

## **HON-329-03**

### **Psychedelic Rhetorics**

**Instructor: Eurydice Dye (she/her)**

**Class Meeting Day(s) & Time(s): M-W-F 10:00–10:50am**

**Classroom: Doti Hall Seminar Room 105**

**Office Hours: By Appointment**

**Office Location: By Appointment**

**Email Address: eudye@chapman.edu**

### **Catalog Description**

Honors composition seminar devoted to rhetorical understanding and competence in a variety of specific academic contexts. Students may choose from a range of composing topics, each with its own sets of expectations, genres, forms, purposes, and audiences. Attention will focus on multimodal composing in differing discourse communities, but will also address rhetorical effectiveness in composition. Letter grade with Pass/No Pass option. (Offered every semester.) **3 credits**

### **Course Description**

We are in the middle of a “Psychedelic Renaissance”—how did we get here, and where are we going next? Psychedelic Rhetorics studies the rhetoric of psychedelic culture., both historical and contemporary. By studying psychedelics through the lens of rhetoric and composition, we will develop an understanding of the way language and culture shapes our relationships with drugs, spirituality, and ourselves.

### **Course Learning Outcomes**

Upon completing a course in the University Honors Program students will have obtained a starting point for integrative exploration of the development of cultures and intellectual achievements through a variety of disciplinary and interdisciplinary perspectives; sharpened their ability to critically analyze and synthesize a broad range of knowledge through the study of primary texts and through engagement in active learning with fellow students, faculty, and texts (broadly understood); understood how to apply more integrative and interdisciplinary forms of understanding in the advancement of knowledge and in addressing complex challenges shaping the world; developed effective communication skills, specifically in the areas of written and oral exposition and analysis.

### **Program Learning Outcomes**

Supported Written Inquiry learning outcome (GE WI)

- Students will compose texts that:
  - Establish active, genuine, and responsible authorial engagement
  - Communicate a purpose—an argument or other intentional point/goal
  - Invoke a specific audience
  - Develop the argument/content with an internal logic/organization
  - Integrate references, citations, and source material logically and dialogically, indicating how forms of evidence relate to each other and the author’s position
  - Compose with rhetorically effective use of language, form and genre, voice and tone, and style

## **Instructional Strategies / Course Policies and Procedures**

This class is structured around three (3) class meetings per week. Students will perform a variety of in-class activities including free writing, presentations, group discussions, and collaborative analysis. Outside of class, students will engage with academic texts on rhetorical theory and cultural artifacts related to psychedelics, applying critical thought to examine the rhetorical techniques present in cultural artifacts.

## **Communication**

**The best way to reach me is via email (eudye@chapman.edu).** While I do my best to respond promptly during normal working hours, I don't answer emails after 5pm or on weekends, and I may not respond to last-minute requests.

## **Office Hours**

You can schedule office hours with me via Calendly at the link below. I've blocked out 3 hours on Fridays when I expect to be on campus, but if that time period doesn't work, send me an email and I'll try to work something out. I don't have an office space on campus, so we can either arrange a location to meet on campus or meet via Zoom.

<https://calendly.com/eudye>

## **Computer Usage**

This course will require computer proficiency. Students must know how to use a word processor, internet browser, email, and Canvas. Students are expected to regularly check emails for communication.

In class, please bring a way to access the internet and compose text. A laptop or tablet is recommended, but a smartphone is fine. Do not use your technology in a way that distracts you, other students, or otherwise degrades the class experience.

## **Audio / Video**

If you would like to record class, please let me know. Our classroom is equipped with the necessary technology for Zoom recording.

## **Chapman University's Academic Integrity Policy**

Chapman University is a community of scholars that emphasizes the mutual responsibility of all members to seek knowledge honestly and in good faith. Students are responsible for doing their own work and academic dishonesty of any kind will be subject to sanction by the instructor/administrator and referral to the University Academic Integrity Committee, which may impose additional sanctions including expulsion. Please see the full description of Chapman University's policy on Academic Integrity at [www.chapman.edu/academics/academic-integrity/index.aspx](http://www.chapman.edu/academics/academic-integrity/index.aspx).

## **Generative AI Policy**

You can use generative AI tools in this class if you adhere to the following guidelines:

- You must cite your use of generative AI on your Works Cited, [following MLA guidelines](#).
- You must not use AI as the source for a factual claim.

- You must not use AI to generate more than 1/4 of an assignment.
- Any text generated by AI should be clearly marked as such.

