

Dartmouth

Office of the Registrar

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Writing 5 Section Descriptions for Fall Term 2020

Writing 5 introduces Dartmouth students to the writing process that characterizes intellectual work in the academy and in educated public discourse. Each section of Writing 5 organizes its writing assignments around challenging readings chosen by the instructor. The course focuses primarily on the writing process, emphasizing careful reading and analysis, thoughtful questions, and strategies of effective argument. Below you will find a list of the courses being offered next term.

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Writing 5 -- Expository Writing

Section 01

Hour: J; Instructor: James Binkoski

Description:

Title: Philosophy and Climate Change

Instructional Mode: remote, with synchronous components (the course section is delivered remotely and includes some regularly scheduled synchronous components delivered in a fixed time block)

Course Description: Climate change is usually framed as either a scientific problem or else an economic problem. But the most challenging aspects of the problem are philosophical. In this writing course, we will study the philosophical dimensions of the problem of climate change, with a special emphasis on questions of morality and justice. Our aim will be to develop a clear sense of the obstacles that have stood in the way of a comprehensive solution to the problem, and to understand what our failure to act means for our future. In this course, you will learn to see writing as a tool for problem solving. Toward this end, we will use argument mapping software to learn how to extract an argument from a text, identify and evaluate its premises, uncover implicit background assumptions, and construct a targeted and detailed response. In addition to mapping exercises, coursework will include frequent, short writing assignments and three papers, each of which will go through multiple revisions. Class will be discussion based and centered around course readings. You will learn different research methods, problem solving strategies, and techniques for reading in an engaged and critical fashion. You will also learn about the role of peer review in academic writing and how to revise in light of comments. Readings will be interdisciplinary, drawing from the sciences, economics, law, philosophy, public policy, and the popular press, including recent work by Peter Singer, Dale Jamieson, and John Broome.

Attendance Policy: Though this course is remote and set up in such a way that you are free to work

through things on your own time and at your own pace, your full and consistent "attendance" is nonetheless required. From small group discussions to one-on-one conferences, there are a number of synchronous components built into this course. Typically, these will be scheduled at a convenient, agreed upon time, and your participation is required.

Use of X-periods: We will not use our X-periods.

Additional Information on Online Course: This course will be taught remotely, with some synchronous components. It's been set up in such a way that you're free to learn on your own time and at your own pace. The course has been broken up into week-long blocks. Assignments will be due at the end of each week. In any given week, we may have scheduled an online workshop, small group discussion, or one-on-one conference. In addition, I expect to be on campus every Wednesday, and plan to be available for live meetings.

Divisional Affiliation: Arts & Humanities

Textbook(s)Required:

Jamieson, Dale. *Reason in a Dark Time: Why the Struggle Against Climate Change Failed -- and What It Means for Our Future*. Oxford University Press, 2017. ISBN: 978-0190845889.

Broome, John. *Climate Matters: Ethics in a Warming World (Norton Global Ethics Series)*. W. W. Norton & Company, First Edition, 2012. ISBN: 978-0393063363.

Section 02

Hour: C; Instructor: Ann Bumpus

Description:

Title: The Ethics of Human Enhancement

Instructional Mode: remote, with synchronous components (the course section is delivered remotely and includes some regularly scheduled synchronous components delivered in a fixed time block)

Course Description: Humans have long sought ways to improve themselves, but some forms of enhancement raise more ethical concerns than others. We condone the athlete who follows a strict diet and exercise regimen but condemn the one who turns to steroids. We welcome genetic interventions aimed at preventing illness, but reject the very same measures if used to make someone "better than well." With the emergence of CRISPR-Cas9, this is an excellent time to closely consider our positions on the use of genetic technology. In this class, we will examine these questions as they are raised in academic articles, the popular press, and film. The main purpose of this course is to help students adapt to college writing; to that end, we will focus on how to read critically, how to develop arguments, and how to revise papers for clarity. Most classes will be conducted as workshops, with student-led discussion and peer review of written work. Students should expect to write short pieces on a regular basis. Major assignments include three papers, at least one of which will be an argumentative essay and another a research paper

Attendance Policy: Participation is an important component of this class. I will offer a variety of ways to participate, but students will be expected to attend the majority of synchronous meetings.

Use of X-periods: It's helpful, though not essential, for you to have the X-period free. (see below)

Additional Information on Online Course: We will meet as a whole class at least once, and usually twice, per week. You should anticipate meeting in small groups at least one additional time per week.

Divisional Affiliation: Arts & Humanities

Textbook(s)Required:

Williams, J. & J. Bizup. *Style: The Basics of Clarity and Grace*. Pearson, 5th Edition. ISBN: 978-0321953308.

[Note to students: 4th edition, ISBN: 978-0205830763, is also acceptable.]

Section 03

Hour: E; **Instructor:** Ann Bumpus

Description:

Title: The Ethics of Human Enhancement

Instructional Mode: remote, with synchronous components (the course section is delivered remotely and includes some regularly scheduled synchronous components delivered in a fixed time block)

Course Description: Humans have long sought ways to improve themselves, but some forms of enhancement raise more ethical concerns than others. We condone the athlete who follows a strict diet and exercise regimen but condemn the one who turns to steroids. We welcome genetic interventions aimed at preventing illness, but reject the very same measures if used to make someone "better than well." With the emergence of CRISPR-Cas9, this is an excellent time to closely consider our positions on the use of genetic technology. In this class, we will examine these questions as they are raised in academic articles, the popular press, and film. The main purpose of this course is to help students adapt to college writing; to that end, we will focus on how to read critically, how to develop arguments, and how to revise papers for clarity. Most classes will be conducted as workshops, with student-led discussion and peer review of written work. Students should expect to write short pieces on a regular basis. Major assignments include three papers, at least one of which will be an argumentative essay and another a research paper

Attendance Policy: Participation is an important component of this class. I will offer a variety of ways to participate, but students will be expected to attend the majority of synchronous meetings.

Use of X-periods: It's helpful, though not essential, for you to have the X-period free. (see below)

Additional Information on Online Course: We will meet as a whole class at least once, and usually twice, per week. You should anticipate meeting in small groups at least one additional time per week.

Divisional Affiliation: Arts & Humanities

Textbook(s)Required:

Williams, J. & J. Bizup. *Style: The Basics of Clarity and Grace*. Pearson, 5th Edition. ISBN: 978-0321953308.

[Note to students: 4th edition ,ISBN: 978-0205830763, is also acceptable.]

Section 04

Hour: A; Instructor: Samuel Carter

Description:

Title: Voice Matters

Instructional Mode: remote, with synchronous components (the course section is delivered remotely and includes some regularly scheduled synchronous components delivered in a fixed time block)

Course Description: What can the sound of a voice actually say? Where exactly does language end and the voice begin? How might different media shape voices, and when do voices shape messages? In this course, we will consider just how much the voice matters as well as what matters most to understanding it. As we write about the voices we encounter everywhere from our homes to our headphones, we will keep an ear out for vocalicity's intersections with race, gender, and class and address the significance of specific sounds in our analyses. Moving from Aristotle to autotune and from musicology to media studies, our interdisciplinary approach will involve reading work by thinkers such as Anne Carson and Roland Barthes, watching films including *Her* and *BlacKkKlansman*, and listening to episodes of podcasts like *This American Life*. Along with regularly providing opportunities for collaboration and revision, the course will emphasize the development of a range of rhetorical skills and explore the metaphorical notion of voice that is often central to discussions of writing. Students can expect to compose short weekly responses that are intended to not only guide some of our in-class discussions but also generate ideas and arguments for the three formal papers.

Attendance Policy: This term might pose some new challenges and present some unexpected issues for all of us. Students confronting any new situation that makes their learning difficult can expect a fair degree of flexibility from me, and all students are granted two free absences, no questions asked. Any subsequent absence without an excuse will lower your final grade by 0.5 points.

Use of X-periods: We will only use our X-periods as an option for scheduling student-instructor conferences (office hours will be another possibility) and in the event of any unexpected class cancellations. You will find the dates for these conferences and possible make-ups on the course calendar.

Additional Information on Online Course: This course will be taught remotely with synchronous components, which means that we will regularly meet via Zoom to discuss readings and the writing that students produce. Both individually and in small groups, students will also complete other asynchronous and synchronous activities. In general, we will only meet on Zoom on Tuesdays and Fridays; students will be informed in advance of any changes.

Divisional Affiliation: Arts & Humanities

Textbook(s)Required:

No required books to purchase.

Section 05

Hour: L; **Instructor:** William Craig

Description:

Title: Reviewing Ourselves: Critical Writing and Personal Values

Instructional Mode: remote, with synchronous components (the course section is delivered remotely and includes some regularly scheduled synchronous components delivered in a fixed time block)

Course Description: Writing effectively about aesthetic experience requires us to find words for "gut reactions." Would you like that book your friend's recommending? Should you see that movie the critics loved? The critic you can trust offers a consistent point of view expressing personal values. Research can support or challenge our first impressions. The critical process becomes a boundless conversation, a dialogue through which we develop our aesthetics, our politics and ourselves.

No experience in the arts is required.

This class will focus on writing, workshops and multi-draft revision to create polished critical essays. Topics will range from shared experiences – e.g., campus architecture or online artworks – to a self-designed research project. Studying effective and engaging style, we'll embrace revision as the creation of clarity.

Course texts sample lively criticism and encourage clear, concise writing. As writers and readers, we'll engage uncertainty, ambiguity and risk as elements of scholarship, critical thinking and citizenship.

Putting our perceptions and opinions on the page, we can't be wrong; we can only fail to do the work of examining, supporting and articulating our ideas.

