

Dartmouth

Office of the Registrar

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Writing 5 Section Descriptions for Fall Term 2014

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.

Re-order by Class Hour

Writing 5 -- Expository Writing

Section 01

Hour: 10A; **Instructor:** Kenneth Bauer

Description:

Journeys in Shangri-la: Accounts of Exploration in Tibet and the Himalayas

This course will use written works, film, and visual media to examine how certain ideas and images about Tibet and the Himalayas have been constructed over time. We will examine a variety of discourses and narrative styles that have been used to represent the people and landscapes of this region. We will explore in some depth the genre of travel writing in Tibet and the Himalayas including accounts by missionaries and spiritual seekers as well as colonialists, explorers, and anthropologists. While discussion of readings will be important to the development of our ideas, the process of writing – brainstorming, outlining, diagnosis, and revision will be our primary focus; readings will serve as springboards to elucidate how writers make choices and the effects of those choices. In this course, you will write and redraft three essays along with producing a multimedia composition with archival images from Tibet and the Himalayas. Each essay will go through an iterative process, including feedback from your instructor and reviews by your peers. You will learn and employ a variety of strategies to diagnose and revise sentences, construct thesis statements, and organize arguments even as you develop your authorial voice.

Attendance Policy: Mandatory.

I will use pretty much all of the x-periods for this class.

Textbook(s)Required:

Craig, Sienna. *Horses Like Lightning: A Story of Passage Through the Himalayas*, Wisdom Publications, 2008. ISBN: 978-0861715176.

Mathiessen, Peter. *The Snow Leopard*, Penguin Classics, revised ed. (2008). ISBN: 978-0143105510.

Williams, Joseph and Gregory Colomb. *Style: The Basics of Clarity and Grace*, Longman, 4th Ed. ISBN: 978-0205830763.

Section 02

Hour: 9L; **Instructor:** Peggy Baum

Description:

Human Rights, Global to Local

How do internationally recognized ideas about preserving human life and dignity affect cultures around the globe? How does the U.S. interact with these ideas? How do they apply to your hometown or to the Dartmouth College campus? What issues arise to challenge the promotion and protection of human rights? We will examine books on human rights written for a general audience, United Nations documents, scholarly articles from a variety of disciplines, and journalistic coverage of current events. In the process, we'll practice strategies for enriching and presenting thoughts by developing effective arguments, developing and expressing your own perspectives as you recognize multiple viewpoints. Learning activities include ungraded writing assignments, peer review workshops, interest-based research, discussion, graded writing assignments, on-campus field trips, and individual writing conferences.

Attendance Policy: Do not miss class. We are counting on your contributions. Everyone's presence is required for optimal learning in this course. In-class writing assignments are required and cannot be made up. The practice of college-level writing, reading, speaking, listening, and thinking requires your time and attention in class.

I will use occasional x-periods on specific dates for this class.

Textbook(s)Required:

Williams, Joseph and Gregory Colomb. *Style: The Basics of Clarity and Grace*, Longman, 4th Ed. ISBN: 978-0205830763.

Claude, R.P., and Weston, B.H., eds. *Human Rights in the World Community: Issues and Action*, University of Pennsylvania Press, third edition, 2006. ISBN: 812219481.

Section 03

Hour: 3A; **Instructor:** William Boyer

Description:

Organized Hanging Out: Ethnographic Writing in the Dartmouth Community

A central challenge for anthropologists and other scholars who employ fieldwork in their research is figuring out how to successfully convey, using language, the experiences and meaningfulness of

belonging to a particular community. In this course, you will strengthen and develop your writing abilities and your confidence in clearly and elegantly conveying information that you draw not from other texts but from your own experiences in a Dartmouth subculture of your choosing. As newcomers to this campus, you will practice participant observation, open coding, and other tools of qualitative research, with readings and examples drawn from such scholars as Paul Rabinow, Esther Newton, James Clifford, and Mary Louise Pratt. Through regular writing practice and collaborative workshopping of your work, which will consist of three essays and a multimodal final project totaling approximately seven thousand words, we will develop intellectual tools that will benefit you through your academic career.

Attendance Policy: Attendance is mandatory. In the event that an absence is unavoidable, such as a medical or family emergency, you must notify me as soon as possible by email. After two unexcused absences your grade will drop one full grade per absence.

I will use pretty much all of the x-periods for this class.

Textbook(s)Required:

Rabinow, Paul. *Reflections on Fieldwork in Morocco*, University of California Press, Thirtieth Anniversary Edition, 2007. ISBN: 520251776.

Williams, Joseph M. and Joseph Bizup. *Style: Lessons in Clarity and Grace*, Longman, 11th Edition, 2013. ISBN: 321898680.

Section 04

Hour: 10; **Instructor:** Sara Chaney

Description:

Liberty, Conformity and Oppression

In this course, students will work together to sharpen and expand their writing and critical thinking abilities. They will pursue complex questions in their writing, construct well-founded arguments in multiple media, and increase their self-awareness and flexibility as writers. To reach these goals, we will read a set of texts—fiction and non-fiction—about the tension between social conformity and individual liberty. Our goal in reading? To explore, both in discussion and in writing, the bigger questions and problems that these texts contain. These might be questions like "Is conformity truly a threat to individual freedom?" or "What is the difference between liberty and transgression?" Students will be expected to develop questions of their own to explore in writing, to form written and visual arguments in response to those questions, and to rethink and revise their arguments in response to feedback. Community, collaboration, and exploration are some key words of this course. Students will be given an opportunity to grow as writers by engaging deeply with each other and with the course materials.

Attendance Policy: You are allowed two absences without penalty to your grade. I will deduct a third of a letter grade from your final grade for every absence after two.

I will use just a few of the x-periods on specific dates.

Textbook(s)Required:

Wells, H. G. *The Island of Dr. Moreau*, Penguin Classics. ISBN: 014144102X. Note: MUST be Penguin Classics edition.

Achebe, Chinua. *Arrow of God*, Anchor, Reissue Edition, 1989. ISBN: 385014805.

Fanon, Franz. *The Wretched of the Earth*, Grove Press, 2005. ISBN: 802141323.

Jacobs, Harriet. *Incidents in the Life of A Slave Girl*, Dover. ISBN: 486419312.

Moore, Allan. *V for Vendetta*, Vertigo, New Edition. ISBN: 140120841X.

Section 05

Hour: 2A; **Instructor:** William Craig

Description:

Reviewing Ourselves: Critical Writing and Personal Values

Would you like that book your friend's recommending? Should you see that movie the critics loved? What makes a review useful to you? The critic you can trust has examined her own reactions. Her reviews explain the connection between "what I like" and "what I believe." Writing effectively about aesthetic experiences requires you to use critical thinking to find words for "gut reactions." Research into historical and biographical context, media and technique, intention and interpretation can support or challenge your first impressions. The critical process becomes a boundless conversation, a dialogue through which you and the world continually expand your arguments and understandings. This class will read lively criticism and work together on describing a few exemplary experiences -- a painting, a musical performance, a film -- that will inspire four polished critical essays. We'll put writing craft and scholarship to work as we develop our personal aesthetics and become the critics we can trust. Reading and discussion will be important to the development of our ideas, but writing, workshopping and revision will be our primary processes. We'll use in-class writing and brainstorming to assert the power of prewriting, drafting, outlining and editing. Even as we sharpen our critical thinking, we'll be working to distinguish the creative dialogue of criticism from the limiting and even destructive censorship that masquerades as "criticism." We'll engage uncertainty, ambiguity and risk as elements of scholarship, critical thinking and the writing process. 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: Regular attendance is required, as individual and group success will depend on class discussion and revision through the workshop process. A maximum of three unexcused absences will be permitted, with further unexcused absences resulting in a lowered final grade. The course will include one evening performance of a work presented at the Hopkins Center or other local venue.