**Failure to follow the guidelines above violates academic integrity guidelines and will result in referral to the academic integrity center and additional penalties determined at my discretion, up to and including expulsion from the university.** By submitting assignments in this class, you pledge to affirm that they are your own work, and that you have properly attributed the use of all tools and sources.

### **Chapman University's Students with Disabilities Policy**

In compliance with ADA guidelines, students who have any condition, either permanent or temporary, that might affect their ability to perform in this class are encouraged to contact the Disability Services Office. If you will need to utilize your approved accommodations in this class, please follow the proper notification procedure for informing your professor(s). This notification process must occur more than a week before any accommodation can be utilized.

Please contact Disability Services at (714) 516-4520 or visit <https://www.chapman.edu/students/health-and-safety/disability-services> if you have questions regarding this procedure or for information or to make an appointment to discuss and/or request potential accommodations based on documentation of your disability. Once formal approval of your need for an accommodation has been granted, you are encouraged to talk with your professor(s) about your accommodation options. The granting of any accommodation will not be retroactive and cannot jeopardize the academic standards or integrity of the course.

### **Equity and Diversity Statement**

Chapman University is committed to ensuring equality and valuing diversity. Students and professors are reminded to show respect at all times as outlined in [Chapman's Harassment and Discrimination Policy](#). Any violations of this policy should be discussed with the professor, the [Dean of Students](#) and/or otherwise reported in accordance with this policy.

### **Religious Accommodation at Chapman University**

Your instructor will provide a course syllabus at the beginning of each term that specifies dates of exams and due dates of assignments. It is the responsibility of each student to review these syllabi as soon they are distributed, as well as final examination schedules (within the first three weeks of the semester) and to consult the faculty member promptly regarding any possible conflicts with major religious holidays where those holidays are scheduled in advance and where those holidays constitute the fulfillment of their sincerely held religious beliefs. Upon the timely request of one or more students, your instructor will work with student(s), whenever possible, to accommodate the student(s) using reasonable means, such as rescheduling exams and assignment deadlines that fall on major religious observances and holidays. Please see the full description of Chapman University's policy on Religious Accommodation at <https://www.chapman.edu/about/our-family/leadership/provosts-office/religious-accommodation.aspx>

### **Student Support at Chapman University**

Over the course of the semester, you may experience a range of challenges that interfere with your learning, such as problems with friend, family, and or significant other relationships; substance use;

concerns about personal adequacy; feeling overwhelmed; or feeling sad or anxious without knowing why. These mental health concerns or stressful events may diminish your academic performance and/or reduce your ability to participate in daily activities. You can learn more about the resources available through Chapman University's Student Psychological Counseling Services here: <https://www.chapman.edu/students/health-and-safety/psychological-counseling/>.

Fostering a community of care that supports the success of students is essential to the values of Chapman University. Occasionally, you may come across a student whose personal behavior concerns or worries you, either for the student's well-being or yours. In these instances, you are encouraged to contact the Chapman University Student Concern Intervention Team who can respond to these concerns and offer assistance: <https://www.chapman.edu/students/health-and-safety/student-concern/index.aspx>. While it is preferred that you include your contact information so this team can follow up with you, you can submit a report anonymously. 24-hour emergency help is also available through Public Safety at 714-997-6763

### **COVID Policy**

If you test positive for COVID, the CDC recommends wearing a high quality mask for 10 days and isolating for a minimum of 5 days if your case is mild and 10 days if it is moderate or severe. Per university policy, masks are recommended but not required. Please note that this situation is ongoing; guidelines and policies may change throughout the semester.

**If you test positive for COVID, do NOT come to class. Email me and I will excuse your absences until you are ready to return.**

### **Code of Conduct**

In this class, we will discuss topics that can be controversial, including feminism, racism, capitalism, communism, anarchism, queer theory, postcolonial theory, religion, politics, and drugs. You don't have to agree with the texts or with your fellow students, but you should engage with them respectfully and in good faith. Failure to do so, either in your written work or in your behavior in class meetings, may result in a grade penalty or other disciplinary action determined at my discretion.

### **Subject to Change**

While I will do my best to stick to the plan laid out in this syllabus, the course may be adjusted throughout the semester when necessary and appropriate. Any changes will be communicated promptly.

## **Grading**

### **Late Work**

Assignments are due at the date and time indicated on Canvas. Late work will not be accepted. Due date extensions are granted on a case-by-case basis if requested at least 24 hours prior to the due date of the assignment.