Attendance Policy: Our class will center on synchronous meetings in the L time period. We will usually meet twice a week at a set time. Now and then, we will meet as a class just once in a week, with the second meeting replaced by small group work at any time convenient to the group members. Regular attendance is required. Students are also required to meet at least twice with the instructor for individual conferences.

Use of X-periods: The use of X periods is unlikely, unless weather or other problems result in outages preventing synchronous class meetings. If we must use an X period to make up for a class meeting, attendance will be expected.

Additional Information on Online Course: The transition to remote learning is an evolving process. I will likely be finding more ways to empower asynchronous work, but there's no substitute for the interplay of synchronous discussions.

Divisional Affiliation: Arts & Humanities

Textbook(s) Required:

Ross, Alex. *Listen to This*. Picador, 2011. ISBN: 0312610688.

Scott, A.O. *Better Living Through Criticism*. Penguin, 2017. ISBN: 0143109979.

Williams, J. & J. Bizup. *Style: The Basics of Clarity and Grace*. Pearson, 5th Edition. ISBN: 978-0321953308.

[Note to students: This ISBN number is for the 5th Edition. Please buy this edition and no other. Other editions differ in many ways.]

Section 06

Hour: J; Instructor: Nancy Crumbine

Description:

Title: Thinking about Education

Instructional Mode: remote, with synchronous components (the course section is delivered remotely and includes some regularly scheduled synchronous components delivered in a fixed time block)

Course Description: Writing inspired by readings from philosophy and literature will focus on questions of education. What does it mean to be educated, how does one become educated, have I ever been educated, will I ever be educated? Who educates and to what end? Or, what exactly am I doing here at Dartmouth anyway? Readings will include Salinger's *Catcher in the Rye* as well as selections from Plato, Nietzsche, Frost, and Freire. Discussing selected texts, students will develop their abilities in critical reading and writing. Writing assignments move from observation, through memoir, to academic argument, with attention given to the importance of revision. A full introduction to library research is integrated into this course, as are discussions of the importance of imagination, creativity, and humor, even and especially, in academic writing. Students will draw from their own experiences and ideas, as well as those of the writers we read.

Attendance Policy: I am hoping that we can all be in attendance during the scheduled class meetings. That said, I will work with each student to accommodate individual needs.

Use of X-periods: X-periods will not be used except in the unlikely event of the professor being unable to conduct a particular class in the designated time slot.

Additional Information on Online Course: I would like to provide students with a classroom experience (and office hours, peer workshops and conferences) as close to reality as Zoom can get us. Bring your sense of humor and community spirit and we will have a great time. Classes will meet on Zoom at the allotted times. Times for office hours, peer workshops and conferences will be flexible. As always, every effort will be made to work with individual circumstances. Through class discussion, small group discussions, conferences, etc., we will build a community of thinkers and lasting friends. The classroom on Zoom will rest on the same commitment as the old-fashioned way of meeting in person: a cooperative effort from all of us to help each other become better writers and have fun while doing so.

Divisional Affiliation: Arts & Humanities

Textbook(s) Required:

Friere, Paulo. Trans. Myra Bergman Ramos. *Pedagogy of the Oppressed*. Continuum, 2000. ISBN:0826412769.

Salinger, J. D. *Catcher in the Rye*. Little, Brown and Co., 1991. ISBN: 0316769487.

Williams, J. & J. Bizup. *Style: The Basics of Clarity and Grace*. Pearson, 5th Edition. ISBN: 978-0321953308.

Section 07

Hour: K; **Instructor:** Nancy Crumbine

Description:

Title: Thinking about Education

Instructional Mode: remote, with synchronous components (the course section is delivered remotely and includes some regularly scheduled synchronous components delivered in a fixed time block)

Course Description: Writing inspired by readings from philosophy and literature will focus on questions of education. What does it mean to be educated, how does one become educated, have I ever been educated, will I ever be educated? Who educates and to what end? Or, what exactly am I doing here at Dartmouth anyway? Readings will include Salinger's *Catcher in the Rye* as well as selections from Plato, Nietzsche, Frost, and Freire. Discussing selected texts, students will develop their abilities in critical reading and writing. Writing assignments move from observation, through memoir, to academic argument, with attention given to the importance of revision. A full introduction to library research is integrated into this course, as are discussions of the importance of imagination, creativity, and humor, even and especially, in academic writing. Students will draw from their own experiences and ideas, as well as those of the writers we read.

Attendance Policy: I am hoping that we can all be in attendance during the scheduled class meetings. That said, I will work with each student to accommodate individual needs.

Use of X-periods: X-periods will not be used except in the unlikely event of the professor being unable to conduct a particular class in the designated time slot.

Additional Information on Online Course: I would like to provide students with a classroom experience (and office hours, peer workshops and conferences) as close to reality as Zoom can get us. Bring your sense of humor and community spirit and we will have a great time. Classes will meet on Zoom at the allotted times. Times for office hours, peer workshops and conferences will be flexible. As always, every effort will be made to work with individual circumstances. Through class discussion, small group discussions, conferences, etc., we will build a community of thinkers and lasting friends. The classroom on Zoom will rest on the same commitment as the old-fashioned way of meeting in person: a cooperative effort from all of us to help each other become better writers and have fun while doing so.

Divisional Affiliation: Arts & Humanities

Textbook(s)Required:

Friere, Paulo. Trans. Myra Bergman Ramos. *Pedagogy of the Oppressed*. Continuum, 2000. ISBN:0826412769.
Salinger, J. D. *Catcher in the Rye*. Little, Brown and Co., 1991. ISBN: 0316769487.
Williams, J. & J. Bizup. *Style: The Basics of Clarity and Grace*. Pearson, 5th Edition. ISBN: 978-0321953308.

Section 08

Hour: BL; **Instructor:** Phyllis Deutsch

Description:

Title: Gender and the Holocaust

Instructional Mode: remote, with synchronous components (the course section is delivered remotely and includes some regularly scheduled synchronous components delivered in a fixed time block)

Course Description: Writing is a process that includes the ability to undertake research in primary sources, analyze diverse texts, and develop coherent evidence-based arguments. The goal of this course is to explore all aspects of the writing process through the lens of Gender and the Holocaust.

The earliest research and writing on the Holocaust were largely male-driven. Although this first generation of historical research and personal writings laid out the essential documentation for much of the work that would follow, women and gay historians and survivors began, by the 1980s, to challenge the template created by their more traditional male predecessors. Examining three memoirs written in the context of immediate or remembered extremity, you will learn how to organize an argument, incorporate evidence, develop a strong voice, and respond to provocative texts in original ways. Two films and secondary sources will enrich our close reading of these extraordinary memoirs.

Because revision is an important aspect of the writing process, you will frequently submit drafts of papers and receive feedback from your peers and from me. You will participate in peer reviews, group discussions, and writing workshops. Formal requirements are three formal essays, short written responses to readings and in-class writing exercises collected in a journal, and one group presentation.

Attendance Policy: Most weeks, you will be required to attend two or three synchronous class meetings - one with the entire class and a second or third meeting with a smaller group of students. In order to maximize the full potential of the course, plan to attend all synchronous meetings. There will be numerous asynchronous one-on-one meetings with me to review written work. These can be scheduled at your convenience. If you are unable to attend a scheduled synchronous meeting, please let me know in advance. You are allowed two absences, but absences beyond that may affect your grade.

Use of X-periods: We will not use X-periods except as make-up classes for the Jewish holidays.

Additional Information on Online Course: Synchronous meetings will include brief background from me on the topic of the week, in-class writing based on shared screen materials, discussion of readings, group work in break-out rooms and class presentation of this work, and more extensive power-point group presentations the last week of class. Students will write three formal essays. Drafts of these essays will be reviewed with me in individual Zoom videoconferences. Students will also keep a journal

of responses to the the readings, which I will review two or three times during the term.

Divisional Affiliation: Arts & Humanities

Textbook(s)Required:

Levi, Primo *Survival in Auschwitz*. Touchstone , 1996. ISBN: 978-0-684-82680-6.

Bruck, Edith. *Who Loves You Like This*. Paul Dry Books, 2000. ISBN: 978-0-966-49137-1.

Kluger, Ruth. *Still Alive: A Holocaust Girlhood Remembered*. The Feminist Press, 2009. ISBN: 978-1-55861-436-9.

Section 09

Hour: D; Instructor: Phyllis Deutsch

Description:

Title: Gender and the Holocaust

Instructional Mode: remote, with synchronous components (the course section is delivered remotely and includes some regularly scheduled synchronous components delivered in a fixed time block)

Course Description: Writing is a process that includes the ability to undertake research in primary sources, analyze diverse texts, and develop coherent evidence-based arguments. The goal of this course is to explore all aspects of the writing process through the lens of Gender and the Holocaust.

The earliest research and writing on the Holocaust were largely male-driven. Although this first generation of historical research and personal writings laid out the essential documentation for much of the work that would follow, women and gay historians and survivors began, by the 1980s, to challenge the template created by their more traditional male predecessors. Examining three memoirs written in the context of immediate or remembered extremity, you will learn how to organize an argument, incorporate evidence, develop a strong voice, and respond to provocative texts in original ways. Two films and secondary sources will enrich our close reading of these extraordinary memoirs.

Because revision is an important aspect of the writing process, you will frequently submit drafts of papers and receive feedback from your peers and from me. You will participate in peer reviews, group discussions, and writing workshops. Formal requirements are three formal essays, short written responses to readings and in-class writing exercises collected in a journal, and one group presentation.

