

Dartmouth

Office of the Registrar

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Writing 5 Section Descriptions for Fall Term 2019

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: 3B; **Instructor:** Joshua Bennett

Description:

The Practice of Freedom

Course Description: This course takes as its central concern the literary experiments of black writers living and working in the U.S. context, and will emphasize the work of authors dealing with questions of confinement, incarceration, and enclosure. Following Saidiya Hartman's claim in her groundbreaking 2008 text *Lose Your Mother: A Journey Along the Atlantic Slave Route* that "[she], too, [is] the afterlife of slavery," we will trace the interplay between freedom and enslavement, flight and capture, fugitive practices and carceral protocols, from some of the earliest writings by Black American writers up to the present. During the course of the semester we will examine texts that span, and often blur, both form and genre—including but not limited to autobiography, epistle, critical memoir, poetry, stage play and film—to consider the sheer range of material offered by the black aesthetic tradition as it pertains to the practice and pursuit of human freedom. We will approach these various experiments not only as objects of study, but as prompts for our own practice of thinking and writing together.

Attendance Policy: Attendance is mandatory.

X-Hour Usage: We will only sparingly use x-hours over the course of the term.

Divisional Affiliation: Arts and Humanities

Textbook(s)Required:

No required books to purchase.

Section 02

Hour: 2; Instructor: James Binkoski

Description:

Philosophy and Climate Change

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

Attendance Policy: Attendance is required. New material will be presented during class, there will be frequent in-class assignments and group projects, and class discussion will provide an opportunity to further develop your skills at analysis, and explore course-related topics in greater depth.

X-Hour Usage: We will use half of our x-hours. These will be spent learning argument mapping techniques. Work will be conducted in teams of 3 and organized around problem sets. Sessions will be student-run, though I will be on hand to offer targeted feedback.

Divisional Affiliation: Arts and Humanities

Textbook(s)Required:

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

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

Section 03

Hour: 11; Instructor: Ann Bumpus

Description:

The Ethics of Human Enhancement

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

Attendance Policy: Because of the workshop nature of the course, attendance and participation are essential. Missing more than three classes will result in a lower grade.

X-Hour Usage: I will use x-hours occasionally. Students need to have this time available.

Divisional Affiliation: Arts and Humanities

Textbook(s)Required:

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

Section 04

Hour: 12; **Instructor:** Ann Bumpus

Description:

The Ethics of Human Enhancement

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

argumentative essay and another a research paper.

Attendance Policy: Because of the workshop nature of the course, attendance and participation are essential. Missing more than three classes will result in a lower grade.

X-Hour Usage: I will use x-hours occasionally. Students need to have this time available.

Divisional Affiliation: Arts and Humanities

Textbook(s)Required:

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

Section 05

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

Description:

Representing the Autism Spectrum

Course Description: This writing class will explore how Autism spectrum disorders are portrayed in scientific, popular, and literary texts. In the course of this exploration, students will have the opportunity to become more flexible and confident college writers, prepared to adapt to the range of writing situations they may face in their future Dartmouth courses. In 1943, Psychiatrist Leo Kanner presented a case study of eleven children who, he claimed, displayed symptoms of a unique disorder characterized by a “powerful desire for aloneness and sameness” (249). Kanner called the condition Autism, a term drawn from Eugen Bleuler’s earlier discussions of schizophrenia. Since Kanner’s initial case study, our understanding of the Autism Spectrum has been constantly transforming. Whereas it was once assumed that ASD was caused by a lack of maternal nurturing, it is now widely thought that ASD is a neurodevelopmental disorder with likely genetic underpinnings that are still not well understood. Yet, different and often conflicting perspectives on Autism—what it is, what causes it, and how it should best be represented—still proliferate. Some understand Autism primarily through the lens of “Theory of Mind” (Baron- Cohen), leading to the conclusion that ASD is characterized primarily by a deficit in cognitive empathy. Others, particularly in the autistic self-advocacy community, challenge what they call the “deficit model” of theory of mind, arguing instead for a view of autistic minds as different, not lesser. In this course, we will use critical reading and writing to investigate some key shifts in the representation of Autism spectrum disorders and ask how they have impacted our understanding of Autism and autistic people. A core group of scientific, popular and literary texts about Autism will help us to ground our discussion of the evolution of ASD. As the course progresses, students will use writing and research to pursue their own questions about the representation of the Autism spectrum. Students will approach these questions as writers and serious crafters of argument in a series of three major essays, and they will finish the course with a researched conference-style presentation. This is an intensive writing course that focuses on developing student abilities to build strong evidence-based arguments and express those arguments effectively to a chosen audience. All work will be revised and workshopped multiple times in a

