

Dartmouth

Office of the Registrar

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Writing 5 Section Descriptions for Fall Term 2018

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: 6A; **Instructor:** Charlotte Albright

Description:

Multiperspectivity: How to Write What Others Think Without Losing Your Voice

Course Description: This course will teach you how to include, effectively and fairly, more than one viewpoint in your writing. Barbara Herrnstein Smith (my favorite college professor) defines narrative as “verbal acts consisting of someone telling someone else that something has happened.” But, I remember asking, don’t readers usually arrive at the “truth” by seeing events and ideas through more than one set of eyes? For example, in some novels, different characters narrate different chapters, because none of them knows everything about the plot. Similarly, in college writing, we present a range of scholarly voices before drawing our own conclusions. In this course, we will read, listen, and look at works of art that ask us to sift through multiple perspectives. Assignments—four projects plus some in-class writing—will ask you to respond to these compositions by reading what others have written about them, and adding your own confident voice. I encourage you to collect your work in an online portfolio, which may also include audio and visual media. One class each week will be structured as a writers’ workshop. Revision will be based on constructive suggestions from me and your classmates. Writing is a process, not just a bunch of products, so I will judge you on your ability to improve the way you communicate with us, your audience.

Attendance Policy: Attendance is mandatory. We’re studying and trying to master what theorists call “multiperspectivity,” not just in print, but in conversation. So you all need to show up ready to listen and to talk—maybe even argue politely—together. More than two absences will negatively affect your grade.

X-Period Usage: This course does not have an x hour, so we will find ways to make sure all the material is covered, even if there are weather or illness cancellations.

Textbook(s)Required:

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

Parks, Suzan-Lori. *Getting Mother's Body*. Random House, 2004. ISBN: 978-0812968002.

Section 02

Hour: 2A; **Instructor:** Lynda Boose

Description:

Interest, Ownership, and Property

Course Description: 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.

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.

X-Period Usage: I will use just a few of the x-periods on specific dates.

Textbook(s)Required:

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 Edition, Leah S. Marcus, ed.). 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 03

Hour: 11; **Instructor:** Ann Bumpus

Description:

Contemporary Moral Issues

Course Description: Most of us have strong views about topics like physician-assisted suicide, sports enhancement, capital punishment, animal rights, and drug legalization. But having strong views is not the same as being able to defend one's views. This class will use contemporary moral issues as a focus for learning to write more clearly, read more critically, and argue more carefully. Class time will include short writing exercises, peer review, discussion, and debate. Course material will include academic articles, court decisions, newspaper articles, and films. In addition to informal assignments, requirements include three essays, two of which will be analytical in nature and one of which will be research oriented, and a final, media-rich presentation. The assignments will stress development of ideas, argumentation, and clarity of expression.

Attendance Policy: Because this class is highly participatory, regular attendance is essential. After two or more absences, a student's final grade will be negatively impacted.

X-Period Usage: I will use X-periods occasionally.

Textbook(s)Required:

No required books to purchase.

Section 04

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

Description:

Reviewing Ourselves: Critical Writing and Personal Values

Course Description: Writing effectively about aesthetic experience requires us to use critical thinking 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. Her reviews explore the connection between "what I like" and "what I believe." Research can support or challenge our first impressions. The critical process becomes a boundless conversation, a dialogue through which we develop our personal aesthetics. We'll engage uncertainty, ambiguity and risk as elements of scholarship, critical thinking and the writing process. Studying effective and engaging style, we'll embrace revision as the creation of clarity. 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. This class will focus on writing, workshops and multi-draft revision to create four polished critical essays. Topics will range from shared experiences – e.g., campus architecture, an exhibition at the Hood Museum of Art – to a self-designed research project. No experience in the arts is required. We'll strengthen research and documentation skills by creating brief annotated bibliographies. We'll also write informal essays defining the personal values that inform our critical reactions. Course texts sample lively criticism and encourage clear, concise writing.

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.

X-Period Usage: The course may attempt to incorporate an evening performance of a work presented at the Hopkins Center or other local venue. Since participation in non-classroom hour/non-x period events cannot be mandatory, alternative assignments will be offered. Four x-hour periods will be reserved to allow for holidays, special viewings (museum visits, screenings) or cancelled regular class meetings.

Textbook(s)Required:

Ross, Alex. *Listen To This*. Picador 2008, ISBN: 978-03212610685.

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

Section 05

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

Description:

Thinking about Education

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: Because participation is central to success in this course, and because every voice is interesting, attendance is required except in the case of serious contagious illness. Unique circumstances, such as religious holidays, can be discussed at the beginning of the term.

X-Period Usage: We may use the X-Periods in the last two weeks of the term.

Textbook(s)Required:

Plato. *Five Dialogues*. Ed. John M. Cooper. Trans. G.M.A Grube. Hackett Publishing, 2nd Edition, 2002. ISBN: 9780872206335.

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

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

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

Frost, Robert. *A Boy's Will and North of Boston*. Dover Thrift Editions, 1991. ISBN: 0-486-26866-7.

Section 06

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

Description:

Thinking about Education

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: Because participation is central to success in this course, and because every voice is interesting, attendance is required except in the case of serious contagious illness. Unique circumstances, such as religious holidays, can be discussed at the beginning of the term.

X-Period Usage: We may use the X-Periods in the last two weeks of the term.

Textbook(s)Required:

Plato. *Five Dialogues*. Ed. John M. Cooper. Trans. G.M.A Grube. Hackett Publishing, 2nd Edition, 2002. ISBN: 9780872206335.

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

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

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

Frost, Robert. *A Boy's Will and North of Boston*. Dover Thrift Editions, 1991. ISBN: 0-486-26866-7.

Section 07

Hour: 12; **Instructor:** Phyllis Deutsch

Description:

Gender and the Holocaust

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 was 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 “life writings” 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. Three films and several secondary sources will enrich our study of four extraordinary Holocaust 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, diverse in-class writing exercises, and one oral presentation.

Attendance Policy: Regular attendance is essential. After two or more unexcused absences, your final grade will be negatively impacted. Unique circumstances, such as religious holidays, can be discussed at the beginning of the term. Neither athletic events nor classes missed at the beginning of the term are considered excused absences.

X-Period Usage: We will not use X-hours. However, there will be three movie viewings, schedule TBD. You will have the option for viewing the films with the class or on your own.

Textbook(s)Required:

Required Books:

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

Heger, Heinz. *The Men with the Pink Triangle*. Alyson Publications, Revised edition 1994. ISBN: 1-55583-006-4 (9-781555-830069).