Attendance Policy: Most weeks, you will be required to attend two or three synchronous class meetings - one with the entire class and a second or third meeting with a smaller group of students. In order to maximize the full potential of the course, plan to attend all synchronous meetings. There will be numerous asynchronous one-on-one meetings with me to review written work. These can be scheduled at your convenience. If you are unable to attend a scheduled synchronous meeting, please let me know in advance. You are allowed two absences, but absences beyond that may affect your grade.

Use of X-periods: We will not use X-periods except as make-up classes for the Jewish holidays.

Additional Information on Online Course: Synchronous meetings will include brief background from

me on the topic of the week, in-class writing based on shared screen materials, discussion of readings, group work in break-out rooms and class presentation of this work, and more extensive power-point group presentations the last week of class. Students will write three formal essays. Drafts of these essays will be reviewed with me in individual Zoom videoconferences. Students will also keep a journal of responses to the the readings, which I will review two or three times during the term.

Divisional Affiliation: Arts & Humanities

Textbook(s)Required:

Levi, Primo *Survival in Auschwitz*. Touchstone , 1996. ISBN: 978-0-684-82680-6.

Bruck, Edith. *Who Loves You Like This*. Paul Dry Books, 2000. ISBN: 978-0-966-49137-1.

Kluger, Ruth. *Still Alive: A Holocaust Girlhood Remembered*. The Feminist Press, 2009. ISBN: 978-1-55861-436-9.

Section 10

Hour: G; Instructor: Svetlana Grushina

Description:

Title: Social Media and You

Instructional Mode: remote, with synchronous components (the course section is delivered remotely and includes some regularly scheduled synchronous components delivered in a fixed time block)

Course Description: Over the past year, we have been spending more time online than ever. It's where we learn, work, advocate, connect, play, find meaning, and waste time. Many of our online behaviors have transformed. Yet, thinkers from antiquity to today have been grappling with the meanings of connection—and disconnection—we constantly manage in daily life. In this course, we will engage the complex role of new media in our lives through reflecting on our own and others' behavior online. This reflection will be informed by contemporary social science research on new media and society as well as classic works that explore questions of identity, knowledge, and technology, such as Aristotle's *Nicomachean Ethics*, Shelley's *Frankenstein*, and Huxley's *Brave New World*. You will develop your personal and academic writer's voice, style, and confidence through composing a descriptive autobiographical narrative; reading, understanding, and synthesizing cutting-edge research on a topic of your choice; and crafting a compelling evidence-based argument essay. In addition to writing and discussion, we will have presentations, peer review, and individual conferences. This course will challenge you and help you grow as a writer and as a person.

Attendance Policy: Regular attendance and active participation are vital for your and others' success in the course and are required. If you need to be absent, please let me know in advance insofar as that is possible, or as soon as you can.

Use of X-periods: I am not planning to use X-periods, but an occasional one may be added if necessary. Any such X-periods would be announced as early as possible.

Additional Information on Online Course: We will meet for all regularly scheduled class sessions—most will be synchronous Zoom meetings. Such meetings will include seminar-style discussion, writing

workshops, guest speakers, oral presentations of your work, and all-around meaningful and interesting conversation. My goal is to help make each class session something you really look forward to attending! You will collaborate and help each other grow as people and writers through guided, structured peer review experiences. I will support you as a class as well as individually—we will meet for one-on-one conversations about your drafts several times throughout the term. Sign-up sheets for such conferences will include a variety of time slots throughout the week. Asynchronous participation options will be plentiful, and I will work with you to help you succeed in this course through any circumstance.

Divisional Affiliation: Social Sciences

Textbook(s)Required:

Graff, G. & C. Birkenstein. *They Say/I Say: The Moves That Matter in Academic Writing*. W.W. Norton & Co., 4th ed. (2018). ISBN: 978-0393631678.

Section 11

Hour: F; **Instructor:** Christie Harner

Description:

Title: Photography and the Construction/Contestation of Identity

Instructional Mode: remote, with synchronous components (the course section is delivered remotely and includes some regularly scheduled synchronous components delivered in a fixed time block)

Course Description: Since its invention in the nineteenth-century, photography has been understood as a mechanical process, a scientific tool, and an artistic medium. Photographic images have been used to verify “truth,” to construct categories of identity and difference, and to challenge social and cultural norms—including those of gender, sexuality, race, and species distinction. This course will use photography from the 19th, 20th, and 21st centuries to tackle questions of agency, childhood, surveillance, racial categorization, animal-human relations, gender, and materialism.

This writing course will teach you to think critically about writing across disciplines, and readings will be drawn from art history, literature, cultural criticism, and the sciences. We’ll focus on the analysis of images as well as texts, building skills in observation, close analysis, research, and reflection. Early writing assignments will focus on short visual analyses, with attention given to sentence and paragraph construction and the clarity of ideas. From there, we’ll build to longer research essays that incorporate use of secondary sources and present clear arguments in a well-articulated structure. Taking our own photographs will give us the opportunity to write reflectively about the photographic process and the agency of the subject and photographer. We will emphasize revision throughout, with a focus on the necessary steps for unpacking and rethinking our own writing.

Class will be discussion-based and centered around course readings. You will learn about different research techniques and strategies for approaching academic material. You will also learn about the value of peer review and methods for revising your own work. Readings will include academic articles about photography, short scientific texts, artists’ statements and interviews, and short literary texts. All readings and images will be available on Canvas.

Attendance Policy: Attendance is a required component of this course and, as a general rule, you are allowed only three unexcused absences (either from our Zoom discussions or from small group meetings) before it impacts your participation grade. However, I recognize that you may not always be able to log into Zoom for various reasons, including technological concerns and personal health, and the policy does not apply to these special circumstances. If you need to miss class, please be in touch with me either before (ideally) or soon after the missed session.

Use of X-periods: We will be using X-periods for small group workshop sessions in selected weeks. These sessions, and the groups assigned to them, are clearly demarcated on the syllabus.

Additional Information on Online Course: The class will be meeting on Zoom in synchronous whole cohort sessions as well as in small group workshopping sessions. Small group assignments, using Google Docs, allow you to meet synchronously or asynchronously.

Divisional Affiliation: Arts & Humanities

Textbook(s) Required:

No required books to purchase.

Section 12

Hour: J; Instructor: Deanne Harper

Description:

Title: The Pursuit of Happiness

Instructional Mode: remote, with synchronous components (the course section is delivered remotely and includes some regularly scheduled synchronous components delivered in a fixed time block)

Course Description: "The pursuit of happiness." It seems obvious, does it not, that we all want to be happy? But what, really, is happiness? How does this founding principle of the American revolution impact our lives? What do experts across disciplines tell us about this pursuit for individuals, for members of groups, and for citizens? What is our responsibility for the happiness of others? What choices do we have? Who deserves to be happy? Whose happiness wins out when it conflicts with another's? And thus, what systems should be in place? In this writing class, we carefully construct our own answers to some of these questions by integrating classic and modern texts with our own analysis and experience. Expect to work on college writing in ways that will help you participate in the academic conversation while contributing your own valuable ideas. To write successfully, we will read to receive knowledge and to challenge arguments; you will gather, evaluate and synthesize evidence to support your logical arguments. We read authors as diverse as Aristotle and Zadie Smith as we study words, sounds, images, also places, people, and artifacts and then integrate what's best into our own work. We approach writing with what we call "rhetorical flexibility," which means identifying discrete writing strategies and choosing how best to construct and defend a position in any given context. We select from the best modes (multimodal projects, collaborative compositions, speeches) and genres (essays, reports, memos, presentations). We collaborate as a writing cohort. We consult multiple disciplines: philosophy and ethics, literature, psychology and neuroscience, economics and political

science. We incorporate various media: fine arts and literature, audio, television and film, and social media. Writing 5 is the course in which you begin to integrate yourself into Dartmouth's academic life, and the Pursuit of Happiness is designed to give you a solid foundation for that work.

Attendance Policy: Full engagement in this writing workshop is critical to your success. This class will be offered remotely, and we will balance synchronous (live via Zoom) online elements with asynchronous activities that you perform on your own. The live components will include:

1. Full class discussion via Zoom during regularly scheduled class times. I will record each synchronous class meeting, in the event you cannot make it to the live session, and each session will include a discussion board where you will be required to contribute, even asynchronously.
2. Small group work during class time, x-periods, or other times mutually agreed upon by the group. Small group sessions will be live via Zoom or as gatherings, as agreed upon by the group, and must maintain safe distances and other prudent practices.
3. I will also require at least four one-on-one Zoom conferences between you and me to discuss your work.
4. In addition, I will offer live office hours via Zoom, and/or we can schedule a Zoom meeting if office hours are crowded or you need an alternate time.

Given normal circumstances, I require near 100% attendance and full participation--I hope that things work out for you this way as described. However, this class occurs during unusual circumstances; difficulties may arise due to illness, location, internet access, etc. In such event(s), please contact me as soon as you perceive a conflict, and we will devise an alternative path to maintain your full participation.

Use of X-periods: I reserve the right to schedule a live class session during X-periods, though my intention is that you use those periods primarily for work in your small groups or on your own. Since so many classes are remote, it seems safest to use all available class time and reduce conflicts that seem inevitable as other classes scramble for some of your non-class time.

Additional Information on Online Course: Your first year writing classes offer a valuable opportunity for you both to improve your writing and research skills and to become well acquainted with other first year students and at least one faculty member. Please don't let the interface interfere with your engagement. This class is a writing workshop, and writing requires an audience. In this class we share work and ideas, working as all writers do. Being remote isn't a huge hurdle to accomplishing this. I am a writer who works this way regularly, and I've taught remote classes since the mid 1990s. I have organized our class activities to ensure your experience is as effective as it would be in a classroom. Your success will come from your participation and commitment, just as in a live classroom, and I look forward to working with you!