collaborative atmosphere. Students will be expected to push the limits of their own comfort zone in writing and can expect to improve their writing and critical thinking abilities. A sample of course readings: Leo Kanner's "Autistic Disturbances of Affective Contact," Simon Baron-Cohen's "Mindblindness: An Essay of On Autism and Theory of Mind," Oliver Sacks' *An Anthropologist on Mars*, Mark Haddon's *The Curious Incident of the Dog in the Nighttime*, Donna Williams' *Nobody Nowhere* and Tito Rajarshi Mukhopadhyay's *How Can I Speak If My Lips Don't Move*.

Attendance Policy: Students may miss up to three classes without penalty to their grade.

X-Hour Usage: We will use 1-3 x-hours for workshops or extra office hours.

Divisional Affiliation: Arts and Humanities

Textbook(s)Required:

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

Section 06

Hour: 3B; **Instructor:** William Craig

Description:

Town and Gown: College, Class and U.S. Culture

Course Description: What does it mean to be a student in a town not your own? What does it mean to live in a town dominated by an institution serving privileged strangers? Colleges shape cities and towns, and towns and cities shape their colleges. The relationship between "town and gown" is sometimes familial, sometimes hostile, often reflecting complex imbalances of income, opportunity, worldview and politics. Americans ideas about the college experience reflect stereotypes and realities explored in literature and entertainments, from the Gibson Girl to Joe College, and from *Animal House* to *The Human Stain*. The ivy-covered college campus has been portrayed as a bastion of wisdom, an absurd Never-Never Land, a nest of parasites and the home of the American Dream. We'll examine the town/gown relationship through readings in "high" and "low" culture, informed by local history and exploration. We'll put our interpretations and ideas on the page, strengthened by research that deepens our understanding of sources and subjects. This class will focus on writing, workshops and multi-draft revision to create three polished critical essays, totaling about 7,000 words. Topics will range from shared experiences – e.g., walks around and off-campus – to a self-designed research project. We'll strengthen research and documentation skills, and we'll write informal essays defining personal values and experiences.

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 two unexcused absences will be permitted, with further absences resulting in a lowered final grade. If an illness or crisis causes you to miss more classes, inform me and your advisor immediately.

X-Hour Usage: The course will make use of x-hours only as required to make up for class

cancellations or to support especially challenging projects. Students are expected to keep the class' x-period free in case of need.

Divisional Affiliation: Arts and Humanities

Textbook(s)Required:

Williams, J. & J. Bizup. *Style: The Basics of Clarity and Grace*. Pearson 5th Edition. ISBN: 978-0321953308. [Please buy this edition and no other. Other editions differ in many ways.]
DeLillo, Don. *White Noise*, Penguin Classics, 2016. ISBN: 9780143129554

Section 07

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-Hour Usage: We may use the x-hours in the last two weeks of the term.

Divisional Affiliation: Arts and Humanities

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 08

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-Hour Usage: We may use the x-hours in the last two weeks of the term.

Divisional Affiliation: Arts and Humanities

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 09

Hour: 9L; **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. In this course we explore all aspects of the writing process through the lens of Gender and the Holocaust. The earliest research and writing on the Holocaust were largely male-driven. Although this first generation of

historical research and personal writings laid out the essential documentation for much of the work that would follow, women and gay historians and survivors began, by the 1980s, to challenge the template created by their more traditional male predecessors. Examining three memoirs written in the context of immediate or remembered extremity, you will learn how to organize an argument, incorporate evidence, develop a strong voice, and respond to provocative texts in original ways. Two films and secondary sources will enrich our close reading of these extraordinary memoirs. Because revision is an important aspect of the writing process, you will frequently submit drafts of papers and receive feedback from your peers and from me. You will participate in peer reviews, group discussions, and writing workshops. Formal requirements are three formal essays, short written responses to readings and in-class writing exercises collected in a journal, and one group presentation.

Attendance Policy: 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-Hour Usage: We will use three or four x-hours as make-up for class cancellation on Rosh Hashanah and Yom Kippur and for group peer review.

Divisional Affiliation: Arts and Humanities

Textbook(s)Required:

Bruck, Edith. *Who Loves You Like This*. Paul Dry Books, 2000. ISBN: 978-0966491371.