I will use just a few of the x-periods on specific dates.

Textbook(s)Required:

Ross, Alex. *Listen to This*, Picador, 2008. ISBN: 0312610688.

Huges, Robert. *Nothing If Not Critical*, Penguin, 1992. ISBN: 014016524X.

Williams, Joseph and Gregory Colomb. *Style: The Basics of Clarity and Grace*, Longman, 2010 4th edition. ISBN: 978-0205830763.

Section 06

Hour: 10A; **Instructor:** Nancy Crumbine

Description:

Writing into the Wilderness

What does it mean to have a “voice in the wilderness?” How do we capture in words the power of our relationship to nature, to our own personal landscape? Readings will include selections from Thoreau, Emerson, Dickinson, Whitman, Muir, Frost, Carson, Leopold, Snyder, Dillard, Williams, and McKibben, as well as contemporary essays in ecocriticism. Discussing selected texts and films, students will develop their skills in critical reading, writing, and oral presentation. Writing assignments will move from memoir through various forms of discourse to academic argument. A full introduction to library research is integrated into this course, as are discussions on the importance of imagination, creativity, and humor. Students will draw from their own environmental experiences and ideas, as well as those of the writers we read.

Attendance Policy: As participation in discussion/workshop is central to this class, and because every voice is important and interesting, attendance is required. Unique circumstances can be discussed, of course. Undiscussed/unexcused absences will reduce the grade.

I will use just a few of the x-periods on specific dates.

Textbook(s)Required:

Williams, Joseph and Gregory Colomb. *Style: The Basics of Clarity and Grace*, Longman, 2010 4th edition. ISBN: 978-0205830763.

Nash, Roderick Frazier. *Wilderness and the American Mind*, Yale University Press, 2001 4th edition. ISBN: 0-300-09122-2.

Section 07

Hour: 2A; **Instructor:** Nancy Crumbine

Description:

Writing into the Wilderness

What does it mean to have a “voice in the wilderness?” How do we capture in words the power of our relationship to nature, to our own personal landscape? Readings will include selections from Thoreau, Emerson, Dickinson, Whitman, Muir, Frost, Carson, Leopold, Snyder, Dillard, Williams, and McKibben, as well as contemporary essays in ecocriticism. Discussing selected texts and films, students will develop their skills in critical reading, writing, and oral presentation. Writing

assignments will move from memoir through various forms of discourse to academic argument. A full introduction to library research is integrated into this course, as are discussions on the importance of imagination, creativity, and humor. Students will draw from their own environmental experiences and ideas, as well as those of the writers we read.

Attendance Policy: As participation in discussion/workshop is central to this class, and because every voice is important and interesting, attendance is required. Unique circumstances can be discussed, of course. Undiscussed/unexcused absences will reduce the grade.

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Textbook(s)Required:

Williams, Joseph and Gregory Colomb. *Style: The Basics of Clarity and Grace*, Longman, 2010 4th edition. ISBN: 978-0205830763.

Nash, Roderick Frazier. *Wilderness and the American Mind*, Yale University Press, 2001 4th edition. ISBN: 0-300-09122-2.

Section 08

Hour: 9L; **Instructor:** James Dobson

Description:

Campus Life

Despite the fact that we come together to learn and work within an institution with a long history and a complex understanding of its own purpose, we have few opportunities to step back and ask larger questions about how the university and academic life are often represented. We will examine representations of the tension between a college and a university that President Emeritus James Wright identified as at the core of Dartmouth's identity. This class examines a wide variety of cultural texts that offer a response to questions concerning what happens in the university. We will explore representations of academic institutions in a number of films and in textual depictions such as the campus novel, and ask how these objects organize and deploy the symbol of the University within the wide range of ideological interests, desires, and goals that have historically framed this institution. Several short papers will offer space to respond to current articles on the state of higher education and practice analytical writing leading to the longer papers. In the two major papers students will write and support evidence-based claims about cultural objects (films and novel-length texts); the second paper will add increased complexity of argumentation and length, building on previously acquired abilities.

Attendance Policy: You will be allowed 3 absences for illnesses and emergencies. Your final grade, however, will be dropped a third of a letter grade (e.g., B to B-) for each absence after three.

I will use just a few of the x-periods on specific dates.

Textbook(s)Required:

Horowitz, Helen Lefkowitz. *Campus Life: Undergraduate Cultures from the End of the Eighteenth Century to the Present*, University of Chicago Press. ISBN: 978-0226353739.

Ellis, Bret Easton. *The Rules of Attraction*, . ISBN: 978-0679781486.

Fitzgerald, F. Scott. *This Side of Paradise*, Oxford University Press. ISBN: 978-0199546213.

Tartt, Donna. *The Secret History*, Vintage. ISBN: 978-1400031702.

Section 09

Hour: 9L; **Instructor:** John Donaghy

Description:

Shakespeare's Paranormal

In Shakespeare's Paranormal we will first consider how Shakespeare's predecessors and contemporaries argued over the status of fairies, witches, magicians and ghosts, and then we'll go on to trace how Shakespeare made use of those arguments in four plays: *A Midsummer Night's Dream*, *Macbeth*, *Hamlet* and *The Tempest*.

Approach to Writing: we will explore the processes that underlie every kind of writing in every discipline. We will spend a great deal of time thinking about how writers and academics gather information, perceive patterns in it, interpret those patterns, construct an argument based on that interpretation, force their way through rough drafts and revise for clarity. We will approach academic writing as a creative enterprise - not as a way of displaying what you already know, but as a way of solving problems, of intuiting solutions and bringing them as fully as possible into clear, strong language.

Attendance Policy: We have too much to cover and too little time in which to cover it. Therefore, my attendance policies are strict. Students are allowed two unexcused absences. A third absence will result in a full letter deduction from the course grade. Please note: athletic absences are unexcused. If you are an athlete who must miss a class, arrange with your coach to miss no more than two. I will occasionally make exceptions for students who must travel to championship competitions (NCAA's for example) at the end of the term.

I don't plan to use the x-periods for this class.

Textbook(s)Required:

Shakespeare, William. *A Midsummer Night's Dream*, Bantam Books. ISBN: 0-553-21300-8.

Shakespeare, William. *Macbeth*, Bantam Books. ISBN: 0-553-21298-2.

Shakespeare, William. *Hamlet*, Bantam Books. ISBN: 0553212923.

Shakespeare, William. *The Tempest*, Bantam Books. ISBN: 0-553-21307-5.

Section 10

Hour: 10; **Instructor:** Melissa Herman

Description:

Biracial Americans

Do you hesitate before checking off a race box on forms like the SAT or the Common App? Do you think twice when people ask you to describe yourself? In this writing seminar we will explore self-expression through writing and reading about racial identity. Typical assignments, designed to develop your ability to write clearly and elegantly about information that you draw from both texts and personal experiences, include reading autobiographies of multiracial people (e.g., President Barack Obama) and writing about how their experiences compare to your own and to scholarly research on multiracial identity. In class we will hold regular writing workshops that develop essential writing tools of pre-writing, outlining, drafting, editing, and peer review. At the time the U.S. Supreme Court struck down state laws banning interracial marriage (*Loving v. Virginia*, 1967), fewer than one in 100 children in the United States was born to parents of different races but currently close to 7% of American youth identify with more than one race. We will explore the social, historical, and biological meanings of the term multi-racial. Please note: although the topic of multiracial identity is important to developing our ideas, the central focus of the course is writing.