Kofman, Sarah. *Rue Ordener, Rue Labat*. University of Nebraska Press, 1996. ISBN: 978-0-8032-7780-9.

Wiesel, Elie. *Night*. Translation by Marion Wiesel. Hill & Wang, 2006. ISBN: 0-374-50001-0.

Not Required, but strongly suggested:

Frank, Anne. *The Diary of a Young Girl*. Anchor Books, 1996. ISBN 978-0-385-48033-8.

Section 08

Hour: 3B; **Instructor:** Svetlana Grushina

Description:

Mediating Our Selves in Everyday Life

Course Description: “Two young fish are swimming along and meet an older fish swimming the other way, who nods at them and says ‘Morning, guys. How’s the water?’ The two young fish swim on for a bit, then one turns to the other and says, ‘What the hell is water?’” This “didactic little parable-ish story,” told by David Foster Wallace in a commencement address at Kenyon College, reflects well our often un-reflective performance of selves online. In this course, we will focus on writing our way into and through a broader, deeper, self-and-other-reflective world of online interactions. We will begin

by drawing on foundational texts from the humanities (e.g., Aristotle's *Nicomachean Ethics*) and excerpts from masterpieces of world literature (e.g., Mary Shelley's *Frankenstein*, Aldous Huxley's *Brave New World*) to establish workable concepts of character, identity, technology, and their interplay. We will then engage with original social science research as well as popular writing by leading contemporary scholars who tackle topics of online communication and the role of technology in everyday life. You will think through a range of conflicting arguments on these topics as well as reflect on your own mediated interactions through a number of writing and research projects that will build on each other. Active class participation at every meeting will be vital, as we will write, discuss, debate, revise, review, and learn together. In addition to writing and discussion, we will have presentations, peer review, and individual conferences; these will combine for a stimulating, vibrant course that will help you grow as an informed, thoughtful, attentive, and empathetic writing citizen of the digital world.

Attendance Policy: Regular attendance and active participation in each class meeting are vital for your success and positive experience with the course. Attendance is mandatory; each unexcused absence after one will negatively impact your final grade.

X-Period Usage: We will use some of the X-periods.

Textbook(s) Required:

Graff, G. & Birkenstein, C. *They Say/I Say: The Moves That Matter in Academic Writing*. W.W. Norton & Co. ,3rd edition 2016. ISBN: 978-0393617436.

Section 09

Hour: 10A; **Instructor:** Christian Haines

Description:

After Humans

Course Description: In recent years, human extinction has come to seem a real possibility. Global warming, decreasing water supplies, and economic crisis have created an increasing awareness of the precariousness of human existence. In this class, we will examine various ways in which the human species is an historical entity, one which not only had to come into being but which may also pass away. Extinction is not the only matter that forces us to rethink the status of human existence. The course also addresses the following issues: the connections among humans, animals, plants, and minerals; organ transplantation and prosthetics; cloning; and cyborgs. A number of ethical, political, and philosophical questions open up when we cease to take human existence for granted and begin to think of it as something continuously reshaped by society, culture, and nature: Can we truly distinguish the human animal from other species? What responsibility does the human species have towards its environment? How can we so easily divide living from non-living entities, when the human body itself has come to incorporate technology (from glasses to prosthetic limbs)? Readings and viewings will include non-fiction texts from the fields of anthropology, biology, ecology, philosophy, and science studies; short stories and a novel (mostly science fiction); and post-apocalyptic films and television shows. Class time will involve discussion (with the class as a

whole and in small groups); short writing exercises at the beginning of classes; peer review; the occasional short lecture on writing techniques and critical thinking; and brief screenings. Assignments include four essays, revisions, peer review, and short exercises in analysis and interpretation. Students will write approximately 25-30 pages in total. (This amount includes the opportunity to rework and elaborate upon previous pieces of writing.)

Attendance Policy: Attendance is mandatory. For excused absences (medical emergency, religious holiday, etc.), please let me know as soon as possible. After two unexcused absences, each additional absence will result in a deduction from your final grade.

X-Period Usage: We will use only a few of the X-periods for writing workshops/conferences.

Textbook(s)Required:

Klein, Naomi. *This Changes Everything: Capitalism vs. The Climate*. Simon and Schuster, 2015. ISBN: 1451697392.

Morrison, Grant. *We3*. Vertigo/DC, 2014. ISBN: 1401243029.

Maslin, Mark. *Climate Change: A Very Short Introduction*. Oxford University Press, 2014. ISBN: 198719043.

Section 10

Hour: 9L; **Instructor:** Deanne Harper

Description:

The Pursuit of Happiness

Course Description: "The pursuit of happiness." It seems obvious, does it not, that we all want to be happy? But what, really, is happiness? 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 course we turn a critical eye to classic and modern attempts to answer these and related questions and use them as fodder for our own discussions. We consult multiple perspectives: psychology, neuroscience, philosophy/ethics, economics, political science, biology, genetics, anthropology, literature. We incorporate various media: fine arts and literature, television and film, and social media. We read authors as diverse as Aristotle and John Keats, C.S. Lewis and Zadie Smith. We study words, sounds, images, and also places, people, artifacts. You will introduce 'texts' (of all sorts) that you discover on your own through research and experience. You should expect to work on college writing in ways that will help you participate in the academic conversation while contributing your own valuable ideas. You will read not only to receive knowledge but to understand, question, and challenge arguments. You will approach your own writing with what we call "rhetorical flexibility." This means coming to know different writing tools and strategies, and choosing from these to create and communicate your meaning in any given context and by selecting appropriate modes (multimodal projects, collaborative compositions, speeches) and genres (essay, but also report, memo, letter, presentation, etc.). Writing 5 is the course in which you begin to integrate yourself into Dartmouth's academic life, and the

Pursuit of Happiness is a topic that you can expand into any disciplinary direction that interests you.

Attendance Policy: Much of our learning and work happens collaboratively and cannot be “made up,” so your presence is essential to your learning. We meet as scheduled. Additionally, we will meet in mandatory scheduled conferences to discuss paper drafts (these may be virtual). Missing more than two of these meetings, for any reason, will affect your course grade: each additional absence lowers your course grade one half letter. This is a workshop class; if you don't have the work or the materials, you are absent. I will often ask you to turn in assignments online, in advance of a class meeting, and all deadlines will be defined on Canvas.

X-Period Usage: I will likely schedule some X-period sessions, though I will not use these hours regularly.

Textbook(s)Required:

Parfitt, Matthew and Skorczewski, Dawn. *Pursuing Happiness / A Bedford Spotlight Reader*. MacMillan Learning 2016, 1st Ed. ISBN: 978-1-4576-8377-0.