### **Incomplete Work**

Work that falls far short of the requirements of the assignment, or of the quality of work I've come to expect from you, will be considered an incomplete assignment and receive a 0. For example, a final draft that is only half of the required word count would receive a 0.

If this happens to you and you wish to make up the assignment, please speak to me after class or via email; I will determine the appropriate course of action at my discretion. A make-up assignment that is still incomplete when revised will receive a 0 and may not be re-attempted or revised further.

### **Attendance**

I take attendance at the start of each class period. If you are not there when I take attendance, you will be marked absent for the day. If you are there for attendance but miss more than 1/3 of our meeting (roughly 15 minutes), you will be marked absent.

You are allowed 3 absences without penalty. Each additional unexcused absence up to the 9<sup>th</sup> absence will result in a deduction of 2.5% from your final grade unless excused in advance. An absence may be excused if you contact me regarding your absence ahead of class. At 9 absences, excused or unexcused, you will receive a grade of 0 for the class and be dropped from the roster.

### **Participation**

You are expected to have completed all assignments and read all assigned readings by class time each day we meet. If you regularly come to class unprepared, refuse to participate in class activities, or clearly don't pay attention during class (e.g. sleeping, headphones in, etc.), you may be marked absent or receive a penalty on your final grade of up to 10% (one full letter grade) determined at my discretion. More information below.

### **Pleas**

Life is messy and doesn't always go according to plan. One time this semester, you may plea to change your progress in the course in some way. For instance, you could plea to have a late penalty waived or a missed assignment excused after the fact. However, there must be a special or extenuating circumstance that warrants the plea, and you must be able to provide appropriate documentation if requested. You may not plead a case just because you want something removed from your record.

Pleas are granted at my discretion. Email or speak to me if you wish to make a plea.

“I am the woman who looks into the insides of things”  
—María Sabina

## Required Texts

You will need the following books:

María Sabina, *Selections*.

Terence McKenna, *The Archaic Revival*.

McKenzie Wark, *Raving*.

Beatriz Caiuby Labate and Clancy Cavnar (Eds.), *Psychedelic Justice: Toward a Diverse and Equitable Psychedelic Culture*.

All other readings will be provided digitally on Canvas.

## Assignment Descriptions

### Overview

The class is graded out of 1000 points as detailed in the table below. The details for each assignment are given in the sections below.

Assignment	Points
Discussion Leading	100
Reading Responses (3)	150
Quizzes (2)	50
Final Exam	100
Project 1: Digital Museum	250
Project 2: Manifesto	150
Project 3: Zine	100
Participation	100
<b>Total</b>	<b>1000</b>

### Discussion Leading (100 points)

Each student will take a turn leading the discussion on the assigned reading for a day. **Each discussion leader should prepare 5 to 7 discussion questions** and come to class with printed copies for each class member. At least 3 discussion questions should directly quote or reference passages from the text(s); please include the page number for reference.

**Good discussion questions should demonstrate a deep, critical engagement with the text.** Avoid asking general, superficial questions such as “did you find this piece interesting?” or “what did you like about this?”. Some questions you might consider when drafting your discussion questions:

- What was the main argument of this text? How was the argument made, and do you agree with it?
- Was this text effective? If yes, why? If no, how could it be made more effective?
- Do you notice any references, similarities, or contrasts between this text and a previous text we’ve discussed? What do these two texts say to each other?

- According to this text, what can psychedelics do? What does it say about psychedelics, explicitly and implicitly? How does it view them?
- What elements of this text's structure or presentation stood out to you? Did they help or hurt the text's effectiveness? Why do you think it was structured or presented this way?

Discussion leading will be graded on both completion and quality of questions.

### **Reading Responses (150 points)**

**Students will compose three 600-word reading responses to assigned readings.** In-class, bring printouts of your response to distribute and discuss.

Reading responses should respond to all assigned readings for the day and demonstrate substantial critical engagement with the text(s). Avoid summarizing the text and making general/superficial comments like "This reading was interesting." You might consider the questions given above when composing your response.

Each reading response is worth 50 points and will be graded on both completion and depth of engagement with the assigned text(s).

### **Quizzes (50 points)**

There are 2 quizzes early in the semester to check your progress on the groundwork. Each quiz will cover content from the reading and course meetings for the preceding week.

### **Final Exam (100 points)**

There will be a final exam given at the end of the semester. More details will be shared as our final date approaches.