Attendance Policy: Come. You'll learn more. Participation counts. You must meet with your research paper group outside of class.

I will use many of the x-periods for this class. We will have writing conferences during x-hours and office hours.

Textbook(s)Required:

Obama, Barack. *Dreams from My Father*, Three Rivers Press. ISBN: 978-1400082773.

Williams, G. *Life on the Color Line: The True Story of a White Boy Who Discovered He Was Black*, Plume. ISBN: 978-0452275331.

Giovanetti, J. *One Asian Eye: Growing Up Eurasian in America*, iUniverse Inc. ISBN: 978-0595335879.

Zinsser, William. *On Writing Well*, Harper Perennial. ISBN: 0060891548.

Williams, Joseph. *Style: The Basics of Clarity and Grace*, Longman. ISBN: 978-0205830763.

Section 11

Hour: 12; **Instructor:** Julie Kalish

Description:

The Supreme Court

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, marriage equality, 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 produce analytical essays, websites, and a culminating research paper on a case-related issue of their choosing.

Attendance Policy: Class attendance is mandatory. Students are permitted two absences, excused or otherwise, before their participation grade suffers. Students missing more than four class periods for non-emergency reasons risk failing the course.

I will use just a few of the x-periods on specific dates.

Textbook(s)Required:

Breyer, Stephen. *Active Liberty: Interpreting Our Democratic Constitution*, Knopf. ISBN: 0307274942.

Jordan, Terry. *The U.S. Constitution and Fascinating Facts About It*, Oak Hill. ISBN: 1891743007.

Kahn, Ronald and Ken Kersch, eds.. *The Supreme Court & American Political Development*, Univ Press Kansas. ISBN: 0700614397.

Williams, Joseph and Gregory Colomb. *Style: The Basics of Clarity and Grace*, Longman, 2010 4th edition. ISBN: 978-0205830763.

Section 12

Hour: 10; **Instructor:** Mark Koch

Description:

The End of Reason

We believe in UFOs, and we distrust vaccinations. We think that climate change is a fraud but that ghosts are real. Our culture's novels, films, and news stories often present paranoia and conspiracy as binary opposites. Recently a number of writers have argued that, as common hubs of information and belief fracture and splinter, elements of contemporary culture show an increasing move away from empirical evidence, from rational thinking, from reason.

As a foundation for developing and refining college writing abilities, this course will explore this apparent epistemological shift away from reason and will consider the problem of truth and truthiness in contemporary discourse. Is the cause of this shift cultural or hard-wired human biology? Does contemporary culture encourage this fragmentation of beliefs or only reflect it? What are the consequences of a rejection of reason and rationality for science, for academic scholarship, for democratic society? Is there, in fact, a sudden rejection of reason or has it always been with us?

The written work will include multiple drafts of four formal papers (about twenty-five finished pages total), as well as frequent one-page response papers, peer reviews, and other short pieces. We will be reading a wide range of writing, most all of which is concerned with these problems of knowing and believing, and many of which will serve as a basis for the paper assignments. We will also spend a good bit of time reading and discussing essays by your classmates. By engaging in peer editing,

reading closely and thoughtfully on this issue, and writing and rewriting pages of carefully considered prose, students will develop their capacities for further academic thinking and writing.

Attendance Policy: Three absences will be granted without direct penalty. Each subsequent absence will result in an automatic one-third deduction in the final grade. More than five absences will likely result in course failure.

I will use many of the x-periods for this class.

Textbook(s) Required:

Don DeLillo, *White Noise* (Penguin) ISBN 978-0143105985

Section 13

Hour: 10A; **Instructor:** Andrea Kremer

Description:

Public Health Ethics: Exploring the Potential for Ethical Violations and Identifying the Subsequent and Undisclosed Consumer Risks

Let's assume that many health care companies specifically market to college students as viable consumers. Could college students, however, be unwittingly at risk, especially when they are purchasing products that could adversely impact their well being? For example, do college students consistently make prudent decisions in regard to diet drugs, megavitamin therapy, heavily caffeinated energy drinks or cognitive enhancement medications? Or are college students a potentially vulnerable population at risk, likely to make ill-informed, yet treacherous, medical decisions? What should college students know before making health care decisions, and how might they educate themselves to ensure that they are making well-informed decisions? To address these concerns, we will examine specific topics including privacy and confidentiality, overmedication, concussions as a chronic disease, genetically modified food, the selling of eggs and sperm, and the marketing of illness. As we scrutinize controversial topics, we will interpret discrepant data sources, research relevant questions, and formulate thoughtful analyses. We then will construct first and second draft essays that persuasively convey our findings. The writing process will entail extensive class discussions, interviewing experts outside of class, peer editing, individual student conferences, oral presentations, and in-class workshops. During our investigations we will uncover sources of bias, misleading content, undisclosed conflicts of interest, and ill-conceived research methodologies. We also will monitor to what extent "experts" vary in how they portray the "facts". We then will create our own hypotheses as to how and why specific conflicts in medical ethics occur and test the validity of our hypotheses during our class discussions. During our class discussions we also will identify significant consumer risks worthy of public disclosure or recommend future research endeavors. Lastly, we will revise our thinking, again and again, as we refine our analyses to produce informative, well composed, and persuasive oral and written narratives. This course is designed so that students may improve requisite research and oral and written communication skills. Students then may adapt, repurpose, remix, and strengthen these skills throughout their academic careers.

Attendance Policy: Class discussion, an integral part of making this class dynamic and rewarding,

makes participation essential. For this reason, students are expected to attend class. However, one excused absence during the term will be permitted without penalizing a student's grade. All other absences will result in penalizing a student's grade unless they are due to a documented, prolonged illness or an extenuating situation. The final grade will be decreased by a half a grade for each unexcused absence. I also expect students to attend the individual conferences that they have scheduled. Missing any of these meetings will impact a student's grade by half a grade.

I do not plan to use the x-periods for this class.

Textbook(s)Required:

Skloot, Rebecca. *The Immortal Life of Henrietta Lacks*, Broadway (reprint edition), 2011. ISBN: 978-1400052189.

Jones, James H. *Bad Blood*, The Free Press, 1981. ISBN: 0-02-916676-4.

Section 14

Hour: 2A; **Instructor:** Andrea Kremer

Description:

Public Health Ethics: Exploring the Potential for Ethical Violations and Identifying the Subsequent and Undisclosed Consumer Risks

Let's assume that many health care companies specifically market to college students as viable consumers. Could college students, however, be unwittingly at risk, especially when they are purchasing products that could adversely impact their well being? For example, do college students consistently make prudent decisions in regard to diet drugs, megavitamin therapy, heavily caffeinated energy drinks or cognitive enhancement medications? Or are college students a potentially vulnerable population at risk, likely to make ill-informed, yet treacherous, medical decisions? What should college students know before making health care decisions, and how might they educate themselves to ensure that they are making well-informed decisions? To address these concerns, we will examine specific topics including privacy and confidentiality, overmedication, concussions as a chronic disease, genetically modified food, the selling of eggs and sperm, and the marketing of illness. As we scrutinize controversial topics, we will interpret discrepant data sources, research relevant questions, and formulate thoughtful analyses. We then will construct first and second draft essays that persuasively convey our findings. The writing process will entail extensive class discussions, interviewing experts outside of class, peer editing, individual student conferences, oral presentations, and in-class workshops. During our investigations we will uncover sources of bias, misleading content, undisclosed conflicts of interest, and ill-conceived research methodologies. We also will monitor to what extent "experts" vary in how they portray the "facts". We then will create our own hypotheses as to how and why specific conflicts in medical ethics occur and test the validity of our hypotheses during our class discussions. During our class discussions we also will identify significant consumer risks worthy of public disclosure or recommend future research endeavors. Lastly, we will revise our thinking, again and again, as we refine our analyses to produce informative, well composed, and persuasive oral and written narratives. This course is designed so that students may improve requisite research and oral and written communication skills. Students then may adapt,

repurpose, remix, and strengthen these skills throughout their academic careers.