Williams, J. & J. Bizup. *Style: The Basics of Clarity and Grace* . Longman, 5th Edition. ISBN: 0321953304.

Section 11

Hour: 11; **Instructor:** Deanne Harper

Description:

The Pursuit of Happiness

Course Description: "The pursuit of happiness." It seems obvious, does it not, that we all want to be happy? But what, really, is happiness? 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 course we turn a critical eye to classic and modern attempts to answer these and related questions and use them as fodder for our own discussions. We consult multiple perspectives: psychology, neuroscience, philosophy/ethics, economics, political science, biology, genetics, anthropology, literature. We incorporate various media: fine arts and literature, television and film, and social media. We read authors as diverse as Aristotle and John Keats, C.S. Lewis and Zadie Smith. We study words, sounds, images, and also places, people, artifacts. You will introduce ‘texts’ (of all sorts) that you discover on your own through research and experience. You should expect to work on college writing in ways that will help you participate in the academic conversation while contributing your own valuable ideas. You will read not only to receive knowledge but to understand, question, and challenge arguments. You will approach your own writing with what we call “rhetorical flexibility.” This means coming to know different writing tools and strategies, and choosing from these to create and communicate your meaning in any given context and by selecting appropriate modes (multimodal projects, collaborative compositions, speeches) and genres (essay, but also report, memo, letter, presentation, etc.). Writing 5 is the course in which you begin to integrate yourself into Dartmouth’s academic life, and the

Pursuit of Happiness is a topic that you can expand into any disciplinary direction that interests you.

Attendance Policy: Much of our learning and work happens collaboratively and cannot be “made up,” so your presence is essential to your learning. We meet as scheduled. Additionally, we will meet in mandatory scheduled conferences to discuss paper drafts (these may be virtual). Missing more than two of these meetings, for any reason, will affect your course grade: each additional absence lowers your course grade one half letter. This is a workshop class; if you don't have the work or the materials, you are absent. I will often ask you to turn in assignments online, in advance of a class meeting, and all deadlines will be defined on Canvas.

X-Period Usage: I will likely schedule some X-period sessions, though I will not use these hours regularly.

Textbook(s)Required:

Parfitt, Matthew and Skorczewski, Dawn. *Pursuing Happiness / A Bedford Spotlight Reader*. MacMillan Learning 2016, 1st Ed. ISBN: 978-1-4576-8377-0.

Williams, J. & J. Bizup. *Style: The Basics of Clarity and Grace*. Longman, 5th Edition. ISBN: 0321953304.

Section 12

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

Description:

The Supreme Court

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: 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.

X-Period Usage: 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: 307274942.

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

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

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

Section 13

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

Description:

Predatory Marketing Maneuvers, Cognitive Traps, and the Impact of Ill-Informed Consent

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 slight 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: the Tuskegee Syphilis Study, the Theranos cover up, Facebook's privacy policies, and the nondisclosure practices in collecting and selling biospecimens and "health" related data. As students examine these topics, they will write argumentative essays: two informal short essays (non-graded, three to five pages), two formal essays (five to seven pages each), and a research paper (ten pages). 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 re-design of their essays. To facilitate the writing process students will experiment with the judicious use of multi-modal composing strategies (e.g., words, images, video, and sound) as they create sixty second public service announcements, compelling visuals, and effective text. The following book will be required: Carreyrou, John. *Bad Blood: Secrets and Lies in a Silicon Valley Startup*. Alfred Knopf, 2018, ISBN: 9781524731656. Additional academic sources will be assigned throughout the term and include articles such as: "The Final Report of the Tuskegee Syphilis Study Ad Hoc Advisory Panel", "Racism and Research: the Case of the Tuskegee Syphilis Study" by A. Brandt, the CDC website "The Study Begins and What Went Wrong", "In NEJM, Did Authors Get It Wrong On Informed Consent" by Jamie Wells, and "Drug Companies' Liability for the Opioid Epidemic" by Rebecca Haffajee and Michelle Mello. More informal data sources also will be consulted.

Attendance Policy: Class participation, an integral part of making this class dynamic and rewarding, requires consistent class attendance; for this reason, only one excused absence during the term will be permitted without penalizing a student's participation grade.

X-Period Usage: I do not intend to use the X-period.

Textbook(s)Required:

Carreyrou, John. *Bad Blood: Secrets and Lies in a Silicon Valley Startup*. Alfred A. Knopf, 2018.
ISBN: 9781524731656.

Section 14

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

Description:

Predatory Marketing Maneuvers, Cognitive Traps, and the Impact of Ill-Informed Consent

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 slight 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: the Tuskegee Syphilis Study, the Theranos cover up, Facebook's privacy policies, and the nondisclosure practices in collecting and selling biospecimens and "health" related data. As students examine these topics, they will write argumentative essays: two informal short essays (non-graded, three to five pages), two formal essays (five to seven pages each), and a research paper (ten pages). 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 re-design of their essays. To facilitate the writing process students will experiment with the judicious use of multi-modal composing strategies (e.g., words, images, video, and sound) as they create sixty second public service announcements, compelling visuals, and effective text. The following book will be required: Carreyrou, John. *Bad Blood: Secrets and Lies in a Silicon Valley Startup*. Alfred Knopf, 2018, ISBN: 9781524731656. Additional academic sources will be assigned throughout the term and include articles such as: "The Final Report of the Tuskegee Syphilis Study Ad Hoc Advisory Panel", "Racism and Research: the Case of the Tuskegee Syphilis Study" by A. Brandt, the CDC website "The Study Begins and What Went Wrong", "In NEJM, Did Authors Get It Wrong On Informed Consent" by Jamie Wells, and "Drug Companies' Liability for the Opioid Epidemic" by Rebecca Haffajee and Michelle Mello. More informal data sources also will be consulted.

Attendance Policy: Class participation, an integral part of making this class dynamic and rewarding, requires consistent class attendance; for this reason, only one excused absence during the term will be permitted without penalizing a student's participation grade.

X-Period Usage: I do not intend to use the X-period.

Textbook(s)Required:

Carreyrou, John. *Bad Blood: Secrets and Lies in a Silicon Valley Startup*. Alfred A. Knopf, 2018. ISBN: 9781524731656.