### **Participation (100 points)**

This grade encompasses your participation in class, including peer review, discussion boards, and other activities. Assignments in this category are graded credit/no credit based on labor. Points will be deducted from this category at my discretion for failure to participate in or complete these activities, or for causing distractions or showing clear inattentiveness in class (e.g. sleeping).

### **Project #1: Digital Museum (250 points)**

You are working for a museum in the year 2100 CE that wants to host an exhibit about psychedelic culture in the 20<sup>th</sup> or early 21<sup>st</sup> century. Working in groups of 3, **select a relevant topic or historical event and choose a selection of cultural artifacts to represent it** as part of a digital museum exhibit made using Google Sites. Additionally, **compose a white paper for the museum's board explaining the context and background for your exhibit**, why you chose the artifacts you did, and the rhetorical and compositional choices you made to tell a story or create an argument about the chosen event or topic.

Artifacts might include (but are not limited to) photographs, videos, clothing/fashion, art, music, social media posts, newspaper articles, etc. **Each artifact should be accompanied by a short description (200 words)** that includes any context visitors would need to know to understand what the artifact is

and presents your interpretation of the artifact and how it fits into the large story / argument of your museum.

Your white paper should **cite all sources using MLA format** and include images, videos, and links to sources where possible. Be sure to answer the following questions:

- a. What background information and other context does the audience need to understand your museum?
- b. What message do you want the audience to learn from your museum?
- c. Why did you select the artifacts you did? What is their significance, and how do they work together?
- d. How do your chosen artifacts tell a story or make an argument about the topic you chose? How do they contribute to your museum's rhetorical purpose?

Please indicate somewhere who worked on what in the project. The Final Draft will be graded according to the following rubric:

<b>Requirement</b>	<b>Points</b>
Per group member: At least 900 words contributed to white paper	20
Per group member: At least 5 artifacts, each with 200 word description	20
Per group member: All works on Works Cited are cited in body text. Includes at least 3 ICED quotes from academic sources.	20
Group as whole: Artifacts work together to tell story or argument	20
Group as whole: Letter provides necessary background info, context, etc. as stated in assignment prompt	20

### **Proposal and Annotated Bibliography (50 points)**

**Write a short proposal for your museum exhibit.** The proposal should give the subject of your exhibit and explain the story or argument that defines your exhibit. What message do you want your audience to take away, and how do you plan to tell them that message? What are you using the museum to persuade your audience to do? At least 150 words as a group.

Each group member should also **list at least 3 relevant scholarly sources in MLA format** and a short paragraph or bullet point explaining how each source is relevant to your exhibit topic. You should have 9+ sources total as a group.

**You are free to choose anything related to psychedelics or psychedelic culture for your museum topic.** (Remember, psychedelic is “mind manifesting” and doesn’t have to include drugs!) To help you brainstorm, here are some possible ideas you might consider, but are not limited to, when crafting your proposal:



- The psychedelic renaissance and contemporary legalization movements (major figures and funders? for or against?)
- The war on drugs in the '60s and '70s (motivations? good or bad?)
- The CIA and psychedelics (how did they use them? was their work ethical or necessary?)
- Indigenous usage of entheogens, e.g. Mazatec mushroom vigils, Native American Church peyote ceremonies (how have psychedelics traditionally been used? issues of colonialism?)
- Ayahuasca retreats and drug tourism (good or bad? issues?)
- Psychedelic capitalism and the pharmaceutical industry (issues of accessibility and colonialism?)
- Corporate mindfulness / “McMindfulness,” e.g. Amazon meditation pods (good or bad? appropriation?)
- Psychedelic rock and the counterculture (what did rock do for the hippies?)
- Modern mystical practices, e.g. Witchcraft, Magick, New Age (how did they emerge? what do people get from these?)

### **Rough Draft (50 points)**

This should include a draft of your white paper (at least 300 words from each group member) and 3 artifacts per group member. Artifacts do not need to be accompanied by descriptions, just the images/links/etc. of what you plan to use as artifacts are fine at this stage.

### **Final Draft (100 points)**

Submit the text of your white paper as a document on Canvas. Include a link to your museum in the Canvas submission or comments.

Your final draft will be graded based on the following rubric:

<b>Requirement</b>	<b>Points</b>
Per group member: At least 900 words contributed to white paper	20
Per group member: At least 5 artifacts, each with 200 word description	20
Per group member: All works on Works Cited are cited in body text. Includes at least 3 ICED quotes from academic sources.	20
Group as whole: Artifacts work together to tell story or create argument	20
Group as whole: Letter provides necessary background info, context, etc. as stated in assignment prompt	20

### **Presentation (50 points)**

Present your museum to the class as part of a mock academic conference. Read each part of your museum to us while presenting your website. Each group member should present their own contributions, taking turns as you go along. After your presentation, there will be a brief Q&A period where you open the floor for questions from the class.