Attendance Policy: Class discussion, an integral part of making this class dynamic and rewarding, makes participation essential. For this reason, students are expected to attend class. However, one excused absence during the term will be permitted without penalizing a student's grade. All other absences will result in penalizing a student's grade unless they are due to a documented, prolonged illness or an extenuating situation. The final grade will be decreased by a half a grade for each unexcused absence. I also expect students to attend the individual conferences that they have scheduled. Missing any of these meetings will impact a student's grade by half a grade.

I do not plan to use the x-periods for this class.

Textbook(s)Required:

Skloot, Rebecca. *The Immortal Life of Henrietta Lacks*, Broadway (reprint edition), 2011. ISBN: 978-1400052189.

Jones, James H. *Bad Blood*, The Free Press, 1981. ISBN: 0-02-916676-4.

Section 15

Hour: 12; **Instructor:** Lisa Lopez Snyder

Description:

Identity and the Migrant Narrative

*** Please note this is a special section of Writing 5 for students who are residents of the East Wheelock cluster. Students who want to enroll in this section need to email the instructor, Lisa Lopez Snyder, for instructor permission no later than the morning of Friday 9/12. Instructor permission has to be granted in the Banner system before a student can successfully elect this section in Banner on Friday 9/12. ***

The migrant narrative has long been a place in which writers have sought to negotiate and re-establish identity as part of, and apart from, the collective memory and myth of the homeland. Whether personal essay, memoir or fiction, these writers' stories create an opportunity for us to explore in our own writing—the academic essay—how the constructs of identity produce and resist new consciousness. To communicate the ideas that emerge from these diverse genres, we'll focus on writing strategies that involve close reading, summary and response, and analytical exploration. Your writing and our discussions will focus on the ways in which the migrant narrative shapes identity, and how language, memory, and other considerations influence these constructions. Theoretical approaches by cultural critics Kwame Anthony Appiah, W. E. B. Du Bois, and Edward Said will supplement our reading and discussion. Each week you'll write short, reflective analyses, which will help you generate ideas for the four larger essay assignments. These assignments will develop from summary and response essays to more analytical writing involving an annotated bibliography and the longer research paper. At the end of the term you'll present your research as part of a panel presentation with your peers, sharing with others your increased understanding of how diverse narrative forms illuminate the historical and cultural contexts of identity and migration. Students will

find great opportunity in this class to practice and perform the abilities necessary for writing the academic essay: critical reading, analytical writing, and revision, as well as research and presentation.

Attendance Policy: Because this course relies on active participation in discussion and collaborative in-class activities, your attendance is crucial to success in Writing 5. Two unexcused absences are allowed; more than two will negatively affect your final grade.

I will use pretty much all of the x-periods for this class.

Textbook(s)Required:

Grande, Reyna. *The Distance Between Us*, Washington Square Press, 2013. ISBN: 978-1451661781.

Lahiri, Jhumpa. *Interpreter of Maladies*, Mariner Books, 1999, 1st edition. ISBN: 978-0395927205.

Williams, Joseph and Gregory Columb. *Style: The Basics of Clarity and Grace*, Longman, 2010, 4th edition. ISBN: 978-0205830763.

Section 16

Hour: 2; Instructor: Terry Osborne

Description:

The Snow Leopard

Writing can be a circuitous journey, recursive and responsive. The writer gathers information, organizes, focuses, drafts and revises, the length and order of each stage determined not only by the writer's growing sense of his or her own work, but by feedback from prospective readers and by the proximity of the deadline. It isn't (only) a last-minute process; good ideas need time to percolate and deepen. But it's a reliable process, effective with narrative and exploratory essays as well as argumentative analyses. And as with many processes, it works best when influenced by mindful awareness. Students will engage in that writing journey as often and thoroughly as ten weeks will allow, while reading two main texts: *The Snow Leopard*, Peter Matthiessen's award-winning memoir of his 1973 journey to Nepal with field biologist George Schaller; and Jon Kabat-Zinn's *Mindfulness for Beginners*. Supporting readings will explore different topics and disciplines in the books, from Schaller's field studies on blue sheep and snow leopards to biographical sketches of Matthiessen to essays on Buddhism. Students will also be introduced to mindfulness practice and will complete some assignments outdoors. The goal of all of this work will be to discover the transformative potential of a journey to a "new" place and the role mindful awareness can play in that journey. You will communicate what you discover in narrative, exploratory and analytical forms.

Attendance Policy: Students are expected to attend every class. Excused absences for college-sponsored commitments are allowed, but because of the importance of in-class work, are not recommended. More than one unexcused absence will affect a student's final grade. Any work missed due to absence, whether excused or not, must be made up.

I will use pretty much all of the x-periods for this class.

Textbook(s)Required:

Matthiessen, Peter. *The Snow Leopard*, Penguin Classics, Revised edition (September 30, 2008).
ISBN: 978-0143105510

Section 17

Hour: 11; **Instructor:** Wendy Piper

Description:

Democracy In America

Using Toqueville's classic text, as well as Hawthorne's *The House of the Seven Gables*, this class will examine the fundamental principles of American democracy. We'll look at such concepts as individualism, the frontier, and social class in American culture and we'll explore such broader philosophical underpinnings of American culture and character as its liberal or optimistic spirit and the political and religious doctrine of "American Exceptionalism." In addition to works by Toqueville and Hawthorne we'll read shorter selections, such as John Winthrop's "Model of Christian Charity," and speeches by Presidents Reagan, Kennedy, and Obama. The purpose of the course is to improve students' analytical writing and critical thinking ability. We'll consider writing as a recursive process, involving reading, thinking, and revision. Class time will consist of discussion of the texts we'll write about and writer workshops in which we'll discuss writing strategies and learn to recognize and implement an effective style. Writings for the course will be both formal and informal.

Attendance Policy: Maximum of 2 absences

I will use just a few of the x-periods on specific dates.

Textbook(s)Required:

de Tocqueville, Alexis. *Democracy in America*, Signet, 2010--ABRIDGED EDITION. ISBN: 978-0-451-53160-5.

Hawthorne, Nathaniel. *The House of the Seven Gables*, Signet, 2010. ISBN: 9780451531629.

Section 18

Hour: 2; **Instructor:** Wendy Piper

Description:

Democracy In America

Using Toqueville's classic text, as well as Hawthorne's *The House of the Seven Gables*, this class will examine the fundamental principles of American democracy. We'll look at such concepts as individualism, the frontier, and social class in American culture and we'll explore such broader philosophical underpinnings of American culture and character as its liberal or optimistic spirit and the political and religious doctrine of "American Exceptionalism." In addition to works by Toqueville and Hawthorne we'll read shorter selections, such as John Winthrop's "Model of Christian Charity," and speeches by Presidents Reagan, Kennedy, and Obama. The purpose of the course is to improve students' analytical writing and critical thinking ability. We'll consider writing as a recursive process,

involving reading, thinking, and revision. Class time will consist of discussion of the texts we'll write about and writer workshops in which we'll discuss writing strategies and learn to recognize and implement an effective style. Writings for the course will be both formal and informal.