Section 15

Hour: 12; **Instructor:** James Murphy

Description:

Sex and Violence in the Bible

Course Description: We shall learn how to write in a variety of formats, including daily blogs, short essays, and a term paper. All learning comes from doing, so we shall be writing and revising throughout the term. Several meetings of our class shall be devoted entirely to writing workshops and supervised practice in drafting essays. Good writing also comes from good reading, and we shall be reading the Book of Books. The Bible we shall be studying is based on the King James translation, which is widely considered to contain the most beautiful prose in the English language. Reading the best English prose leads to writing the best English prose. 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 at every seminar meeting is required.

X-Period Usage: We will use a few of the x-hour periods.

Textbook(s)Required:

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

Section 16

Hour: 10A; **Instructor:** Thomas O'Malley

Description:

The Irish Short Story: Reimagining & Reinventing Ireland

Course Description: This course is designed to allow students to engage in extensive writing exercises—both formal and creative—and participate in weekly discussions and critiques of published works and other forms of media, including contemporary Irish film. Our focus will be on reading stories with the eye of a writer, exploring the thematic concerns of the writer, the historical cultural context in which these works take shape, and how a work is constructed to further reveal and

illuminate these concerns. We will also consider the elements of the story—including character, conflict, perspective, dialogue, setting, plot, language, and narrative structure—that come together to create a successful whole. Through numerous and various exercises the students will practice not only how to write a precise, coherent, and rigorously engaging paper but also come to understand the alternative and strange ways in which authors of fiction approach their subject and craft. Along with classroom exercises, there will be presentations and ample demonstrations explaining close reading, academic writing, and analysis. Finally, students will meet with me individually to plan drafts and revision strategies for their essays.

Contemporary Irish fiction has moved to reflect the changes in the society that produces it. In the last century, Ireland has changed from a conservative, agricultural country to a modern, technologically aware one, from a colony of Great Britain to a free, democratic republic, and from one of the poorest nations in the world to one of its most prosperous. Many of the dramatic transformations that have taken place within the culture have occurred most recently and have altered the way Ireland presently perceives itself. Since the 1960s a wave of new writing has arisen in Ireland, highlighting a movement away from many of the themes and elements that typified and expressed both the post-famine and post-civil war culture, and that illustrates the inherent conflict, struggle, diversity and dynamism of the contemporary Irish experience.

In this course we will explore fiction that reveals, illuminates, questions and considers these various transformations of cultural identity, through the Troubles, the great Diaspora of the late seventies and early eighties, to the nineties, the rise (and recent fall) of the Celtic Tiger, and into the 21st century with the shift from the rural to the urban, the influx of divergent ethnicities, the new multiculturalism and, of particular interest, the emergence of woman's voices in the culture. We will also consider some historical and mythological context in order for us to understand the complexity of Ireland and help ground the unique and varied voices of the writers we will read. Writers will include Mary Lavin, Edna O'Brien, Julia O'Faolain, Ann Enright, Rita Kelly, Éilís Ní Dhuibhne, Patrick McCabe, Colum McCann, William Trevor, John Banville, John McGahern, Roddy Doyle, Neil Jordan, and Colm Tóibín.

During the term students will write three 4-5 page analytical essays, culminating in a final 7-8 page paper. The essays will focus on either a story or a single author, highlighting distinct Irish concerns—thematic and technical—in the short story form, and showing an understanding of the development of the short story form in Ireland, while also exploring, loosely, its contemporary manifestations. While student papers will focus on one Irish writer, each writer will be guided through the process of understanding the context (either anticipatory, retrospectively, or comparatively vis-à-vis other writers) in which these fictions develop, and learn to identify and discuss some of the distinguishing characteristics of the writer as manifested in the story (or stories) that we read in class.

Papers will be based upon the student's engagement and understanding of the stories as arrived at through close, critical reading of the texts and through vigorous class discussion and, at times, film presentation. These will not be "research" papers per se, but they will require the student to explore the short story via other models of craft and via a historical and cultural perspective. The final paper will focus on more than one writer in exploring a recurring theme, motif, technical element or

development, or some other aspect of the short story in Ireland that seems to warrant an extended discussion. Appropriate attention will be given to representative authors/stories from several of the texts, and using secondary sources to develop and further both analysis and synthesis: the final paper will be a modest test of both the student's close reading of individual texts and of the student's ability to locate those texts within a larger cultural context.

No laptops or smart phones are allowed in class but note taking is encouraged—it is a vital part of the critical and creative process. Please make sure to bring a notebook and pen.

Attendance Policy: If you are not present you cannot participate and participation is a vital part of this course. Attendance means coming to class on time and being prepared to engage in the discussion at hand. More than two absences will result in a lowering of your grade; your grade will continue to drop for each subsequent absence. Frequent lateness will also count against your final grade.

X-Period Usage: We may use an X-period here and there over the course of the term but there are none presently scheduled.

Textbook(s)Required:

Bolger, Dermot. *The Vintage Book of Contemporary Irish Fiction*. Vintage, Reprint edition, 1995. ISBN: 978-0679765462.

O'Connor, Frank. *Classic Irish Short Stories*. Oxford UP, Revised edition, 1990. ISBN: 978-0192819185.

Enright, Ann. *The Granta Book of the Irish Short Story*. Granta Books, 2012. ISBN: 978-1847082558.

Desalvo, Louise, Kathleen Walsh D'Arcy, and Katherine Hogan (Eds.). *A Green and Mortal Sound: Short Fiction by Irish Women*. Beacon Press, 1st Edition, 2001. ISBN: 978-0807083550.

Trevor, William. *The Oxford Book of Irish Short Stories*. Oxford UP, Reissue edition, 2010. ISBN: 978-0199583140.

O'Connor, Joseph. *The News from Dublin: New Irish Short Stories*. Faber & Faber, 2011. ISBN: 978-0571255276.

Somer, John and John J. Daly (Eds.). *The Anchor Book of New Irish Writing*. Anchor, 2000. ISBN: 978-0385498890.

Forkner, Ben. *Modern Irish Short Stories*. Penguin, 1995. ISBN: 978-0140246995.

Section 17

Hour: 10A; **Instructor:** Rachel Obbard

Description:

The Machine in the Game

Course Description: Sports are about competitive advantage, but should we care how much comes from the athlete and how much from science? What happens when we treat bodies as machines? How do we decide what is normal, natural, and legal, and to what extent is our reactions narrated by the

media?

In this course, we will examine the intersection of sport, technology and culture and discuss what happens when innovation threatens the ideas we attribute to sports—purity, fairness, the natural body, a level playing field, and success as the result of hard work. 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 articles, biographical accounts, interviews, and documentary film. In this course you will

- Explore through writing and discussion various dimensions of understanding about sport (e.g., allegories, theories, ideologies, myths, paradigms, normative frameworks) and the use of scientific and engineering innovations in sport.
- Do independent research using both first-hand accounts of those who use disruptive technology and those who are affected by it, and scholarly and scientific sources.
- Investigate and address controversies over the use of technoscience in sport.
- Write and revise, a lot!