Divisional Affiliation: Arts & Humanities

Textbook(s) Required:

Williams, J. & J. Bizup. *Style: The Basics of Clarity and Grace*. Pearson, 5th Edition. ISBN: 978-0321953308.

Section 13

Hour: K; Instructor: Deanne Harper

Description:

Title: The Pursuit of Happiness

Instructional Mode: remote, with synchronous components (the course section is delivered remotely and includes some regularly scheduled synchronous components delivered in a fixed time block)

Course Description: "The pursuit of happiness." It seems obvious, does it not, that we all want to be happy? But what, really, is happiness? How does this founding principle of the American revolution impact our lives? What do experts across disciplines tell us about this pursuit for individuals, for members of groups, and for citizens? What is our responsibility for the happiness of others? What choices do we have? Who deserves to be happy? Whose happiness wins out when it conflicts with another's? And thus, what systems should be in place? In this writing class, we carefully construct our own answers to some of these questions by integrating classic and modern texts with our own analysis and experience. Expect to work on college writing in ways that will help you participate in the academic conversation while contributing your own valuable ideas. To write successfully, we will read to receive knowledge and to challenge arguments; you will gather, evaluate and synthesize evidence to support your logical arguments. We read authors as diverse as Aristotle and Zadie Smith as we study words, sounds, images, also places, people, and artifacts and then integrate what's best into our own work. We approach writing with what we call "rhetorical flexibility," which means identifying discrete writing strategies and choosing how best to construct and defend a position in any given context. We select from the best modes (multimodal projects, collaborative compositions, speeches) and genres (essays, reports, memos, presentations). We collaborate as a writing cohort. We consult multiple disciplines: philosophy and ethics, literature, psychology and neuroscience, economics and political science. We incorporate various media: fine arts and literature, audio, television and film, and social media. Writing 5 is the course in which you begin to integrate yourself into Dartmouth's academic life, and the Pursuit of Happiness is designed to give you a solid foundation for that work.

Attendance Policy: Full engagement in this writing workshop is critical to your success. This class will be offered remotely, and we will balance synchronous (live via Zoom) online elements with asynchronous activities that you perform on your own. The live components will include:

1. Full class discussion via Zoom during regularly scheduled class times. I will record each synchronous class meeting, in the event you cannot make it to the live session, and each session will include a discussion board where you will be required to contribute, even asynchronously.
2. Small group work during class time, x-periods, or other times mutually agreed upon by the group. Small group sessions will be live via Zoom or as gatherings, as agreed upon by the group, and must maintain safe distances and other prudent practices.
3. I will also require at least four one-on-one Zoom conferences between you and me to discuss your work.
4. In addition, I will offer live office hours via Zoom, and/or we can schedule a Zoom meeting if office hours are crowded or you need an alternate time.

Given normal circumstances, I require near 100% attendance and full participation--I hope that things

work out for you this way as described. However, this class occurs during unusual circumstances; difficulties may arise due to illness, location, internet access, etc. In such event(s), please contact me as soon as you perceive a conflict, and we will devise an alternative path to maintain your full participation.

Use of X-periods: I reserve the right to schedule a live class session during X-periods, though my intention is that you use those periods primarily for work in your small groups or on your own. Since so many classes are remote, it seems safest to use all available class time and reduce conflicts that seem inevitable as other classes scramble for some of your non-class time.

Additional Information on Online Course: Your first year writing classes offer a valuable opportunity for you both to improve your writing and research skills and to become well acquainted with other first year students and at least one faculty member. Please don't let the interface interfere with your engagement. This class is a writing workshop, and writing requires an audience. In this class we share work and ideas, working as all writers do. Being remote isn't a huge hurdle to accomplishing this. I am a writer who works this way regularly, and I've taught remote classes since the mid 1990s. I have organized our class activities to ensure your experience is as effective as it would be in a classroom. Your success will come from your participation and commitment, just as in a live classroom, and I look forward to working with you!

Divisional Affiliation: Arts & Humanities

Textbook(s)Required:

Williams, J. & J. Bizup. *Style: The Basics of Clarity and Grace*. Pearson, 5th Edition. ISBN: 978-0321953308.

Section 14

Hour: J; Instructor: Daniel Howell

Description:

Title: Post-modern Sexualities in the Americas

Instructional Mode: remote, with synchronous components (the course section is delivered remotely and includes some regularly scheduled synchronous components delivered in a fixed time block)

Course Description: Is romance dead? Are we more alienated from one another than we used to be? Are we more liberated? Does sexuality have a history? What is the role of media in our romantic lives? Can love be a tool of oppression? Do romantic relationships confront the same kinds of problems throughout the ages, or are our problems today new?

In this class, we'll think about desire and intimacy in their historical, political, and cultural contexts. In particular, we'll watch films and read texts that help us to think through the many upheavals in family and gender relations in the post-WWII Americas: contraception, youth culture, sexual liberation, feminism, rising divorce rates, AIDS, and the effect of technology on social bonds. Although we will approach all of these topics academically, we will also use our own personal experiences to our advantage. As we write about the connections between the political and the personal, our lives will

inform our thinking.

This class will require you to write three papers—one will be creative, one will be analytical, and one will be a research paper. You will thus be required to practice different skills with each assignment. Each paper will go through three drafts.

Authors studied might include Silvina Ocampo, Carlos Correas, Keeanga Yamahtta-Taylor, Andrea Chu, José Esteban Muñoz, and Silvia Federici; and we may watch films directed by Alfred Hitchcock, Jennie Livingston, Raphael Alvarez, and Tatiana Issa.

Attendance Policy: My policy in a normal term is that you can miss up to two class sessions without penalty--though of course, these are unusual times. I am very willing to make exceptions given the duress we are all working under. The most important thing is to be in communication with me!

Use of X-periods: We may use one or two X-periods.

Additional Information on Online Course: Our class will have both synchronous and asynchronous components. If you can't participate synchronously for any reason, please talk to me and we can discuss alternate arrangements.

Divisional Affiliation: Arts & Humanities

Textbook(s)Required:

Solanas, Valerie. *SCUM Manifesto*. AK Press, 2013. ISBN: 978-1849351805.

Williams, J. & J. Bizup. *Style: The Basics of Clarity and Grace*. Pearson, 5th Edition. ISBN: 978-0321953308.

Section 15

Hour: L; **Instructor:** Daniel Howell

Description:

Title: Post-modern Sexualities in the Americas

Instructional Mode: remote, with synchronous components (the course section is delivered remotely and includes some regularly scheduled synchronous components delivered in a fixed time block)

Course Description: Is romance dead? Are we more alienated from one another than we used to be? Are we more liberated? Does sexuality have a history? What is the role of media in our romantic lives? Can love be a tool of oppression? Do romantic relationships confront the same kinds of problems throughout the ages, or are our problems today new?

In this class, we'll think about desire and intimacy in their historical, political, and cultural contexts. In particular, we'll watch films and read texts that help us to think through the many upheavals in family and gender relations in the post-WWII Americas: contraception, youth culture, sexual liberation, feminism, rising divorce rates, AIDS, and the effect of technology on social bonds. Although we will approach all of these topics academically, we will also use our own personal experiences to our

advantage. As we write about the connections between the political and the personal, our lives will inform our thinking.

This class will require you to write three papers—one will be creative, one will be analytical, and one will be a research paper. You will thus be required to practice different skills with each assignment. Each paper will go through three drafts.

Authors studied might include Silvina Ocampo, Carlos Correias, Keeanga Yamahtta-Taylor, Andrea Chu, José Esteban Muñoz, and Silvia Federici; and we may watch films directed by Alfred Hitchcock, Jennie Livingston, Raphael Alvarez, and Tatiana Issa.

Attendance Policy: My policy in a normal term is that you can miss up to two class sessions without penalty--though of course, these are unusual times. I am very willing to make exceptions given the duress we are all working under. The most important thing is to be in communication with me!

Use of X-periods: We may use one or two X-periods.

Additional Information on Online Course: Our class will have both synchronous and asynchronous components. If you can't participate synchronously for any reason, please talk to me and we can discuss alternate arrangements.

Divisional Affiliation: Arts & Humanities

Textbook(s)Required:

Solanas, Valerie. *SCUM Manifesto*. AK Press, 2013. ISBN: 978-1849351805.

Williams, J. & J. Bizup. *Style: The Basics of Clarity and Grace*. Pearson, 5th Edition. ISBN: 978-0321953308.

Section 16

Hour: E; **Instructor:** Julie Kalish

Description:

Title: Supreme Court

Instructional Mode: remote, with synchronous components (the course section is delivered remotely and includes some regularly scheduled synchronous components delivered in a fixed time block)

Course Description: Strong analytical writing requires strong analytical reading and thinking abilities, applied both inside and outside of the classroom. Together we will hone our critical abilities by entering one of this country's foremost loci of persuasive argument: the U.S. Supreme Court. Students will work collaboratively as they become class experts on the legal, social, and political issues surrounding one of four selected cases currently pending before the Court. Topics may include separation of church and state, free speech, environmental regulation, affirmative action, and so on. Readings will include traditional academic texts, cases, and law review articles, as well as more popular "texts" such as newspaper and magazine articles, blogs, interest group publications, television programming, and so on. Students will research and write both as individuals and as groups, and will

write analytical essays, informal exploratory analyses, websites, and a culminating research paper on a case-related issue of their choosing. As revision is an essential component of good writing, so too is it an essential component of this course and an integral part of the learning process.

