday, Sept. 23 NO CLASS

- Readings:
1. Michael Pollan, *The Omnivore's Dilemma* (sel.) **Tu**
 2. Eric Schlosser, *Fast-food Nation* (sel.) **Tu**
 3. Sidney Mintz, *Sweetness & Power* (sel.) **Tu**

Week 4 COSMOPOLITAN!

Tuesday, Sept. 28 GINSENG

Thursday, Sept. 30 RHUBARB

Readings: 1. Du Halde, *The General History of China*, on ginseng (1-21) **Tu**

* The Management reserves the right to alter this as necessary over the course of the semester, depending on the needs of the class.

2. V. K. Arseniev, *Dersu the Trapper: A True Account* (sel.) **Tu**
2. Arjun Appadurai, *The Social Life of Things*, 3-63 (sel.) **Th**

Optional: 1. David A. Taylor, *Ginseng: The Divine Root* (30-71)

Week 5 **ENERGETIC!**

Tuesday, Oct. 05 ALCOHOL
 Thursday, Oct. 07 COCAINE

Readings: Taussig, *My Cocaine Museum* **Th**

Week 6 **CREATIVE!**

Tuesday, Oct. 12 NO CLASS
 Thursday, Oct. 14 MARIJUANA

Readings: 1. Eric Schlosser, *Reefer Madness*, 11-74 **Th**
 2. Courtwright, *Forces of Habit*, Ch. 9 **Th**
 3. Larry "Ratso" Sloman, *Reefer Madness*, "Introduction" by William S. Burroughs, "Overture" 1-17, 133-151, 171-186 **Th**

Optional: 1. William S. Burroughs, *Naked Lunch* (sel.)

*Personal midterm questions due in class on Thursday

Week 7 **SOCIAL!**

Tuesday, Oct. 19 OPIUM I
 Thursday, Oct. 21 OPIUM II

Readings: Philippe Bourgois & Jeff Schonberg, *Righteous Dopefiend* **Th**

Optional: Michael Pollan, "Opium Made Easy"

*Take-home midterm distributed in class on Thursday

Week 8 **HEALTHY!**

Tuesday, Oct. 26 ANTIBIOTICS
 Thursday, Oct. 28 VACCINES

No Readings this week!!!

*Take-home midterm due in class on Thursday

*NO discussion sections will meet this week, to congratulate you for making it through the midterm.

*NO thinkpiece due this week

Week 9 **PRODUCTIVE!**

Tuesday, Nov. 02 CAFFEINE
 Thursday, Nov. 04 RITALIN

- Readings: 1. *The World of Caffeine* Ch. 11-12, 13 **Tu**
2. Lawrence H. Diller, *Running on Ritalin* (sel.) **Th**
4. *Pills a-go-go* (sel.) **Th**

Optional: Ogilvie on advertising (sel.)

* Drug choices for the final drug essay assignment due to Prof. Nappi in class on Thursday, Nov 04

Week 10 **HAPPY!**

Tuesday, Nov. 09 PROZAC
Thursday, Nov. 11 NO CLASS

Readings: Lauren Slater, *Prozac Diary* **Tu**

Supplementary: *Listening to Prozac* (sel.)
“America’s Altered States” *Harper’s* 1999

*Final drug essay questions distributed this week

Week 11 **BALANCED!**

Tuesday, Nov. 16 LITHIUM
Thursday, Nov. 18 ECSTASY

Readings: 1. Emily Martin, *Bipolar Expeditions* (Preface, Intro, Ch. 6) **Tu**
2. Ian Hacking, “Making Up People” **Tu**

Supplementary: 1. Georges Canguilhem, “The Normal and the Pathological” (sel.)
2. *Altered State* (sel.)
3. Ecstasy articles

* Book review due in class on Thursday, Nov. 18

* NO thinkpiece due this week

Week 12 **VIRILE!**

Tuesday, Nov. 23 SPANISH FLY
Thursday, Nov. 25 VIAGRA

Readings: 1. Courtwright, *Forces of Habit*, ch. 6 **Tu**
2. *Hard Sell: The Evolution of a Viagra Salesman* (sel.) **Th**
3. Marquis de Sade (sel.) **Tu**

Week 13 **DRUG-FREE!**

Tuesday, Nov. 30 PLACEBO
Thursday, Dec. 02 CONCLUSIONS

Readings: 1. Anne Harrington, *The Placebo Effect* (sel.) **Tu**
2. Fabrizio Benedetti, *Placebo Effects* (sel.) **Tu**