Upon completing this course, you should demonstrate the abilities to

- Ask questions that inquire into the complex issues of the course.
- Do independent research and gather information through critical reading and research, distinguishing unsupported opinion from evidence-based argument.
- Craft a strong, supportable claim to guide your paper, and represent that claim in a short statement (often called a thesis).
- Support your claim with an evidence-based argument, choosing the best evidence, organizational structure, and rhetorical strategies for that argument.
- Transform information into a written argument that recognizes multiple perspectives in addition to your own.
- Express complex ideas with clear, concise language, paying attention to voice and audience.
- Participate in an academic conversation with both peers and scholars by engaging with, responding to, incorporating and appropriately attributing the ideas of others.

We will meet twice a week (Tuesday and Thursday) for a one hundred and ten minute seminar format class in which we will discuss the what we’ve read, examine student writing in a workshop setting, experiment with various composition and revision techniques, discuss the writing process and reflect on our writing. There will be significant reading and 3-4 discussion prompts per week. Major assignments will include an Athlete Profile (a biography focused on an athlete’s use of controversial technoscience), a Summary and Response to a Scholarly Article, and a Research Paper.

Attendance Policy: Attendance and participation for every class is essential. This course is structured around active and engaged participation in workshops and in discussions. After two unexcused absences, a student’s final grade will be negatively impacted.

X-Period Usage: We may use X-periods on a few specific dates (to be announced).

Textbook(s)Required:

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

Millar, David. *Racing Through the Dark: Crash. Burn. Coming Clean. Coming Back*. Touchstone, 2015. ISBN: 978-1501133657.

Hjortshoj, Keith. *The Transition to College Writing*. MacMillan, Second Edition, 2009. ISBN:978-0-312-44082-4.

Williams, Joseph. *Style: The Basics of Clarity and Grace*. Pearson Fifth Edition, 2015. ISBN: 978-0321953308.

Section 18

Hour: 2A; **Instructor:** Adedoyin Ogunfeyimi

Description:

Inclusion, Diversity, and Higher Education

Course Description: With the recent wake of the crises on race relations, immigration ban, gender, etc., in the US, 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, campus ethnography, and public writing. 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 writings must open up new ways of thinking through and about these concepts.

Attendance Policy: You are permitted two absences throughout the semester, but you must be in class when we discuss, workshop, and peer-review new assignments/projects.

X-Period Usage: We will use 3-5 X-periods.

Textbook(s)Required:

No required books to purchase.

Section 19

Hour: 3B; **Instructor:** Adedoyin Ogunfeyimi

Description:

Inclusion, Diversity, and Higher Education

Course Description: With the recent wake of the crises on race relations, immigration ban, gender, etc., in the US, 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, campus ethnography, and public writing. 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 writings must open up new ways of thinking through and about these concepts.

Attendance Policy: You are permitted two absences throughout the semester, but you must be in class when we discuss, workshop, and peer-review new assignments/projects.

X-Period Usage: We will use 3-5 X-periods.

Textbook(s)Required:

No required books to purchase.

Section 20

Hour: 2; Instructor: Terry Osborne

Description:

The Snow Leopard

Course Description: Writing can be a winding journey, both recursive and responsive. Writers ask questions, gather information, organize, focus, draft and revise, the length and order of each stage determined not only by the writers' growing sense of their 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, as effective with narrative and exploratory research essays as it is with argumentative analyses. And as with many processes, it works best when influenced by mindful awareness. In this class students will engage in that term-long writing journey 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 and Nepal. Students will also be introduced to mindfulness practice in the classroom and will be invited to continue the practice outside of class. 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 various ways: through journal writing; through small-group exercises, workshops, and presentations; through library research; and through narrative, exploratory and analytical essays.

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.

X-Period Usage: We will use most of our x-hours—for writing workshops and small-group projects, and once or twice to replace regular class hours.

Textbook(s)Required:

Matthiessen, Peter. *The Snow Leopard*. Penguin Classics, Revised Edition, 2008. ISBN: 978-0143105510. [REQUIRED]

Kabat-Zinn, Jon. *Mindfulness for Beginners*. Sounds True; Reprint Edition (July 1, 2016). ISBN:

978-1622036677. [SUGGESTED]

Section 21

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

Description:

Writing Voices

Course Description: The purpose of this course is to help prepare you for writing in the college classroom and beyond. To do this, we'll practice writing in a variety of styles and for different purposes; writings will include a personal experience essay, an OpEd, and a researched argument essay. A goal of the class will be to create "genre awareness"; we'll develop an understanding that writing tasks always spring from different contexts and address new audiences. Since this is the case, first-year writing at Dartmouth strives to teach students rhetorical flexibility; we understand that there's no "one size fits all" formula for successful writing. Instead, we must always ask ourselves, "What tools or techniques do we need to complete this new writing task?" Successful transfer or adaptation of writing knowledge to new contexts also depends upon cultivating writing voices. People write best when they are interested in the subject that they're writing about. So, what interests you, what motivates you to speak? We'll start from personal experience, and then expand our horizons to speak to, move or inform, a larger, civic and academic community.

Attendance Policy: 2 absences maximum

X-Period Usage: As needed

Textbook(s)Required:

Graff, G. & Birkenstein, C. *They Say/I Say: The Moves That Matter in Academic Writing*. New York and London: W.W. Norton & Co., 3rd edition 2016. ISBN: 978-0393617436.

The New Humanities Reader. Eds. Richard E. Miller and Kurt Spellmeyer. Cengage Learning, 5th ed. 2015. ISBN: 978-1285428994.

Ruszkiewicz, John. *How to Write Anything: A Guide and Reference*. Bedford, 3rd edition, 2014. ISBN: 978-1457667046.