Attendance Policy: Maximum of 2 absences

I will use just a few of the x-periods on specific dates.

Textbook(s)Required:

de Tocqueville, Alexis. *Democracy in America*, Signet, 2010--ABRIDGED EDITION. ISBN: 978-0-451-53160-5.

Hawthorne, Nathaniel. *The House of the Seven Gables*, Signet, 2010. ISBN: 9780451531629.

Section 19

Hour: 2A; **Instructor:** David Rezvani

Description:

Debates In International Politics

This course will teach students to write interpretive memos, short essays, and a longer documented essay on debates in international politics. Students will be encouraged to take positions on key economic, security, and global controversies. The course will examine the theories, patterns, and frameworks that have provided for the origins as well as the potential failure of governmental forms that have been intended as tools for stabilizing societies. It will critically examine debates surrounding phenomena such as sovereignty, imperialism, terrorism, and state failure. And it will investigate disputes over international injustice, environmental degradation, global trade, America's role toward China and the rest of the world.

Attendance Policy: Class attendance is obligatory for the course.

I will use just a few of the x-periods on specific dates.

Textbook(s)Required:

Singer, Peter. *One World: The Ethics of Globalization*, Yale University Press, 2002. ISBN: 978-0300096866.

Garfinkle, Adam. *Political Writing: A Guide to the Essentials*, M.E. Sharpe, 2012. ISBN: 978-0765631244.

Section 20

Hour: 3B; **Instructor:** David Rezvani

Description:

Debates In International Politics

This course will teach students to write interpretive memos, short essays, and a longer documented

essay on debates in international politics. Students will be encouraged to take positions on key economic, security, and global controversies. The course will examine the theories, patterns, and frameworks that have provided for the origins as well as the potential failure of governmental forms that have been intended as tools for stabilizing societies. It will critically examine debates surrounding phenomena such as sovereignty, imperialism, terrorism, and state failure. And it will investigate disputes over international injustice, environmental degradation, global trade, America's role toward China and the rest of the world.

Attendance Policy: Class attendance is obligatory for the course.

I will use just a few of the x-periods on specific dates.

Textbook(s)Required:

Singer, Peter. *One World: The Ethics of Globalization*, Yale University Press, 2002. ISBN: 978-0300096866.

Garfinkle, Adam. *Political Writing: A Guide to the Essentials*, M.E. Sharpe, 2012. ISBN: 978-0765631244.

Section 21

Hour: 9L; **Instructor:** Ellen Rockmore

Description:

Memoirs of Family

In this Writing 5 section, we will read selections from the memoir genre, many of which address themes of family dysfunction. Our texts include *Battle Hymn of the Tiger Mother*, by Amy Chua; *The Kiss*, by Kathryn Harrison; *The Color of Water*, by James McBride; *The Liar's Club*, by Mary Karr; and *A Heartbreaking Work of Staggering Genius*, by Dave Eggers. These books contain stories of generational conflict, sexual abuse, alcohol dependency, and class alienation, to name a few. We will examine questions of genre, such as why authors write memoirs, the importance of truth and accuracy, what makes a good memoir, why memoirs are marketable, etc.

The purposes of the course include learning how to write claim-driven papers, how to state a thesis, how to support that thesis with evidence, how to use scholarly sources, how to participate in the academic conversation, how to follow and make arguments about arguments. Because revision is an important aspect of the writing process, students will frequently submit drafts of papers and receive feedback from their peers and from me. Examples of specific writing assignments are: an evaluation of the fairness and accuracy of public criticism of *Battle Hymn of the Tiger Mother*; a comparison of scholarly research on incest and the individual account of incest in *The Kiss*; and a research paper on some aspect of their own family or family history.

Attendance Policy: You are required to attend class and to be on time. I am counting on you, and your classmates are counting on you. Two lates add up to an unexcused absence. If you have two or more unexcused absences, I reserve the right to lower your grade. Generally, I excuse absences for religious

observance and family emergencies. If you have an illness that causes you to miss two or more classes, please have your dean contact me.

I will use just a few of the x-periods on specific dates.

Textbook(s)Required:

Williams, Joseph and Gregory Colomb. *Style: The Basics of Clarity and Grace*, Longman, 2010 4th edition. ISBN: 978-0205830763.

Chua, Amy . *Battle Hymn of the Tiger Mother* , Bloomsbury Publishing, 2011. ISBN: 1408813165.

McBride, James. *The Color of Water*, Riverhead, 2006. ISBN: 159448192X.

Karr, Mary. *The Liar's Club*, Penguin, 2005. ISBN: 143035746.

Harrison, Kathryn. *The Kiss*, Random House, 2011. ISBN: 812979710.

Eggers, Dave. *A Heartbreaking Work of Staggering Genius*, Vintage, 2001. ISBN: 9780375725784.

Section 22

Hour: 2A; **Instructor:** Timothy Ruback

Description:

Global Politics of Soccer

Soccer is a force that brings together millions of players, supporters, activists, businesses, and criminal syndicates from around the world. It can exemplify the best and worst of global politics: international organization and understanding, but also racism, corruption, and violence. This course will explore the connections between soccer and international politics, considering issues of nationalism, colonialism, and globalization. But we will not only be studying soccer's global politics. Our primary goal is to develop the techniques and habits of successful college writers. Therefore, we will also be talking about approaches to writing, standards of evidence, and how to develop arguments. This will dovetail nicely with our focus on soccer and politics. After all, in a match, soccer players display creativity and singularity of purpose. Practice is also essential for improvement. In global politics, clear communication is necessary. We will find these things to be equally true of writing. It is the objective of this course to provide a setting in which you can develop strong abilities and good habits in critical analytical writing through the close scrutiny of global soccer. No prior knowledge of theories of international politics or of soccer is required; however, some basic knowledge of world history will be helpful.

Attendance Policy: Regular and punctual attendance is expected. Students are held accountable for knowledge of all materials covered in class and all announcements delivered in class whether or not they are in attendance. To encourage your regular attendance, roll will be taken at the start of each class session. Up to two unexcused absences are permitted. Beyond that, recurrent absenteeism will result in a lesser grade for the course. Egregious absenteeism will result in a failing grade for the course. Beyond the expectation that students attend class, students are expected to be attentive, and to come prepared for each class. Remember, attendance is logically prior to participation, but it does not constitute participation.

I don't plan to use the x-periods for this class.

Textbook(s)Required:

Williams, Joseph and Gregory Colomb. *Style: The Basics of Clarity and Grace*, Longman, 2010 4th edition. ISBN: 978-0205830763.