### **Project #2: Manifesto (150 points)**

Launch your meme boldly and see if it will replicate.

—Terence McKenna

**Write a manifesto where you advocate for a particular cause, movement, or philosophy.** How do you want to change the world? Use your rhetorical skills and the techniques we've studied to convince your reader to adopt your view or join your movement. The topic of your manifesto doesn't have to relate to psychedelics—it can be anything you are interested in.

The manifesto should be at least 1,500 words, include quotations and citations from at least 3 scholarly sources, and use rhetorical techniques to persuasively argue for its point of view. Additionally, your manifesto should display stylistic flair that challenges or provokes the audience, or is otherwise theatrical in nature. In other words, it should read less like an academic essay and more like a call to action. The full grading rubric can be found below.

This project can be done individually or as a group of up to 3. If done in a group, each group member should contribute work equivalent to a solo project (e.g. a group of 3 should have a manifesto of at least 3,000 words.) If you work as a group, please be sure to indicate somewhere who worked on what.

### **Proposal and Annotated Bibliography (50 points)**

A proposal of at least 150 words stating your chosen topic and the main argument you intend to make in your manifesto.

Include an Annotated Bibliography listing at least 3 scholarly sources you plan to cite and how they are relevant to your proposed topic.

### **Manifesto First Draft (50 points)**

This should be a draft of at least 1.5 pages or 500 words of your manifesto. It should show your central argument and incorporate an ICed quote from at least one of your scholarly sources.

### **Manifesto Final Draft (100 points)**

Your final draft will be graded according to the following rubric:

<b>Requirement</b>	<b>Points</b>
Manifesto is at least 1,500 words	25
Manifesto includes at least 3 ICE'd quotes and citations from scholarly sources	25
Manifesto uses rhetorical techniques (e.g. logos, ethos, pathos) to persuasively argue its point of view	25
Manifesto challenges, provokes, and/or is theatrical.	25

### **Project #3: Zine (100 points)**

Radically revise your manifesto into a zine for public distribution, adding imagery and other elements to create a multimodal booklet. The topic of your zine can be different from or expand on the topic of your manifesto, but it should incorporate your manifesto in a significant way.

Your finished zine can be digital or physical. Creative approaches to a digital zine are welcome (e.g. creating a website, video, or podcast).

This project can be done individually or as a group of up to 3. If done in a group, each group member should contribute work equivalent to a solo project (e.g. a group of 3 should have a zine at least 48 pages long.) If you work as a group, please be sure to indicate somewhere in the zine who worked on what.

### **Zine Final Draft (100 points)**

Your final draft will be graded according to the following rubric:

<b>Requirement</b>	<b>Points</b>
Zine is at least 16 pages long	25
Zine has front and back cover + at least 3 additional multimodal elements within	25
Zine substantially integrates manifesto	25
Manifesto and rest of zine work together, using elements of rhetoric to persuade and inform audience	25

“How can we become other than single beings?”  
—McKenzie Wark

## Schedule

Week	Date	Class Topic	Reading	Work Due
1	8/26	Introduction		
	8/28	Psychedelics 101	This Syllabus  Yaden, et al., “Keeping the Renaissance from Going Off the Rails”  <a href="https://www.npr.org/sections/shots-health-news/2024/06/27/nx-s1-5021788/magic-mushrooms-psilocybin-microdosing-psychedelics-trends">https://www.npr.org/sections/shots-health-news/2024/06/27/nx-s1-5021788/magic-mushrooms-psilocybin-microdosing-psychedelics-trends</a>	
	8/30	Psychedelic Rhetoric	Nicolas Langlitz, “What good are psychedelic humanities?”  Gavin Newsom’s CA SB-58 Veto <a href="https://www.gov.ca.gov/wp-content/uploads/2023/10/SB-58-Veto-1.pdf">https://www.gov.ca.gov/wp-content/uploads/2023/10/SB-58-Veto-1.pdf</a>  Psychedelic Science protest video <a href="https://youtu.be/7LJmfWNvscE">https://youtu.be/7LJmfWNvscE</a>	Quiz #1
2	9/2	No Class – Labor Day		
	9/4	Discussion + Discussion Leading & Response Assignment Overview	Daniel Werner, “Rhetoric and Philosophy in Plato’s ‘Phaedrus’” 1–10	Research a psychedelic substance on Erowid.org and share a brief summary + link to an experience report on discussion board
	9/6	Discussion	Dustin Marlan, “Beyond Cannabis: Psychedelic Decriminalization and Social Justice”	Student survey (optional)  Quiz #2
3	9/9	Discussion	Russell Hausfeld, “How to Open Your Wallet”	
	9/11	Discussion + Digital Museum Assignment	Dan Baum, “Legalize it all”	