Section 22

Hour: 10A; **Instructor:** Susan Reynolds

Description:

The Art of the Interview in the Age of Fake News

Course Description: In this writing class, we'll look at the foundation for so much primary source material: the interview. We will practice interviewing, inside and outside the classroom, including building trust and rapport with our interviewees; taking good notes, using quotes effectively, conducting and constructing the interview, and the critical follow-up phase. As we learn about new ways to think about writing in college, we'll review the main ingredients of any good interview: trust, clarity, and context. In the age of fake news, interviews and quotes are often misused to support

arguments. What does it mean to live in an age where truth is hidden under layers of competing interests? There is an unspoken pact between writer and reader. When is that pact broken beyond repair? We'll explore truth in the context of the interview; how can we assess the reliability of our sources? We'll analyze texts in a variety of disciplines and create a fundamental set of steps readers can use to uncover reliable information in primary sources. How can we get the facts we need without creating a restrictive narrative that ignores multiple perspectives and simply echoes our own point of view? What are the ethical questions that arise in the process of making an evidence-based argument using interviews and other primary source material? We'll talk about field notes, observation, taking notes while conducting interviews, designing good questions and a sequence for those questions, building trust, using quotes, maintaining respect and the rules of conduct around human subjects. Readings will include brief excerpts from: Oriana Fallaci, *Interview with History*, George W.S. Trow, "Within the Context of No Context," Vivian Gornick, *The Situation and the Story*, Richard Dawkins, "Good and Bad Reasons for Believing: A Letter to My Daughter," Terry Tempest Williams, *The Open Space of Democracy*, Arundhati Roy, *War Talk*, Ha Jin, *The Writer as Migrant*, Malcolm Gladwell, *What the Dog Saw*, and David Foster Wallace, "This is Water," and from Williams, J. & J. Bizup, *Style: The Basics of Clarity and Grace*. Over the course of the term you will produce a profile of a classmate; a profile on the subject of your choosing with an important and credible outside source; an invented/imagined interview with an historical figure or a video interview with script; and a longer, analytical paper that incorporates several interviews representing competing points of view on a subject of your choosing.

Attendance Policy: This class will be constructed around in-class writing activities and short essays, class discussions and presentations, peer review, and one-on-one conferences with the professor. Regular attendance is critical. After two unexcused absences, a student's final grade will be negatively impacted.

X-Period Usage: I will use a few X-periods on specific dates. These may be used for special tutoring or make-up sections.

Textbook(s)Required:

Fallaci, Oriana. *Interviews with History and Power*. Rizzoli Universe, Reissue edition (April 5, 2016), ISBN: 0789331322.

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

Section 23

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

Description:

International Relations Writing

Course Description: This course will teach students to write interpretive memos, op-eds, and a longer documented essay on debates in international politics. Students will be encouraged to take positions on economic, security, and global controversies. The course will critically examine debates

surrounding phenomena such as sovereignty, imperialism, world governance, and state failure. It will examine key approaches from seminal scholarly readings in qualitative methodology on topics such as descriptive analysis, process tracing, and the use of historic analogies. This class aims to improve student writing. The course will focus on the development of student writing strategies, argumentation, the use of evidence, writing clarity, and the use of scholarly sources. The course will feature interactive exercises, collaborative debates, oral presentations, rigorous readings, and essays. During the course students will write papers, evaluate the essays of their peers, revise their own work, orally present their ideas, and again receive further collaborative advice for further revision.

Attendance Policy: Class attendance is obligatory for the course.

X-Period Usage: X-periods will not be used for the course unless there is an unlikely class cancellation.

Textbook(s)Required:

No required books to purchase.

Section 24

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

Description:

Memoirs of Family

Course Description: In this writing course, we use the popular genre of memoir to explore the common elements of all academic discourse: analysis, argument and evidence. We will also study the art of clear writing. The assigned readings include *Battle Hymn of the Tiger Mother*, a parenting memoir by Amy Chua, and *The Color of Water*, a memoir of biracial identity, by James McBride, as well as scholarly articles relevant to the experiences described by the authors. Students will write several papers, most of which will explore how scholarly research can inform our understanding of individual life experiences. For the research component of the course, students will choose an aspect of their own family history to study. Throughout the course, we will discuss the process of writing, including stating a thesis; drafting topic sentences; organizing arguments; incorporating evidence; and writing introductions and conclusions. We will also have several mandatory individual and group conferences, as they are an integral part of Writing 5. Note: There will be no class on September 19.

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. If you have two or more unexcused absences, I may lower your grade. Generally, I excuse absences for religious observance and family emergencies, not athletics. If you are late twice, I will consider it one unexcused absence. If you have an illness that causes you to miss two or more classes, please ask your dean to contact me.

X-Period Usage: I will use x-hours occasionally but not regularly.

Textbook(s)Required:

Chua, Amy. *Battle Hymn of the Tiger Mother*. Penguin 2011, ISBN: 978-0143120582.

McBride, James. *The Color of Water*. Riverhead 2006, ISBN: 1-57322-022-1.

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

Section 25

Hour: 10A; **Instructor:** Jennifer Sargent

Description:

The American Criminal INjustice System

Course Description: The subtitle of this course is "The American Criminal Injustice System." Students in this course will discover the craft of expository writing while analyzing the trustworthiness of crime investigation, ethical considerations during investigations, pre-trial proceedings and trials, and the myths and realities of the American criminal justice system. Students will study the notions of truth and justice in the system. The inquiry includes examining both science and human nature in the American criminal justice system. Students will learn to think and analyze critically and write clearly, concisely and persuasively using several expository organizational patterns. Texts include three books, and perhaps a documentary film series, a podcast and one U.S. Supreme Court case. The professor, a former district court judge, chief disciplinary counsel (prosecutor) for the New Hampshire Supreme Court's Attorney Discipline Office, and criminal defense attorney, will emphasize the importance of technical writing and use of voice and style. Students will come to understand that persuasive writing incorporates clarity of topic, factual precision, and organization in analysis. Students will actively participate in the exchange of feedback, critique and collaborative learning with each other. The professor will also teach students to speak persuasively about their writing. There are three major writing assignments (1250 words, 2000 words, 3750 words) that students will complete with multiple drafts and mandatory writing conferences.

Attendance Policy: Attendance is mandatory (athletic events are not excused absences), 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. You are responsible for making up all missed work.

X-Period Usage: I occasionally use x-hours.

Textbook(s)Required:

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

Zinsser, William. *On Writing Well*. Collins (Harper Perennial) 30th Anniversary Edition. ISBN: 978-0060891541.

Benforado, Adam. *Unfair: The New Science of Criminal Injustice*. Broadway Books, 2016. ISBN: 978-0770437787.

Section 26

Hour: 10; **Instructor:** Sarah Smith

Description:

Food for Thought

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. Our readings will come from authors such as MFK Fisher, Wendell Berry, David Foster Wallace, 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: Students are expected to attend all class meetings. More than 2 absences (whether excused or unexcused) will result in one step down on your final grade assignment (e.g. if you have earned an A-, you will get a B+).