Section 23

Hour: 12; **Instructor:** Jennifer Sargent

Description:

Crime, The Criminal Mind and The Courtroom

"Have you ever wondered what "guilty beyond a reasonable doubt" really means? Let's explore that question as we learn the craft of expository writing by analyzing criminality, society's responses to crime, and the trustworthiness of evidence and criminal convictions in the American criminal justice system. Readings include Truman Capote's *In Cold Blood*, Alan Dershowitz's *Reversal of Fortune* and an excerpt from Vincent Bugliosi's *Outrage: The Five Reasons Why O.J. Simpson Got Away With Murder*. TED Talks and shorter literary articles provide even more opportunity for speech and writing workshops. Your professor, a former criminal defense attorney, legal ethics prosecutor and district court judge, will emphasize the importance of technical writing and use of voice and style. You will come to understand that persuasive writing incorporates clarity of topic, factual precision, and organization in analysis. In order to help students develop comfortable and effective writing styles, the professor will introduce students to adult learning theory and encourage students to become familiar with their own learning styles. You will actively participate in the exchange of feedback, critique and collaborative learning with your classmates. The subject matter is graphic and we will discuss it honestly, in a professional, respectful way that is relevant to our work. The use of laptops in this classroom is strongly discouraged.

Attendance Policy: Attendance is mandatory at every class meeting, deadlines are clear, and wondrous learning rules the day. At the end of the term, I may reduce your final grade one level for each unexcused absence (e.g. if you have an A- and have one unexcused absence, I can bring the grade down to a B+; if you have had two, I can bring the grade down to a B, etc.). I have the discretion on a case-by-case basis to decide whether an absence is excused. I also have a strict deadline policy for all written work.

I will use just a few of the x-periods on specific dates.

Textbook(s)Required:

Zinsser, William. *On Writing Well*, Harper Perennial, 30 Anniv., 2006. ISBN: 0060891548.

Williams, Joseph and Gregory Colomb. *Style: The Basics of Clarity and Grace*, Longman, 2010 4th edition. ISBN: 978-0205830763.

Capote, Truman. *In Cold Blood*, Vintage Books, Reprint edition (February 1, 1994). ISBN: 978-0679745587. [mandatory in print format]

Gibaldi, Joseph. *MLA Handbook for Writers of Research Papers: 7th Edition*, New York: Modern

Language Association, 7th, 2009. ISBN: 978-1603290241.

Stillman, Anne. *Grammatically Correct*, Writer's Digest Books, July 7, 2010 (2nd ed.). ISBN: 978-1582976167. [mandatory in print format]

Bugliosi, Vincent. *Outrage: The Five Reasons why O.J. Simpson Got Away With Murder*, W.W. Norton & Co., 2008. ISBN: 978-0393330830.

Dershowitz, Alan. *Reversal of Fortune: Inside the Von Bulow Case*, Simon and Schuster, HARDCOVER. ISBN: 978-0394539034. [mandatory in print format]

Section 24

Hour: 10A; **Instructor:** Carl Thum

Description:

Quests

A singular feature of being human is "going on" quests. Whether we are seeking a better life, making sense of our (true) identity, or trying to attain the unattainable, we are travelling through space, time, and events to seek out or discover something that we want or need. In this course, through a variety of readings, we will look at how quests are an essential part of human nature and tell us a lot about ourselves.

Reading and discussing the assigned texts are an important part of the course. Additionally, there will be a significant emphasis on writing, particularly writing an effective college-level essay. There will be weekly two to six page writing assignments (longer papers as the course progresses), which will also be closely examined and discussed in class and through our Canvas site. You will also have the opportunity to write a ten page research paper. The research paper, due the last day of class, will enhance your understanding of how to access and integrate outside/scholarly sources as you explore a "quest topic" of your choice.

Attendance Policy: Class attendance and discussion is an important part of the course. Two absences are allowed; additional absences will adversely affect your grade.

One or two x-periods will be required; the rest will be available for drop-in consultations about the writing assignments.

Textbook(s)Required:

Morrison, Toni. *Beloved*, Random House. ISBN: 1400033411.

Melville, Herman. *Moby Dick*, Library of America Paperback Classic (Penguin). ISBN: 978-1-59853-085-8.

Roth, Phillip. *Goodbye, Columbus*, . ISBN: 9780679748267.

Cisneros, Sandra. *The House on Mango Street*, Vintage. ISBN: 0679734775.

Section 25

Hour: 10A; **Instructor:** Steven Thompson

Description:

Digital Media, Cultures, and Societies

What does it mean to live in a digital society? How do new media and digital cultures connect? How can concerned citizens help shape the debate on rapidly expanding digital media access and control issues? How may writers effectually approach the task of ethically addressing the effects of digital technologies? This course surveys the electronic media landscape with an introduction to scholarly voices that have impacted sociocultural and technological aspects of mass communication leading into the digital age. We will learn how to write effectually and persuasively about the contested issues of our day through engagement of historical readings and media from authors whose writings convey how their respective cultures were adjusting to an understanding of the technological advances of their day. Through class discussions and careful reading of select texts, we will engage the critical thinking process to convey meaningful results of our research discourse by actively creating, composing, editing, and revising our intellectual contributions to an ongoing scholarly conversation on digital media, cultures, and societies. Our discussions will be enhanced with corresponding media presentations on select essays, while our goal will be to grow in digital and media literacy through opportunity to read, discuss, synthesize, and respond to course texts and media in an engaging, intellectual writing style. Assignments will focus on articulation of arguments and claims found in our readings, related research, and personal application. Insights gained from our interaction will be applicable towards future academic research.

Attendance Policy: We will abide by one unexcused absence as permitted per term per student.

I will use just a few of the x-classes on specific dates.

Textbook(s)Required:

Doueihi, Milad. *Digital Cultures*, Harvard University Press. ISBN: 0674055241.

Hayles, N. K.. *How We Think: Digital Media and Contemporary Technogenesis*, University of Chicago Press. ISBN: 9780226321424.

Lessig, Lawrence. *Free Culture: How Big Media Uses Technology and the Law to Lock Down Culture and Control Creativity*, Penguin Press. ISBN: 1594200068.

McLuhan, Marshall. *Understanding Media: The Extensions of Man.*, The MIT Press. ISBN: 0262631598.

Williams, J., & Bizup, J. . *Style: The Basics of Clarity and Grace*, Longman. ISBN: 0321953304.

Section 26

Hour: 2A; **Instructor:** Steven Thompson

Description:

Digital Media, Cultures, and Societies

What does it mean to live in a digital society? How do new media and digital cultures connect? How can concerned citizens help shape the debate on rapidly expanding digital media access and control issues? How may writers effectually approach the task of ethically addressing the effects of digital technologies? This course surveys the electronic media landscape with an introduction to scholarly

voices that have impacted sociocultural and technological aspects of mass communication leading into the digital age. We will learn how to write effectually and persuasively about the contested issues of our day through engagement of historical readings and media from authors whose writings convey how their respective cultures were adjusting to an understanding of the technological advances of their day. Through class discussions and careful reading of select texts, we will engage the critical thinking process to convey meaningful results of our research discourse by actively creating, composing, editing, and revising our intellectual contributions to an ongoing scholarly conversation on digital media, cultures, and societies. Our discussions will be enhanced with corresponding media presentations on select essays, while our goal will be to grow in digital and media literacy through opportunity to read, discuss, synthesize, and respond to course texts and media in an engaging, intellectual writing style. Assignments will focus on articulation of arguments and claims found in our readings, related research, and personal application. Insights gained from our interaction will be applicable towards future academic research.

Attendance Policy: We will abide by one unexcused absence as permitted per term per student.

I will use just a few of the x-classes on specific dates.

Textbook(s)Required:

Doueih, Milad. *Digital Cultures*, Harvard University Press. ISBN: 0674055241.

Hayles, N. K.. *How We Think: Digital Media and Contemporary Technogenesis*, University of Chicago Press. ISBN: 9780226321424.