Attendance Policy: Students will be permitted two "absences"* to use as they wish, without impact on grading. More than two absences, without extenuating circumstances, will impact grading. More than four absences, without extenuating circumstances, will risk course failure. *Note that the course will build in multiple "asynchronous" ways of engaging with the course materials and with classmates, such that "presence" and deep engagement with the learning process will be able to take place should you be experiencing a logistical problem engaging in a particular "synchronous" class period.

Use of X-periods: We will schedule only a couple of "mandatory" X-periods; however, please keep this time slot available for use, as it will be helpful for office hours, impromptu group meetings, group sessions with reference librarians, "tutorial" sessions, etc.

Additional Information on Online Course: We will be meeting "synchronously" during class time, but there will be multiple ways to engage with the materials and with one another "asynchronously," should you have technical or related problems. Students will be doing a lot of group work and some group writing in this section of Writing 5, so should be prepared to engage productively with classmates in ongoing collaborative dynamics.

Divisional Affiliation: Social Sciences

Textbook(s)Required:

Breyer, Stephen. *Active Liberty: Interpreting Our Democratic Constitution*. Knopf, 2006.
ISBN:978-0307274946.

Jordan, Terry. *The U.S. Constitution and Fascinating Facts About It*. Oak Hill, 1999.
ISBN:978-1891743009.

Kahn, Ronald & Ken Kersch, eds. *The Supreme Court & American Political Development*. Univ Press Kansas, 2006. ISBN: 978-0700614394.

Williams, J. & J. Bizup. *Style: The Basics of Clarity and Grace*. Pearson, 5th Edition.
ISBN:978-0321953308.

Section 17

Hour: AS; **Instructor:** Annika Konrad

Description:

Title: What Does It Mean to Be "Normal"?: Rhetoric of Disability and Accessibility

Timeslot: AS (Asynchronous)

Instructional Mode: Remote, entirely *asynchronous* (The course section is delivered remotely and has no scheduled synchronous components that require a time block). **Priority for enrollment in this class will be given to students who are taking courses remotely from off-campus and expect to have significant *problems with internet access* that will prevent them from taking another section of Writing 5. Please contact Hope**

Rennie to request Instructor Permission to enroll in this course, preferably prior to course election on Friday, September 11.

Course Description: This section of Writing 5 focuses on how rhetoric—an ancient art of persuasion—explicitly and implicitly shapes how we think and behave. Focusing on rhetoric will help us hone our abilities to uncover norms, narratives, and assumptions that lie beneath the surface of academic and public discourse (in other words, how people talk about a problem or issue). Whether you pursue STEM, social sciences, or humanities, greater rhetorical awareness will help you become a smarter consumer and producer of language. Beyond skills in rhetoric, this course will help you develop a deeper sense of yourself as a writer and the habits you need to succeed in any discipline.

As a case study of rhetoric, we will examine arguments about disability and accessibility. This focus will allow us to question shared understandings of what it means to be “normal.” We will do so by analyzing examples of rhetoric of disability and accessibility, including academic scholarship, personal narratives, podcasts, blogs, videos, and artistic work—much of which is authored by people with disabilities and people with other marginalized identities. Our study of accessibility will engage various disciplines like medicine, technology, design, architecture, art, etc., as well as other identity experiences like gender, race, sexuality, ethnicity, and class. Ultimately, this course asks you to use rhetoric as a lens for challenging norms and creating new ones.

Your workload will include frequent drafting, deep revision, reflection on your growth, and regularly exchanging feedback with peers and the professor. The assignment sequence will move through the research process from start to finish—we will begin by using rhetorical analysis to make observations and ask questions, then we will research problems using various sources of information, and finally we will translate the findings of our research for public audiences in the form of a digital essay. You will be encouraged to choose a line of inquiry that excites you and engages an area of your interest. Previous students researched the intersections of disability accessibility and environmental justice, gender politics, hip hop culture, web design, medical education, democratic participation, Native American history, athletics, and more!

No prior knowledge/experience with disability/accessibility required—simply a sense of wonder. We will work together to create accessible and inclusive experiences for each other.

Attendance Policy: Attendance will be graded as participation through various virtual formats like small group discussions, discussion boards, peer workshops, etc.

Use of X-periods: This course has no assigned X-periods.

Additional Information on Online Course: This course will utilize a variety of virtual formats, including but not limited to discussion boards, videos, small group sessions, one-on-one conferences with the professor, and guided activities.

Divisional Affiliation: Arts & Humanities

Textbook(s) Required:

No required books to purchase.

Section 18

Hour: J; Instructor: Andrea Kremer

Description:

Title: Predatory Marketing Maneuvers and Cognitive Traps

Instructional Mode: remote, with synchronous components (the course section is delivered remotely and includes some regularly scheduled synchronous components delivered in a fixed time block)

Course Description: Are college students particularly susceptible to deceptive marketing campaigns and well-deployed cognitive traps? In fact, are even the most discerning college-aged consumers bamboozled by adept sleight-of-hand communication strategies that entice them into making ill-informed decisions?

How might students become better informed so that they are not vulnerable consumers easily persuaded by false advertising and fictionalized information? Also, under what circumstances might it be especially important for students to confer truly "informed consent"? To begin to answer questions such as these, students will examine the following case studies: controversial Covid-19 published "facts" that impact public health, the Tuskegee Syphilis Study as a cautionary warning, the nondisclosure practices in collecting and selling bio-specimens and "health" related data, the Theranos cover up, and the novel surveillance practices deployed in Baltimore, Maryland. As students examine these topics, they will write two informal short essays (non-graded, three pages each) and three formal argumentative essays (five pages each). Students also will write a seven to ten page research paper on a topic of their choice and present an oral summary of their findings.

The process of writing argumentative essays entails practicing productive, "smart" skills of inquiry as well as exploring effective composing strategies. This course is designed to practice both of these endeavors. Students will be encouraged to discover the "facts", discuss their assumptions, draft and revise their ideas in peer review and individual conferences, and formulate detailed revision plans to guide the ongoing design of their essays. To facilitate the writing process students will experiment with the judicious use of multi-modal composing strategies (e.g., words and images) as they create compelling visuals and effective text.

More specifically, the writing process will entail extensive class discussions, ongoing peer review, mandatory individual student conferences to investigate and/or refine composing strategies, topic specific in-class workshops, and an oral presentation; this process will enable students to revise their thinking, again and again, as they strive to produce informative, well-composed, and persuasive oral and written narratives.

Attendance Policy: Throughout the term we will be working together towards developing a learning community in which we grow as writers and thinkers in a safe, supportive, and intellectually engaged environment. As part of building this community, we will be depending on you and your class participation, integral factors that enable this class to be dynamic and rewarding. Therefore, consistent class attendance is required; only one excused absence during the term will be permitted without

penalizing a student's participation grade. Obviously, if extenuating circumstances arise (such as illness), a student's participation grade will not be penalized.

Use of X-periods: I do not intend to use the X-periods.

Additional Information on Online Course: Our class meets in the J time slot twice a week on Zoom. During class we will discuss the weekly topics, which are assigned in advance and posted on Canvas. During part of each class, we will meet in breakout groups (on Zoom) to review assignments and discuss select topics. In addition, students will meet in small discussion groups (also on Zoom) outside of class to facilitate the completion of assignments. Students also will meet with me on Zoom outside of class (during scheduled individual conferences) to discuss the assignments and to provide feedback about any class related concerns that may arise.

Divisional Affiliation: Sciences

Textbook(s)Required:

No required books to purchase.

Section 19

Hour: C; Instructor: Clara Lewis

Description:

Title: Authenticity: Self, Society & Culture

Instructional Mode: remote, with synchronous components (the course section is delivered remotely and includes some regularly scheduled synchronous components delivered in a fixed time block)

Course Description: Have you ever wondered how selfies and social media impact your sense of self or connection with others? How do you judge an image, product, or person's authenticity? Social scientists argue that authenticity is now more highly valued than ever. Realness is idealized. Yet the same social forces that make the performance of authenticity a valued marketing ploy also make us crave connection and self-knowledge. These tensions serve as the starting point for our writing-intensive seminar.

We will explore these tensions, at first, with social theory and literary essays that interrogate the nature of the self and the meaning of authenticity. Once we establish a shared foundation in authenticity studies, you will pursue a self-selected research topic. In previous terms, students have studied subjects ranging from how luxury brands fabricate authenticity for marketing purposes to the positive psychology behind how we experience self-authenticity in romantic relationships.. At this stage, your intellectual interests will steer our conversation.

In class, we will balance critiquing the concept of authenticity with enjoying an open, self-expressive classroom culture. Our shared ambition will be to challenge and support each other in becoming better writers and researchers for college and beyond. To achieve this ambition, we will focus on the advanced literacy skills required to comprehend and contribute to scholarship; the foundations of analysis; and the full writing process, which requires revising in response to critical feedback. Please

bring a growth mindset, collaborative spirit, and amped up intellectual curiosity!

Attendance Policy: Attendance and Active Participation in Zoom: Attendance and active participation are required during our three weekly synchronous zoom seminars. Our workshop thrives when collaboration is dynamic and engagement is sustained. Any absence will negatively impact your performance as well as the quality of our collaboration. Unexcused absences will lower your final grade. If you must miss class for religious observance, medical issues, family crisis, or serious zoom fatigue, please reach out over email prior to the absence so that we can plan an appropriate accommodation. Given the unique challenges of online learning, these policies are flexible. Many different kinds of accommodations are possible. Please be in touch as soon as you are unable to attend online.

Use of X-periods: We will use X-periods for self-scheduled conferences or to make up for any unexpected class cancellations. Your peer collaboration team may choose to meet during this time, if you wish.