	9/13	Group check-in + Research workshop		(Groups) Find a digital museum online and share on discussion board
4	9/16	Peer Review		Museum Proposal + Annotated Bib.
	9/18	Discussion	María Sabina, <i>Selections</i> : Introduction 127–132, Pre-face IX–XXI, The Life 1–42	
	9/20	Discussion	María Sabina, <i>Selections</i> : The Life 42–82, The Uniqueness of... 140–164	
5	9/23	Peer Review		Museum First Draft
	9/25	Discussion	Timothy Leary, “Start Your Own Religion”	
	9/27	Discussion	Richard King, “The Power of Definitions: a Genealogy of the Idea of ‘the Mystical’”	
6	9/30	Museum Presentations		Museum Final Draft
	10/2	Museum Presentations		
	10/4	Museum Presentations		
7	10/7	Conferences		
	10/9	Conferences		
	10/11	Conferences		
8	10/14	Discussion + Manifesto Assignment	Ashley J. Holmes, "Public Writing for Social Change"  Anonymous, “Worldwide Raver’s Manifesto”  Rubin and Hoffman, “Yippie Manifesto”  Spore Liberation Front, “A Call to Sporulate” and “We are the Spore Liberation Front”	
	10/16	Writing on Location		
	10/18	Peer Review		Manifesto Proposal + Annotated Bib.
9	10/21	Discussion	Terence McKenna, <i>The Archaic Revival</i> : 2–23 and 34–47	

			(“Introduction,” “In Praise of Psychedelics,” and “Tryptamine Hallucinogens and Consciousness”)	
	10/23	Discussion	Terence McKenna, <i>The Archaic Revival</i> : 142–169 and 218–225 (“Mushrooms and Evolution,” “‘New Dimensions’ Interview,” and “Plan/Plant/Planet”)	
	10/25	Peer Review		Manifesto First Draft
10	10/28	Discussion	McKenzie Wark, <i>Raving 1–48</i> (Rave as Practice–Enlustment)	
	10/30	Discussion	McKenzie Wark, <i>Raving 49–End</i> (Resonant Abstraction, Excessive Machine, Glossary of Concepts)	
	11/1	Peer Review		Manifesto Final Draft
11	11/4	Discussion + Zine Assignment	Rallin and Barnard, “The Politics of Persuasion versus the Construction of Alternative Communities”  Spore Liberation Front, “Radical Mycology”	Find a zine online and complete the “analyzing a zine worksheet” – share both on Canvas discussion board
	11/6	Discussion	<i>Psychedelic Justice</i> Preface and Section 1 (“Inclusion, Diversity, and Equity”)	
	11/8	Art Tour		
12	11/11	Discussion	<i>Psychedelic Justice</i> Section 2 and 3 (“Perspectives on Cultural Appropriation, Colonialism, and Globalization of Plant Medicines” and “Psychedelics and Western Culture”)	
	11/13	Fish Tour		
	11/15	Discussion	Stuart Hall, “The Hippies: an American ‘Moment’” Arun Saldanha, “Ethnography as Thought” and “Psychedelic Whiteness”	Zine First Draft (optional)
13	11/18	No Class – Fall Break		
	11/20	No Class – Fall Break		
	11/22	No Class – Fall Break		
14	11/25	Discussion	<i>Psychedelic Justice</i> Sections 4 and 5 (“Queer” and “Sex and Power”)	
	11/27	Discussion	Kim Hewitt, “Psychedelic Feminism”	

			Hillery Glasby, "Making it Queer, Not Clear: Embracing Ambivalence and Failure as Queer Methodologies"	
	11/29	Discussion	Section 6 ("Sustainability, Policy, and Reciprocity") in <i>Psychedelic Justice</i>	Zine Final Draft
15	12/2	Conferences		
	12/4	Conferences		
	12/6	Conferences		
Final	12/13			Final Exam