Lessig, Lawrence. *Free Culture: How Big Media Uses Technology and the Law to Lock Down Culture and Control Creativity*, Penguin Press. ISBN: 1594200068.

McLuhan, Marshall. *Understanding Media: The Extensions of Man.*, The MIT Press. ISBN: 0262631598.

Williams, J., & Bizup, J. . *Style: The Basics of Clarity and Grace*, Longman. ISBN: 0321953304.

Section 27

Hour: 10A; **Instructor:** Nicholas Van Kley

Description:

Cultures of Place

Place still matters in American culture. Detroit is a national symbol for post-industrial blight and urban decay. The Alaskan bush inspires stories of independent spirit and individual ingenuity. New England stands in for the nation's colonial history and its high culture. We use stories of place to help define ourselves and the collectives to which we belong. Place signifies authenticity across a wide array of public discussions, including fields as diverse as literature, news media, politics, and business. This course will probe the logic of localism in several of these fields. You will ask what counts as a region or place; identify techniques of representation that define place; examine the ways regions and locales are tied to race, class, and gender; and speculate about regional and local narratives' capacity to empower or silence marginal cultures. Along the way, you will navigate diverse media, including scholarship on architecture, fiction, and politics; contemporary popular music;

poetry; painting; and current, online conversations about localism and political activism. Exploration of this topic offers an avenue through which you will sharpen your understanding of what it means to participate in ongoing written discussions about knowledge in the university setting. You will learn the standards of academic writing, practice those standards, and develop a 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 write to engage with and participate in ongoing critical conversations about the course topic. Assignments will include regular informal writing, multiple drafts of three formal essays, and a final, “multimodal” essay project, which students will present through a mix of written and non-written forms.

Attendance Policy: Any absences beyond two, for any reason, will result in a significant reduction to the course grade; significant late-ness qualifies as absence.

We will use four of our x-hour periods for workshops and for special events.

Textbook(s)Required:

Williams, Joseph and Gregory Colomb. *Style: The Basics of Clarity and Grace*, Longman, 2010 4th edition. ISBN: 978-0205830763.

Section 28

Hour: 11; **Instructor:** Richard Abel

Description:

Instructor: Richard Abel

Leadership through Writing

Can writers be leaders? Can leaders be writers? What does leadership mean in the context of writing? In this writing course we will study ways to assume a leadership position in and through research-based writing through reflection, analysis, and understanding the power of the written word in leadership communication and influence. Students will work individually and in small groups to analyze their own writing and the writing of others and build success through effective written communications. We will read, discuss and write about a range of creative, scholarly and professional works (authors include Eudora Welty, John F. Kennedy, Barry Goldwater, Paul Krugman, and Deborah Stone) that present varying perspectives on leadership issues that don't always have easy answers. There will be four writing assignments of increasing length and complexity totaling approximately 7000 words for the term. Our goal will be to examine how writing can transform ideas, values, and policies and what writing approaches and techniques seem most successful in advancing leadership messages.

The course is designed to do a number of things: To help improve the clarity and persuasiveness of our thinking and writing through effective use of logical argument and supporting evidence; To improve our ability to read and use research-based and other sources more carefully and critically; To

enhance our ability to do academic and professional writing and problem-solving; and To help get us thinking about we can use research and writing to understand and solve theoretical and practical problems of consequence in our professional and personal lives.

Attendance Policy: Our class depends upon participation and collaboration. Attendance is required. Two or more unexcused absences will lower a student's grade. I will excuse absences for religious observance, family emergencies and illness.

We will use x-periods infrequently on specific dates.

Textbook(s)Required:

Goldwater, Barry. *The Conscience of a Conservative*, Princeton, 2007. ISBN: 978-0691131177.

Kennedy, John F.. *Profiles in Courage*, Perennial, 2004. ISBN: 978-0060955441.

Krugman, Paul. *The Conscience of a Liberal*, Norton, 2009. ISBN: 978-0393333138.

Stone, Deborah. *The Samaritan's Dilemma: Should Government Help Your Neighbor?*, Nation, 2008. ISBN: 978-1568583549.

Welty, Eudora. *One Writer's Beginnings*, Harvard, 1998. ISBN: 978-0674639270.

Williams, Joseph and Gregory Colomb. *Style: The Basics of Clarity and Grace*, Longman, 2010 4th edition. ISBN: 978-0205830763.

Section 29

Hour: 11; **Instructor:** Lynda Boose

Description:

Interest, Ownership, and Property

For its topic, this course focuses on two ideas that we primarily associate with the economic world—interest and ownership—and considers them as terms that underlie our inherent understanding of relationships among persons and between persons and the land. Through a variety of fields that will include literature, law, ecology and history, we will look at the complex ways that those two ideas have played out, philosophically, historically, legally, psychologically, and economically. The course will include both individual and group work; and the essays you will write will be focused on the presentation of argument, analysis, and the use of supporting evidence.

Our reading will begin with one of Shakespeare's most problematic plays, *The Merchant of Venice*, without which no literary study of loans, bonds, interest or the idea of an interest-free loan would be conceivable. As we move into ownership, we will consider the philosophical idea of colonial American settlement and the grounds upon which Governor John Winthrop and the English colonists presumed their entitlement to occupy and own land upon which another culture was clearly already settled and living. From the perspectives of both the settlers and the indigenous population already inhabiting this space, how was "ownership" itself actually imagined? Who presumably had the right to transfer the land, sell it, or gain interest upon it? And what, for that matter, did it mean to "colonize" it?

Along with the ownership of land, the early American settlement period brought with it, nearly simultaneously, the idea that one could own not only the land but other human beings—an idea that derived not from English custom, but seems to have arisen, almost *sui generis*, from the settlers' recognition of the vastness and fertility of the land, its enormous potential for unbounded profit, and, integral to this vision, the importance of securing free labor that might enable the kind of profit that was imagined. In examining the thinking that permitted human ownership—and left the idea unchallenged, in even those most noble of documents, the Declaration of Independence, the Constitution, and the Bill of Rights—we will be using William Faulkner's short novella, "The Bear," in which ownership is played out in terms of both the wilderness and the legacy of slavery. We will also read Annette Gordon-Reed's recent book, *The Hemingses of Monticello*, which, in focusing on the web of family connections of Thomas Jefferson's slave mistress Sally Hemings, examines in depth the "truly bizarre" assumptions that in colonial Virginia apparently underlay the idea of family, of ownership, of "husbandry," and of capital itself. Finally, we will read Toni Morrison's *Beloved*, which is set in the world of immediate post-Civil War ex-slavery where the main character, Sethe, struggles with what she deems the most difficult thing of all—learning to "claim ownership of oneself." But if Sethe has trouble with owning herself, her story takes the idea of ownership into the family itself, where Sethe's actions clearly demonstrate her unrelenting belief that a mother's rights include the ownership of her children's lives—a claim that the book will continually examine, challenge, and dispute on both sides of the issue.

Attendance policy: Course attendance is required at every session of the class. If you are ill, please send an email to that effect. If you absolutely must be out of town or somewhere else during class, you need to discuss and clear your impending absence with me in advance. If you are absent for one of the above reasons, you will still be responsible for the material covered during the class and any assignments that were made. Finally, just showing up is really insufficient as a measure of "class attendance." You need to show up informed about the material and downright eager to contribute ideas to class discussion.

I will use just a few of the x-periods on specific dates.

Textbook(s)Required:

(Textbooks for this class may need to be ordered online since they were not ordered with the local bookstores.)