Additional Information on Online Course: This course is ideal for students seeking a synchronous seminar experience with numerous opportunities for individualized feedback and sustained collaboration with peers.

Divisional Affiliation: Social Sciences

Textbook(s)Required:

No required books to purchase.

Section 20

Hour: E; **Instructor:** Clara Lewis

Description:

Title: Authenticity: Self, Society & Culture

Instructional Mode: remote, with synchronous components (the course section is delivered remotely and includes some regularly scheduled synchronous components delivered in a fixed time block)

Course Description: Have you ever wondered how selfies and social media impact your sense of self or connection with others? How do you judge an image, product, or person's authenticity? Social scientists argue that authenticity is now more highly valued than ever. Realness is idealized. Yet the same social forces that make the performance of authenticity a valued marketing ploy also make us crave connection and self-knowledge. These tensions serve as the starting point for our writing-intensive seminar.

We will explore these tensions, at first, with social theory and literary essays that interrogate the nature of the self and the meaning of authenticity. Once we establish a shared foundation in authenticity studies, you will pursue a self-selected research topic. In previous terms, students have studied subjects ranging from how luxury brands fabricate authenticity for marketing purposes to the positive psychology behind how we experience self-authenticity in romantic relationships.. At this

stage, your intellectual interests will steer our conversation.

In class, we will balance critiquing the concept of authenticity with enjoying an open, self-expressive classroom culture. Our shared ambition will be to challenge and support each other in becoming better writers and researchers for college and beyond. To achieve this ambition, we will focus on the advanced literacy skills required to comprehend and contribute to scholarship; the foundations of analysis; and the full writing process, which requires revising in response to critical feedback. Please bring a growth mindset, collaborative spirit, and amped up intellectual curiosity!

Attendance Policy: Attendance and Active Participation in Zoom: Attendance and active participation are required during our three weekly synchronous zoom seminars. Our workshop thrives when collaboration is dynamic and engagement is sustained. Any absence will negatively impact your performance as well as the quality of our collaboration. Unexcused absences will lower your final grade. If you must miss class for religious observance, medical issues, family crisis, or serious zoom fatigue, please reach out over email prior to the absence so that we can plan an appropriate accommodation. Given the unique challenges of online learning, these policies are flexible. Many different kinds of accommodations are possible. Please be in touch as soon as you are unable to attend online.

Use of X-periods: We will use X-periods for self-scheduled conferences or to make up for any unexpected class cancelations. Your peer collaboration team may choose to meet during this time, if you wish.

Additional Information on Online Course: This course is ideal for students seeking a synchronous seminar experience with numerous opportunities for individualized feedback and sustained collaboration with peers.

Divisional Affiliation: Social Sciences

Textbook(s)Required:

No required books to purchase.

Section 21

Hour: ARR; **Instructor:** Kaelin Mackey

Description:

Title: Sport, the Law, and Society

Timeslot: ARR (Arrange) - the instructor will poll students enrolled in the course and find a meeting time that works for all the students in the class

Instructional Mode: Remote, with synchronous components (the course section is delivered remotely and includes some regularly scheduled synchronous components delivered in a fixed timeblock).

Priority for enrollment in this class will be given to students who are taking courses remotely from off-campus and expect to have significant problems with *time zone differences* that will prevent them

from taking another section of Writing 5. Please contact Hope Rennie to request Instructor Permission to enroll in this course, preferably prior to course election on Friday, September 11.

Update 9/12/20: The Instructor Permission requirement on this course has been removed. Any interested student may enroll as long as space is available.

Course Description: In this course, students will investigate the reciprocal relationship between sport, the law, and society. Because we have limited time, you will engage in two focused legal analyses related to sport. First, you will analyze Title IX and relevant case law. Second, you will analyze states' police power to mandate vaccination.

By the end of this course, you should be able to independently apply and transfer the following abilities as you become more comfortable writing at the college level. You will seek out and evaluate case law, scholarly work, and other sources of evidence. You will craft and support claims and predictions by synthesizing reliable evidence. You will focus on audience needs. You will ethically attribute ideas and information. And, you will use strategies to write and revise, focusing on active voice, concision, organization, and structure.

To develop these abilities, students will complete three major assignments. First, you will work with a group to explore and present findings. Each group will investigate a different Title IX case. Second, students will predict the outcome of a mock Title IX discrimination claim by applying the above case law and researching and applying other relevant sources of law. In this second assignment, students will compose a highly-structured, informative legal memorandum. And, finally, students will research and compose an argumentative research paper in which they use case law to predict the constitutionality of a mandated COVID-19 vaccine. In this assignment, students will not only predict the legality of such a mandate but will also research and predict the implications of mandates, or mere requests, for sport and society.

Attendance Policy: This class will meet at 3-4 synchronous times per week. Before the term starts, I will poll students to find times that work to meet synchronously. We will try to meet synchronously 2 times per week as an entire class. Students will also work together in regularly-scheduled smaller group sessions for the other 1-2 meetings per week. In addition, students will conference with me at least 3 times to discuss their writing throughout the term. I will offer additional office hours and meeting time by appointment.

Use of X-periods: This course is ARR, so we will determine meeting times as previously stated.

Additional Information on Online Course: I expect that students will attend each all-class scheduled session, each small-group session, and 3 conferences with me throughout the term. Unless extenuating circumstances apply, more than 3 absences will negatively impact a student's grade.

Divisional Affiliation: Social Sciences

Textbook(s) Required:

No required books to purchase.

Section 22

Hour: C; Instructor: James Murphy

Description:

Title: Sex and Violence in the Bible

Instructional Mode: remote, with synchronous components (the course section is delivered remotely and includes some regularly scheduled synchronous components delivered in a fixed time block)

Course Description: In this course, students will learn how to write blogs, short essays, and a term-paper about the Book of Books. For better or worse, many of our ideas about love, sex, marriage, killing, war, peace, slavery, freedom and government come from the Bible – not to mention our ideas about the origin and the end of the universe. At the same time, no book has been more controversial and more divisive than the Bible: it is the most beloved and the most hated book of all time. In this course, we shall study selected stories from the Bible and discuss the moral and political ideas we find there.

Here are the skills you will acquire in this course:

- Students will master the skill of exegesis, that is, of close analysis and explication, word-by-word, of a biblical text.
- Students will master the skill of re-writing, that is, of reading one's own draft essays and knowing how to revise them well.
- Students will master the skill of reading other students' essays and offering helpful advice for revision.
- Students will master the skill of oral argument, that is, of presenting your ideas to the class clearly and cogently.
- Students will master the research skill of using an on-line biblical concordance, to find all the biblical verses relevant to your term paper.
- Students will master the skill of drafting, revising, and completing a major term paper.

Attendance Policy: I expect all students to attend all Zoom sessions. But I will not be taking or grading attendance.

Use of X-periods: Only using 1 or 2 X-periods.

Additional Information on Online Course: Students in my class will be making short presentations in class about their favorite biblical verses and we shall discuss them.

Divisional Affiliation: Social Sciences

Textbook(s)Required:

Attridge, Harold D., ed. *The HarperCollins Study Bible: Fully Revised & Updated*. Harper One, 2006. ISBN: 9780060786854. [HARDCOVER]

Section 23

Hour: J; Instructor: Rachel Obbard

Description:

Title: Deus et Machina: Sports, Science and Ethics

Instructional Mode: remote, with synchronous components (the course section is delivered remotely and includes some regularly scheduled synchronous components delivered in a fixed time block)

Course Description: How do we decide what is normal, natural, and legal in sport? What happens when scientific understanding or innovation threatens the values we attribute to sports — purity, fairness, the natural body, a level playing field, and success as the result of hard work? How will transhumanism change sports?

This writing course stands firmly at the intersection of sport, technology and ethics. In it, we will examine the normative theories of sport and the way they affect our decisions, particularly those around adopting new scientific understanding and technical innovation (“technoscience”) in ways that will change our sports. This will lead us to question some of the ethos surrounding sports and sport culture.

In his book, *Game Changer: The Technoscientific Revolution in Sports*, Rayvon Fouché says, "The relevance of technoscience in sport will only increase, and the ways in which sporting cultures incorporate or suppress technoscience will define the future of athletic competition in the current century." As scholars and athletes (or fans) you will be the ones having this discussion. The course will be based on *Game Changer* and selected readings from scholarly texts, biographies, interviews, and documentary films. You will explore, through writing and class discussion, normative theories of sport and the impact of scientific and engineering innovations on sport. These include changes brought about by new sports equipment, new refereeing technology, specialized para athletic equipment, and an improved understanding of sex and gender. You will investigate and address controversies around the impact of technoscience on sport by doing independent research using scholarly sources. You will write and revise a lot and your writing will open up new ways of thinking about these issues.

We will meet (remotely) twice a week as a class and in small groups to discuss what we've read, examine student writing, experiment with various composition and revision techniques, discuss the writing process and reflect on our writing. There will be significant reading and several discussion prompts per week. Major assignments will include an essay applying the normative theories of sport to the events of the 1936 Olympics, a summary and response to a scholarly article, and a research paper.

Attendance Policy: Active participation in this small seminar class is critical to your success and that of the entire class. "Attendance" in this course includes presence in synchronous classes (by Zoom) and participation in asynchronous discussions, meetings, and group work. You should inform me by email if you will not be able to attend a synchronous class meeting. You also need to take part in the pre-class Canvas Discussion and to email me a copy of your notes/comments/questions on the pre-class reading. As soon as possible after the missed class, you should watch the Zoom recording and email me again with key things you took from it. You are also responsible for anything assigned during class. If you miss the class but do these things, the absence will be excused. You may have four excused absences. If you do not let me know beforehand (where possible) and complete the tasks described

above, your absence will be unexcused. Two unexcused absences will be permitted. Further unexcused absences may result in a lowered final grade.