X-Period Usage: I will use a few of the x-periods on specific dates, but I reserve the right to add any additional x-hours as necessary, so please keep these open in your schedule.

Textbook(s)Required:

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

Section 27

Hour: 10A; **Instructor:** William Craig

Description:

Reviewing Ourselves: Critical Writing and Personal Values

Course Description: Writing effectively about aesthetic experience requires us to use critical thinking 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. Her reviews explore the connection between "what I like" and "what I believe." Research can support or challenge our first impressions. The critical process becomes a boundless conversation, a dialogue through which we develop our personal aesthetics. We'll engage uncertainty, ambiguity and risk as elements of scholarship, critical thinking and the writing process. Studying

effective and engaging style, we'll embrace revision as the creation of clarity. 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. This class will focus on writing, workshops and multi-draft revision to create four polished critical essays. Topics will range from shared experiences – e.g., campus architecture, an exhibition at the Hood Museum of Art – to a self-designed research project. No experience in the arts is required. We'll strengthen research and documentation skills by creating brief annotated bibliographies. We'll also write informal essays defining the personal values that inform our critical reactions. Course texts sample lively criticism and encourage clear, concise writing.

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.

X-Period Usage: The course may attempt to incorporate an evening performance of a work presented at the Hopkins Center or other local venue. Since participation in non-classroom hour/non-x period events cannot be mandatory, alternative assignments will be offered. Four x-hour periods will be reserved to allow for holidays, special viewings (museum visits, screenings) or cancelled regular class meetings.

Textbook(s)Required:

Ross, Alex. *Listen To This*. Picador 2008, ISBN: 978-03212610685.

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

Section 28

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

Description:

Cultures of Place

Course Description: This class examines “place.” That is, it investigates the spaces that we live in and interact with, how we design and respond to those places, and the stories and arguments that we create about them. Borrowing from geography and from traditions in urban design and planning, we will ask how the spaces we inhabit shape the way we see and interact with the world. We'll look closely at public spaces, including public monuments, city streets, and even Dartmouth's campus. We will ask, how are these spaces designed to shape the communities that inhabit them? How do users respond to or exploit those spaces? And what values do those spaces hold and communicate? Exploring these questions will afford students the opportunity to grow as writers. As with all Writing 5 courses, the class asks students to practice and develop writing strategies. It aims to foster and refine abilities that student writers need to succeed at Dartmouth and beyond. Students will learn standards in academic writing, practice those standards, and become more informed, more flexible writers. Students will sharpen their capacity to think critically and creatively about the sources they encounter. They will develop their understanding of writing as a process of discovery and knowledge

creation, and they will write to participate in ongoing critical conversations about the course topic. Assignments include regular informal and reflective writing, multiple drafts of two formal essays and a media-rich digital writing project, published as a website.

Attendance Policy: Students may miss 3 class sessions without penalty. Absences in excess of three will negatively affect the final course grade.

X-Period Usage: In order to make room for peer writing workshops, we will use three X-periods this term. Attendance is required.

Textbook(s)Required:

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

Section 29

Hour: 12; **Instructor:** Tina Van Kley

Description:

Grotesque Bodies

Course Description: This 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, practice those standards, 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 write to engage with and participate in ongoing critical conversations about the course topic. The work in this class involves reading, class discussions, regular informal and reflective writing, peer review, and individual conferences as you develop multiple drafts of two essays and a media-rich digital writing project. The theme of this course, “Grotesque Bodies,” may sound appealing, strange, or off-putting to you – perhaps even all three. The ambivalence of our responses are important markers of the grotesque, which is often located in an object that provokes desire but is also prohibited, or that is situated between conceptual categories (e.g., human and animal), and is consequently both fascinating and disturbing. 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. What is – and or who has – a grotesque body? Who defines that body as grotesque, and what are the broader implications of doing so? In varied writing assignments, you will reflect on the ways we construct, encounter, and respond to bodies 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 the categorizing and hierarchizing of bodies are tied to gender, race, class, and ability. Along the way, you will navigate diverse media that may include scholarship by M.M. Bakhtin, Rosemary Garland-Thomson, Ibram X. Kendi, and others; the 1932 film *Freaks*; reality television; poetry by Jonathan Swift; a memoir by Lindy West; as well as other examples from contemporary popular and online culture.

Attendance Policy: Attendance Policy: Coming to class regularly is a basic expectation for this course. More than two absences for any reason will result in a significant reduction to your final grade.

X-Period Usage: The course schedule includes 2-3 x-periods at the beginning of the term.

Textbook(s)Required:

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

Section 30

Hour: 12; **Instructor:** Margaretha Kramer

Description:

When civilization collapsed...

Course Description: Writing is a process that is defined not merely by the drafting and revising of sentences, but by a series of tasks that include critical reading, assessing the value of sources, developing coherent evidence-based arguments, and finding your own authorial voice. In this course we explore the writing process and practice these and other tasks via in-class and out-of-class activities. Our writing topic is civilization collapse.

Hardly a month goes by without someone publishing an article or a blog-post about the imminent/already started/to be avoided collapse of our own civilization, usually accompanied by the observation that all great historic civilizations have ended at some point. In this class we will look at some of these historic collapses, focusing on the demise of the Bronze Age states in the eastern Mediterranean around 1200 BCE.

Each week will have a specific writing focus, supported by our readings. Throughout the term, our readings will become more sophisticated (more 'difficult' some might say) and more academic. By the time you get to read dense scholarly articles, your background knowledge accumulated through weeks of reading gradually more complex prose will allow you not only to understand them, but to interact and engage with them as a writer: taking them further, refuting them, or using them as a springboard for your own research.

Attendance Policy: Students are expected to attend all class meetings. Missing more than three classes, for any reason, will lower your course grade.

X-Period Usage: We will use a few x-periods; please refer to the course schedule posted on Canvas for specific dates.

Textbook(s)Required:

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

Cline, Eric H. *1177 B.C.: The Year Civilization Collapsed*. Princeton Univ. Press, 2015. ISBN: 978-0691168388.