Morrison, Toni. *Beloved*, Random House ISBN: 1400033411 Gordon-Reed, Annette. *The Hemingses of Monticello: An American Family*, Norton 2009 ISBN: 039333766

Shakespeare, William. *The Merchant of Venice* (Norton Critical Ed., Leah S. Marcus, ed.), W.W.Norton 2005 ISBN: 0393925293

Cronon, William. *Changes in the Land: Indians, Colonists, and the Ecology of New England*, Hill and Wang 2003 ISBN: 0809016346

Faulkner, William. *Three Famous Short Novels: Spotted Horses / Old Man / The Bear*, Vintage ISBN: 0394701496

Section 30

Hour: 10A; **Instructor:** Brett Gamboa

Description:

Writing About Art

On the premise that reading great writing is indispensable for those who wish to write well, this course will provide occasion to read some of the most widely admired texts in English—poems by John Donne, Shakespeare’s *Macbeth*, Austen’s *Pride and Prejudice*, Dickens’s *A Tale of Two Cities* and Wilde’s *The Importance of Being Earnest*. We’ll take interest in these texts less for the ideas they present than for the tactics each writer uses in getting readers to deliver up the responses that they do. Ideally, students will experiment with some of the tactics to which they attend in their essays. Throughout the term, students will also explore art available to us on campus and interrogate some of the writing, visual art or music that they admire most. Expect a descriptive essay about a piece in the Hood Museum, a film critique or an analytic review of a campus performance, as well as writing and presentations on artifacts of your choice. Most papers will be brief, some critiqued in class and others handed in. We’ll also study examples of critical writing that may further our own efforts toward greater grace and precision in describing and evaluating works of art. Our discussions will likely involve questions about the likenesses, differences, even the purposes and value of various art forms, and they will hopefully grant us all a better sense of how artifacts work to enable the pleasures they do.

Attendance Policy: It’s your life and education. But you should come to class, since you’re likely to be called on to read, write and speak English in your lifetime. And since you’ll be expected to help critique one another’s work, your absence will affect the education of your peers. Two absences seem reasonable. After that, your participation grade will plummet.

I will use just a few of the x-periods on specific dates.

Textbook(s)Required:

Williams, Joseph and Gregory Colomb. *Style: The Basics of Clarity and Grace*, Longman, 2010 4th edition. ISBN: 978-0205830763.

Shakespeare, William. *Macbeth*, Penguin Shakespeare, 2005. ISBN: 141013699.

Austen, Jane. *Pride and Prejudice*, Penguin Classic, 2014. ISBN: 141439513.

Dickens, Charles. *A Tale of Two Cities*, Penguin Classic, 2002. ISBN: 141439602.

Wilde, Oscar. *The Importance of Being Earnest*, Penguin Classics, 2001. ISBN: 140436065.

Section 31

Hour: 2; **Instructor:** James Murphy

Description:

Sex and Violence in the Bible

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. No book has been more influential on world history and world culture than the Bible: much of our art, literature, and even politics is inspired by the Bible, ranging from the temperance movements to the various civil rights movements. 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.

Attendance Policy: Attendance is Mandatory.

I will use many of the x-periods for this class.

Textbook(s)Required:

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

Section 32

Hour: 9L; **Instructor:** Monika Otter

Description:

Words About Music

In this course, our readings and our writing will be focused on music, and on the relationship between music and words. As in all Writing 5 sections, we will work on different kinds of academic and expository writing; we'll hone our writing and reading strategies and our revising and editing skills. In our writing and reading, we will encounter a variety of music-related issues and musical styles. In many instances, you will choose what music to write about. Ideally, different preferences and tastes will complement each other as we share and discuss our work in class. No specialized knowledge or musical ability is necessary; but obviously the course will be most suitable if you have an interest in music (of whatever kind) and are open to exploring musical styles that might be new to you.

Attendance Policy: To make us function as a group, it is essential that everyone participates actively. You are expected to attend all classes, including any scheduled x-hours; you are expected to be on time. If you miss more than two classes, your grade will be lowered. (In the event of a serious, documented illness or emergency, we will find a reasonable adjustment.) If you miss more than five classes, you will fail the course or be asked to withdraw.

X-hours will be used sometimes and are mandatory when scheduled.

Textbook(s)Required:

Fowler, H. Ramsey and Jane Aaron. *Little, Brown Handbook*, Longman, 2011 (12th ed.). ISBN: 9780205213078. Note: Full version, not compact or brief. Earlier editions, or e-reader versions, are

acceptable for this text.

Mann, Thomas. *Death in Venice and Other Stories*. Trans. David Luke, Bantam Classics, 1988. ISBN: 978-0553213331.

Section 33

Hour: 11; **Instructor:** Sarah Smith

Description:

Food for Thought

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. We will explore the personal side of food writing as well as contemporary issues in our food and agricultural systems. We will investigate both what our food decisions say about us, and how these decisions influence the world. Our readings will come from authors such as MFK Fisher, John McPhee, Wendell Berry, David Foster Wallace, and Michael Pollan, as well as magazine articles and scholarly papers. These readings and our class discussions will serve as inspiration for the primary goal of this course – sharpening our writing and critical thinking abilities. We will write about food in the form of essays, observations, memoirs, 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: Students are expected to attend all class meetings. If you are unable to attend a class meeting due to illness, emergency, or participation in a college-sanctioned activity, please notify me as soon as possible via email. Excessive and/or unexcused absences will negatively affect your final grade. This course will include one evening meeting to watch a film and share a meal.

I will use just a few of the x-periods on specific dates.

Textbook(s)Required:

Pollan, Michael. *The Omnivore’s Dilemma.*, Penguin Press, 2007. ISBN: 978-0143038580.

Williams, Joseph and Gregory Colomb. *Style: The Basics of Clarity and Grace*, Longman, 2010 4th edition. ISBN: 978-0205830763.

Section 34

Hour: 10A; **Instructor:** Jonna Mackin

Description:

Humor and Identity: What’s Funny about Identity?

This course investigates *identity* by reading stories about people who seek to know who they are and how they are connected to community. We also take an in-depth look at *comedy*. Why are sad tales often so funny? Why does humor so often involve forbidden or painful experiences? Is there a relationship between who we identify with and what we think is funny? Class discussion provides the

forum for answering such complex questions. Short readings in identity theory and comic theory will provide tools to analyze our texts. Starting with a look at stand-up comedy, we'll discuss plays and poetry where identity is a serious theme treated comically. Student groups will construct a web page on the hip hop poet Saul Williams using Canvas. This project introduces accessing library resources for academic research while familiarizing students with multi-media composition. Our final project is a novel by Native American and Dartmouth graduate Louise Erdrich. This rich text will be the culmination of the term's work on themes on humor and identity.

Through journals, class discussions, writing and re-writing short papers (each paper is written twice), weekly workshops, and through professorial and peer review, students will learn to read and think critically, craft a college-level thesis, and develop an argument paper.

Attendance Policy: Attendance is required. Three unexcused absences will lower the grade. Participation in Dartmouth sponsored events may be considered excused after consultation with the professor. Students are also expected to abide by all aspects of the Dartmouth honor code.

I will use just a few of the x-periods on specific dates.

Textbook(s)Required:

Louise Erdrich. *The Round House*, Harper Perennial, 2012. ISBN: 978-0-06-206525-4.

Saul Williams. *said the shotgun to the head*, Simon and Schuster, 2003. ISBN: 0-7434-7070-6.