Use of X-periods: X-periods will not be required. JX (Friday 4 PM) will be used for optional outdoor meetings.

Additional Information on Online Course: This class has been designed with the idea of collaboration at its heart. You will be part of a small group, or "squad", which will discuss the readings, brainstorm, practice different types of writing, share information with the class, and peer review your individual writing. All formal written work submitted, however, will be your own.

Divisional Affiliation: Sciences

Textbook(s)Required:

Fouché, Rayvon. *Game Changer: The Technoscientific Revolution in Sports*. Johns Hopkins University Press, 2017. ISBN: 978- 1421421797.

Williams, J. & J. Bizup. *Style: The Basics of Clarity and Grace*. Pearson, 5th Edition, 2014. ISBN: 978-0321953308.

Section 24

Hour: G; Instructor: Rachel Obbard

Description:

Title: Deus et Machina: Sports, Science and Ethics

Instructional Mode: remote, with synchronous components (the course section is delivered remotely and includes some regularly scheduled synchronous components delivered in a fixed time block)

Course Description: How do we decide what is normal, natural, and legal in sport? What happens when scientific understanding or innovation threatens the values we attribute to sports — purity, fairness, the natural body, a level playing field, and success as the result of hard work? How will transhumanism change sports?

This writing course stands firmly at the intersection of sport, technology and ethics. In it, we will examine the normative theories of sport and the way they affect our decisions, particularly those around adopting new scientific understanding and technical innovation (“technoscience”) in ways that will change our sports. This will lead us to question some of the ethos surrounding sports and sport culture.

In his book, *Game Changer: The Technoscientific Revolution in Sports*, Rayvon Fouché says, "The relevance of technoscience in sport will only increase, and the ways in which sporting cultures incorporate or suppress technoscience will define the future of athletic competition in the current century." As scholars and athletes (or fans) you will be the ones having this discussion. The course will be based on *Game Changer* and selected readings from scholarly texts, biographies, interviews, and documentary films. You will explore, through writing and class discussion, normative theories of sport and the impact of scientific and engineering innovations on sport. These include changes brought

about by new sports equipment, new refereeing technology, specialized para athletic equipment, and an improved understanding of sex and gender. You will investigate and address controversies around the impact of technoscience on sport by doing independent research using scholarly sources. You will write and revise a lot and your writing will open up new ways of thinking about these issues.

We will meet (remotely) twice a week as a class and in small groups to discuss what we've read, examine student writing, experiment with various composition and revision techniques, discuss the writing process and reflect on our writing. There will be significant reading and several discussion prompts per week. Major assignments will include an essay applying the normative theories of sport to the events of the 1936 Olympics, a summary and response to a scholarly article, and a research paper.

Attendance Policy: Active participation in this small seminar class is critical to your success and that of the entire class. "Attendance" in this course includes presence in synchronous classes (by Zoom) and participation in asynchronous discussions, meetings, and group work. You should inform me by email if you will not be able to attend a synchronous class meeting. You also need to take part in the pre-class Canvas Discussion and to email me a copy of your notes/comments/questions on the pre-class reading. As soon as possible after the missed class, you should watch the Zoom recording and email me again with key things you took from it. You are also responsible for anything assigned during class. If you miss the class but do these things, the absence will be excused. You may have four excused absences. If you do not let me know beforehand (where possible) and complete the tasks described above, your absence will be unexcused. Two unexcused absences will be permitted. Further unexcused absences may result in a lowered final grade.

Use of X-periods: X-periods will not be required. JX (Friday 4 PM) will be used for optional outdoor meetings.

Additional Information on Online Course: This class has been designed with the idea of collaboration at its heart. You will be part of a small group, or "squad", which will discuss the readings, brainstorm, practice different types of writing, share information with the class, and peer review your individual writing. All formal written work submitted, however, will be your own.

Divisional Affiliation: Sciences

Textbook(s)Required:

Fouché, Rayvon. *Game Changer: The Technoscientific Revolution in Sports*. Johns Hopkins University Press, 2017. ISBN: 978- 1421421797.

Williams, J. & J. Bizup. *Style: The Basics of Clarity and Grace*. Pearson, 5th Edition, 2014. ISBN: 978-0321953308.

Section 25

Hour: F; **Instructor:** Adedoyin Ogunfeyimi

Description:

Title: Inclusion and Diversity in Higher Education

Instructional Mode: remote, with synchronous components (the course section is delivered remotely

and includes some regularly scheduled synchronous components delivered in a fixed time block)

Course Description: With the recent wake of the crises on race relations, immigration ban, gender inequality, etc., in the U.S., universities nationwide have also consistently invoked and reaffirmed “inclusivity” and “diversity” to invent a dwelling (safe and hospitable space) for students, faculty, and staff irrespective of their race, ethnicity, language, nationality, gender, etc. They appeal to these commonplaces to contest pervasive histories that segregate certain bodies from gaining access to higher institutions or comfortably inhabiting these learning environments. Both commonplaces evoke everybody as a significant and worthy member of academic communities but also presuppose the presence of exclusion in those communities. As higher institutions of learning re-write the histories of exclusion to accommodate people of all backgrounds, how have their revisionist rhetorics attracted, recruited, protected, sustained—but also constrained—a diverse body of students, faculty, and staff? To what extent have members of institutions embraced or, in some cases, resisted these rhetorics? How might we, as writers and members of this institution, recast these divisive narratives to create an inclusive ecology for ourselves and others? If writing interrupts exclusionary practices and invents a dwelling, what kinds of writings really do so, and how can we identify, compose, and even circulate such writings?

In order to answer these questions via work on your own college writing, this course will explore college manifestos on diversity and inclusion as an emerging genre and a significant artifact in higher education. It will focus on how institutions compose their guiding statements, bringing to the fore the linguistic, ethical, cultural, and rhetorical choices that shape the composing process. For instance, we will identify specific languages deployed by institutions, consider their moral and affective implications on their target audience, and examine how academic communities explore this range of choices to vigorously negotiate a dwelling for everyone. You’ll participate in this revisionist project by writing a variety of expository essays—critical commentary, concept autobiography, digital ethnography, and research paper. Through these genres, you’ll develop, analyze, and research key concepts around diversity, inclusivity, equity, and hospitality as they constitute dwelling. Because writing is often shaped by reading, we’ll consider book chapters, scholarly articles, and journalistic writings that conceptualize genre, dwelling, hospitality, etc. Importantly, your writing must open up new ways of thinking through and about these concepts.

Attendance Policy: You are permitted three absences throughout the term. Subsequent absences after the first three absences may impact your writing and grades, especially when you miss writing instructions on writing process. However, I am happy to review the attendance policy with students based on the challenges of the pandemic. I am also happy to review the policy with students who are regularly completing/making progress in their writing assignments/projects but who are constrained with the challenges of the pandemic or other serious health crises to show up in class.

Use of X-periods: At least I will use two X-periods throughout the term; one of them will provide the opportunity for students to meet for their project; the other one will be used for a class room meeting. I will let you know when I plan to use both.

Additional Information on Online Course: I will meet with you Monday and Wednesday synchronously and Friday asynchronously, especially for writing invention, peer review, blogging, etc. Occasionally,

we may discuss alternative days for our asynchronous class, if there is a need to discuss new assignments/projects on Friday or if a discussion of new assignments/projects extends beyond Wednesday.

Divisional Affiliation: Social Sciences

Textbook(s)Required:

No required books to purchase.

Section 26

Hour: BL; **Instructor:** Ellen Rockmore

Description:

Title: Happiness and the Law

Instructional Mode: remote, with synchronous components (the course section is delivered remotely and includes some regularly scheduled synchronous components delivered in a fixed time block)

Course Description: What makes people happy? To what extent does, or should, our legal system take human happiness into account? These are the questions that will drive this writing course. We will read works by economists, political philosophers and legal scholars, as well as texts on the art of good writing. We will begin with readings from the field of "happiness studies," in which social scientists examine the nature of happiness and how it is achieved. We then move on to important readings by the original utilitarian philosophers, Bentham and Mill. We will look at how happiness considerations can and do factor into our jurisprudence. We will look most closely at the specific example of the Supreme Court's decisions in the areas of personal relationships, such as marriage, sexuality and reproduction. Students will write several papers based on the assigned readings as well as readings of their own choosing. Students will write one research paper in which they are free to pursue any topic that interests them and that relates generally to questions of happiness, well-being, policy and/or law. Possible topics include: the incarceration crisis, the opioid epidemic, environmental degradation, mandatory vaccination, economic inequality, positive psychology, depression, the regulation of medical and/or recreational drugs, etc. As this is a writing course, we will devote significant class time to student writing, with a focus on argument, evidence and clarity. Students will have many opportunities to draft papers, to offer and receive peer feedback on those drafts, and then to revise them in accordance with that feedback. Students will also have many opportunities to work on their writing in individual conferences with the professor.

Attendance Policy: Students are expected to participate in the course in various ways, such as by reading all the assigned texts, completing all the assigned papers, attending class meetings on Zoom, conferencing with the professor, and providing peer feedback to their classmates.

Use of X-periods: We will sometimes, but not often, use our X-period.

Additional Information on Online Course: We will use most, but not all, of our assigned class hours to meet on Zoom.

Divisional Affiliation: Social Sciences

Textbook(s)Required:

Williams, J. & J. Bizup. *Style: The Basics of Clarity and Grace*. Pearson, 5th Edition.

ISBN:978-0321953308.

Graff, G. & C. Birkenstein. *They Say/I Say: The Moves That Matter in Academic Writing*. W.W.