Section 31

Hour: 9L; **Instructor:** Catherine Steidl

Description:

Instructor: Catherine Steidl

The Past in the Present

Course Description: The ancient world is not a passive backdrop for historical tales. Its narratives and its physical vestiges play an active role in modern daily life. We interact with artifacts as art in museums, but the past is also used (and abused) in advertising and popular culture and harnessed to create and strengthen national identity. Discourse and the production of knowledge around the ancient past are deeply intertwined with institutional racism and discrimination. In this writing course, we will read, think, and write critically about the many roles played by the past in the present in pursuit of our primary goal: building and practicing a set of tools and strategies to continue developing your writing, and help you adapt to the new demands of the academic writing community. We will explore strategies for reading, developing and posing questions, and thinking critically about complex topics. We will also practice strategies for our ‘pre-writing’ processes, for compiling drafts, and revising our work both individually and with peers. Some of the topical questions we will address include: How is the past studied, and by whom? How have material culture and its narratives been used in nation-building and identity construction? How is the past portrayed in media and pop culture, or manipulated for entertainment? How is current understanding of the ancient world tied into the history and legacies of colonialism, and how do ongoing debates about ownership and repatriation change the way materials in museums are seen, displayed, and interpreted by visitors?

We will practice many different types of writing—personal journals, persuasive essays, analyses, papers presenting academic research. Our readings will draw from scholarly research, archaeological case studies, popular books, and contributions to ethical debates surrounding management of—and interaction with—the past. We will also include our own writing in the texts for the class, engaging thoughtfully and constructively with one another’s work in small peer revision groups. All texts (excluding student writing) will be provided through Canvas.

Attendance Policy: Your consistent attendance and active participation are crucial for your personal development in the course, as well as that of your classmates. Unanticipated issues do arise, and more than two unexcused absences during the term will negatively impact your participation grade. The need for an excused absence, such as religious observance, a family emergency, or a serious illness, should be communicated to me as soon as it arises, along with appropriate documentation where necessary. The need to travel for athletic competition or a similar significant event may be considered an excused absence, so long as you discuss this with me well beforehand (preferably at least 2 weeks) and we agree on appropriate plans to make up for your absence in class.

Preparation for class is equally as important as physical attendance. Showing up without the necessary materials, such as drafts for conferencing, readings or notes, etc., and thus being unable to actively participate in class, will count as an unexcused absence. Excessive or repeated lateness will

also have a negative impact on your participation grade. If you have a regularly occurring conflict that impacts your punctuality, please speak with me as soon as it arises.

X-Period Usage: We will use x-periods infrequently for individual and group conference sign-ups.

Textbook(s)Required:

No required books to purchase.

Section 32

Hour: 2A; **Instructor:** Svetlana Grushina

Description:

Mediating Our Selves in Everyday Life

Course Description: “Two young fish are swimming along and meet an older fish swimming the other way, who nods at them and says ‘Morning, guys. How’s the water?’ The two young fish swim on for a bit, then one turns to the other and says, ‘What the hell is water?’” This “didactic little parable-ish story,” told by David Foster Wallace in a commencement address at Kenyon College, reflects well our often un-reflective performance of selves online. In this course, we will focus on writing our way into and through a broader, deeper, self-and-other-reflective world of online interactions. We will begin by drawing on foundational texts from the humanities (e.g., Aristotle’s *Nicomachean Ethics*) and excerpts from masterpieces of world literature (e.g., Mary Shelley’s *Frankenstein*, Aldous Huxley’s *Brave New World*) to establish workable concepts of character, identity, technology, and their interplay. We will then engage with original social science research as well as popular writing by leading contemporary scholars who tackle topics of online communication and the role of technology in everyday life. You will think through a range of conflicting arguments on these topics as well as reflect on your own mediated interactions through a number of writing and research projects that will build on each other. Active class participation at every meeting will be vital, as we will write, discuss, debate, revise, review, and learn together. In addition to writing and discussion, we will have presentations, peer review, and individual conferences; these will combine for a stimulating, vibrant course that will help you grow as an informed, thoughtful, attentive, and empathetic writing citizen of the digital world.

Attendance Policy: Regular attendance and active participation in each class meeting are vital for your success and positive experience with the course. Attendance is mandatory; each unexcused absence after one will negatively impact your final grade.

X-Period Usage: We will use some of the X-periods.

Textbook(s)Required:

Graff, G. & Birkenstein, C. *They Say/I Say: The Moves That Matter in Academic Writing*. W.W. Norton & Co. ,3rd edition 2016. ISBN: 978-0393617436.

Section 33

Hour: 11; Instructor: Catherine Steidl

Description:

Instructor: Catherine Steidl

The Past in the Present

Course Description: The ancient world is not a passive backdrop for historical tales. Its narratives and its physical vestiges play an active role in modern daily life. We interact with artifacts as art in museums, but the past is also used (and abused) in advertising and popular culture and harnessed to create and strengthen national identity. Discourse and the production of knowledge around the ancient past are deeply intertwined with institutional racism and discrimination. In this writing course, we will read, think, and write critically about the many roles played by the past in the present in pursuit of our primary goal: building and practicing a set of tools and strategies to continue developing your writing, and help you adapt to the new demands of the academic writing community. We will explore strategies for reading, developing and posing questions, and thinking critically about complex topics. We will also practice strategies for our ‘pre-writing’ processes, for compiling drafts, and revising our work both individually and with peers. Some of the topical questions we will address include: How is the past studied, and by whom? How have material culture and its narratives been used in nation-building and identity construction? How is the past portrayed in media and pop culture, or manipulated for entertainment? How is current understanding of the ancient world tied into the history and legacies of colonialism, and how do ongoing debates about ownership and repatriation change the way materials in museums are seen, displayed, and interpreted by visitors?

We will practice many different types of writing—personal journals, persuasive essays, analyses, papers presenting academic research. Our readings will draw from scholarly research, archaeological case studies, popular books, and contributions to ethical debates surrounding management of—and interaction with—the past. We will also include our own writing in the texts for the class, engaging thoughtfully and constructively with one another’s work in small peer revision groups. All texts (excluding student writing) will be provided through Canvas.

Attendance Policy: Your consistent attendance and active participation are crucial for your personal development in the course, as well as that of your classmates. Unanticipated issues do arise, and more than two unexcused absences during the term will negatively impact your participation grade. The need for an excused absence, such as religious observance, a family emergency, or a serious illness, should be communicated to me as soon as it arises, along with appropriate documentation where necessary. The need to travel for athletic competition or a similar significant event may be considered an excused absence, so long as you discuss this with me well beforehand (preferably at least 2 weeks) and we agree on appropriate plans to make up for your absence in class.

Preparation for class is equally as important as physical attendance. Showing up without the necessary materials, such as drafts for conferencing, readings or notes, etc., and thus being unable to actively participate in class, will count as an unexcused absence. Excessive or repeated lateness will also have a negative impact on your participation grade. If you have a regularly occurring conflict that impacts your punctuality, please speak with me as soon as it arises.

X-Period Usage: We will use x-periods infrequently for individual and group conference sign-ups.

Textbook(s)Required:

No required books to purchase.