Norton & Co., 4th edition. ISBN:978-0393631678.

Layard, Richard. *Happiness: Lessons From a New Science*. Penguin Press 1st edition, 2006.

ISBN:978-0143037019.

Stone, Geoffrey R. *Sex and the Constitution*. Liveright, 2018. ISBN: 978-1631494284.

Section 27

Hour: BL; **Instructor:** Sarah Smith

Description:

Title: Food for Thought

Instructional Mode: remote, with synchronous components (the course section is delivered remotely and includes some regularly scheduled synchronous components delivered in a fixed time block)

Course Description: French gastronome Jean Anthelme Brillat-Savarin wrote “Tell me what you eat, and I will tell you who you are.” Indeed, our food choices can be reflective of our families, religious beliefs, ethics, and emotions. Our decisions may be influenced by the media, our peers, or simply by convenience. What we eat also influences how food is grown, and therefore has wider reaching effects, such as on the environment, the economy, and public health. This idea that our world and our selves are shaped by food will serve as inspiration for the primary goal of this course – sharpening our writing and critical thinking abilities. We will explore the personal side of food writing as well as contemporary issues in our food and agricultural systems, including nutrition research, sustainable agriculture, and the genetically modified crop debate. Our readings will come from authors such as MFK Fisher, Wendell Berry, Robin Wall Kimmerer, and Michael Pollan, and will include magazine articles, scholarly papers, and the scientific literature. We will write about food in the form of personal essays, critical analyses of course readings, and academic arguments. Ample classroom time will be spent reviewing the principles that underlie writing in all disciplines, workshopping student writing, and discussing the processes of reading, writing, research, and revision.

Attendance Policy: Attendance is an essential part of my course, as interactive workshopping and discussion is the core of our classroom experience. Therefore, attendance is mandatory, and more than two absences (without extenuating circumstances) will negatively affect your grade. However, I acknowledge that there may be various barriers to attendance that arise this term. If an unavoidable situation prohibits you from attending class, I will work with you to arrange alternate, non-synchronous ways of participating in the course work.

Use of X-periods: We will use several of our X-periods for meetings with your peer-review groups, but we will not have any formal class meetings during X-periods.

Additional Information on Online Course: During our synchronous class meeting time, we will hold discussions of readings, conduct writing workshops, and engage with guest speakers. All class meetings will be recorded and available for later viewing. There will be asynchronous options available to promote engagement with the course material and interaction with your peers in the event that you are not able to attend class.

Divisional Affiliation: Sciences

Textbook(s) Required:

Williams, J. & J. Bizup. *Style: The Basics of Clarity and Grace*. Pearson, 5th Edition. ISBN: 978-0321953308.

Section 28

Hour: C; Instructor: Sarah Smith

Description:

Title: Food for Thought

Instructional Mode: remote, with synchronous components (the course section is delivered remotely and includes some regularly scheduled synchronous components delivered in a fixed time block)

Course Description: French gastronome Jean Anthelme Brillat-Savarin wrote “Tell me what you eat, and I will tell you who you are.” Indeed, our food choices can be reflective of our families, religious beliefs, ethics, and emotions. Our decisions may be influenced by the media, our peers, or simply by convenience. What we eat also influences how food is grown, and therefore has wider reaching effects, such as on the environment, the economy, and public health. This idea that our world and our selves are shaped by food will serve as inspiration for the primary goal of this course – sharpening our writing and critical thinking abilities. We will explore the personal side of food writing as well as contemporary issues in our food and agricultural systems, including nutrition research, sustainable agriculture, and the genetically modified crop debate. Our readings will come from authors such as MFK Fisher, Wendell Berry, Robin Wall Kimmerer, and Michael Pollan, and will include magazine articles, scholarly papers, and the scientific literature. We will write about food in the form of personal essays, critical analyses of course readings, and academic arguments. Ample classroom time will be spent reviewing the principles that underlie writing in all disciplines, workshopping student writing, and discussing the processes of reading, writing, research, and revision.

Attendance Policy: Attendance is an essential part of my course, as interactive workshopping and discussion is the core of our classroom experience. Therefore, attendance is mandatory, and more than two absences (without extenuating circumstances) will negatively affect your grade. However, I acknowledge that there may be various barriers to attendance that arise this term. If an unavoidable situation prohibits you from attending class, I will work with you to arrange alternate, non-synchronous ways of participating in the course work.

Use of X-periods: We will use several of our X-periods for meetings with your peer-review groups, but we will not have any formal class meetings during X-periods.

Additional Information on Online Course: During our synchronous class meeting time, we will hold discussions of readings, conduct writing workshops, and engage with guest speakers. All class meetings will be recorded and available for later viewing. There will be asynchronous options available to promote engagement with the course material and interaction with your peers in the event that you are not able to attend class.

Divisional Affiliation: Sciences

Textbook(s) Required:

Williams, J. & J. Bizup. *Style: The Basics of Clarity and Grace*. Pearson, 5th Edition. ISBN: 978-0321953308.

Section 29

Hour: F; **Instructor:** Tina Van Kley

Description:

Title: Grotesque Bodies

Instructional Mode: remote, with synchronous components (the course section is delivered remotely and includes some regularly scheduled synchronous components delivered in a fixed time block)

Course Description: This writing course will foster your understanding of what it means to participate in ongoing written discussions about knowledge in the university setting. We will read, talk, and write about standards of academic writing and expand your critical vocabulary for thinking about the process of composition and revision. You will sharpen your capacity to think critically and creatively about the sources you encounter, develop your understanding of writing as a process of discovery, and perform research in order to discover and participate in ongoing critical conversations about the course topic.

The class is discussion-based, so much of the work involves attentive reading and thoughtful participation in class discussions. Students will also engage in regular informal and reflective writing, peer review, and individual conferences with the instructor. Students will develop multiple drafts of three major projects that include a shorter analytical essay, a research essay, and a media-rich digital writing project.

Our theme is “Grotesque Bodies,” a phrase that may sound appealing, strange, or off-putting to you – perhaps even all three simultaneously. We will read scholarly texts to help us define the grotesque and apply it to the ways we think about and look at the human body. Questions we will consider include what is – and/or who has – a grotesque body? Who gets to define that body as grotesque, and in what context? What are the broader conceptual and social implications of that labeling? In trying to respond to those questions, you will reflect on the ways we construct, encounter, and live in bodies that may be deemed “grotesque.” You will examine how forms of social power are at play in the practices, institutions, and techniques of representation that define bodies as good or bad, acceptable, or unacceptable. Consequently, you will consider how this categorizing and hierarchizing of bodies are tied to factors like gender, race, class, size, and ability. To frame this inquiry, we will read scholarship

by, for example, M.M. Bakhtin, Rosemary Garland-Thomson, and Ibram X. Kendi. We will also consider popular texts like Jordan Peterson's thriller *Get Out*, reality television, poetry, memoir and others, including current events.

Attendance Policy: Attendance will be defined in terms of participation in class activities. The final grade will be lowered by 1/3 of a letter (e.g., A to A-) after two missed activities with the exception of university-sponsored group activities (should those exist). The grade will fall by 1/3 for every missed activity after that. Students will have several options for making up any missed activity in consultation with the instructor.

Use of X-periods: no X-periods will be used.

Additional Information on Online Course: The class will start with 2 synchronous meetings per week during the scheduled time. Otherwise, the class will be conducted asynchronously.

Divisional Affiliation: Arts & Humanities

Textbook(s) Required:

No required books to purchase.

Section 30

Hour: D; **Instructor:** Melissa Zeiger

Description:

Title: Representing Immigrants

Instructional Mode: remote, with synchronous components (the course section is delivered remotely and includes some regularly scheduled synchronous components delivered in a fixed time block)

Course Description: Politicians and political commentators largely set the terms of the discourse around migration, and do so in ways that are often vilifying, dismissive, or punitive. This course will look at art—literary, visual, cinematic, dramatic, and musical—that aims to change both the perception and the situation of immigrants in the United States. We will take our cue from the Chicano artist Felipe Baeza, who writes that through his art practice, he wants “to challenge the notions that keep marginalized people in the margins,” believing “that art has a crucial role to play in transforming, redefining and reimagining the global phenomenon of migration.”

The course will focus on strengthening conceptual, rhetorical and stylistic aspects of your writing: what you want to argue, and how you say it. I will lead you through assignments that ask you to perform different tasks of interpretation and explication. You will write every week, and we will build and exercise your abilities through workshops, drafts, revisions, peer review, collaborative annotation, and a variety of other approaches to writing and revision. We will also explore research methods: how to find and evaluate sources, to take notes, to enter into conversation with other scholars.

Attendance Policy: I will use part of each of the three scheduled class periods every week, and attendance will be required; I would like each of you to have real-time connections with me and with

one another That said, I understand that connectivity and other issues will arise, and if anyone is having trouble with the online synchronous periods we will work together to make arrangements. No one's success in the course will depend on stable online connections.

Use of X-periods: I will use the X-periods only for conferences with students, and I will have other "office" hours as well.

Additional Information on Online Course: We will use a combination of Zoom, Slack, and streaming or YouTube videos; I will give instruction on how to use all of these.

Divisional Affiliation: Arts & Humanities

Textbook(s)Required:

Brown, Wesley and Amy Ling, eds. *Imagining America: Stories from the Promised Land*. Persea, revised edition, March 2003. ISBN: 978-0892552771.

[This book is the only required text for the course; I will be supplementing it with various online sources. I encourage students to buy a physical copy if at all possible--used copies should be fairly cheap. You can use hardcover or paperback, but the edition (revised, 2003) should be the same.]