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

Levi, Primo. *Survival in Auschwitz*, Touchstone, 1996. ISBN: 978-0-684-82680-6. [Includes conversation between Levi and Philip Roth]

Section 10

Hour: 11; **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. In this course we explore all aspects of the writing process through the lens of Gender and the Holocaust. The earliest research and writing on the Holocaust were largely male-driven. Although this first generation of historical research and personal writings laid out the essential documentation for much of the work that would follow, women and gay historians and survivors began, by the 1980s, to challenge the template created by their more traditional male predecessors. Examining three memoirs written in the context of immediate or remembered extremity, you will learn how to organize an argument, incorporate evidence, develop a strong voice, and respond to provocative texts in original ways. Two

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

Attendance Policy: 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-Hour Usage: We will use three or four x-hours as make-up for class cancellation on Rosh Hashanah and Yom Kippur and for group peer review.

Divisional Affiliation: Arts and Humanities

Textbook(s)Required:

Bruck, Edith. *Who Loves You Like This*. Paul Dry Books, 2000. ISBN: 978-0966491371.

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

Levi, Primo. *Survival in Auschwitz*, Touchstone, 1996. ISBN: 978-0-684-82680-6. [Includes conversation between Levi and Philip Roth]

Section 11

Hour: 10A; **Instructor:** Svetlana Grushina

Description:

Social Media and You (and Us)

Course Description: Have you ever been online? Used Instagram or Snapchat? Watched YouTube? Taken a selfie? Read Facebook? Seen a tweet? Maybe you've never used social media at all? How about playing a video game? Entering a password? Reading Wikipedia? Sending a text? Saving to the Cloud? Googling? Maybe you've "liked" or disliked something? Felt joy, excitement, surprise, boredom, guilt, fear or pain from something on your phone? Have you ever wondered, "Why am I doing this?" You are not alone. Great thinkers from antiquity to today have been grappling with the many meanings of connection—and disconnection—we constantly manage in daily life. In this course, we will explore the complex role of new media in our lives through reflecting deeply on our own and others' behavior online. We will read excerpts from Aristotle on friendship as well as Shelley's *Frankenstein* and Huxley's *Brave New World* on identity, knowledge, and technology. We will also engage with contemporary theory and research that explore different perspectives on new media and society. You will discover and develop your personal and academic writer's voice and style through writing about yourself (descriptive autobiographical narrative); reading, understanding, and synthesizing cutting-edge research on a course-related topic you choose; and crafting an original

evidence-based argument, also on a topic of your choice. In addition to writing and discussion, we will have presentations, peer review, and individual conferences; these will combine for a thought-provoking exciting course that will challenge you to grow as a more informed, attentive, and empathetic writing citizen of the digital world.

Attendance Policy: I fully expect you to be present and prepared in each class meeting. Regular attendance and active participation are vital for your and others' success in the course. If you must be absent for an unavoidable reason, communicate with me about it as early as possible. Each unexcused absence after one will negatively impact your final grade.

X-Hour Usage: We will use 2-3 of the x-hours. Additional x-hours may be scheduled as necessary and will be announced as early as possible.

Divisional Affiliation: Social Sciences

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.

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

Section 12

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

Description:

Social Media and You (and Us)

Course Description: Have you ever been online? Used Instagram or Snapchat? Watched YouTube? Taken a selfie? Read Facebook? Seen a tweet? Maybe you've never used social media at all? How about playing a video game? Entering a password? Reading Wikipedia? Sending a text? Saving to the Cloud? Googling? Maybe you've "liked" or disliked something? Felt joy, excitement, surprise, boredom, guilt, fear or pain from something on your phone? Have you ever wondered, "Why am I doing this?" You are not alone. Great thinkers from antiquity to today have been grappling with the many meanings of connection—and disconnection—we constantly manage in daily life. In this course, we will explore the complex role of new media in our lives through reflecting deeply on our own and others' behavior online. We will read excerpts from Aristotle on friendship as well as Shelley's *Frankenstein* and Huxley's *Brave New World* on identity, knowledge, and technology. We will also engage with contemporary theory and research that explore different perspectives on new media and society. You will discover and develop your personal and academic writer's voice and style through writing about yourself (descriptive autobiographical narrative); reading, understanding, and synthesizing cutting-edge research on a course-related topic you choose; and crafting an original evidence-based argument, also on a topic of your choice. In addition to writing and discussion, we will have presentations, peer review, and individual conferences; these will combine for a thought-provoking exciting course that will challenge you to grow as a more informed, attentive, and

empathetic writing citizen of the digital world.

Attendance Policy: I fully expect you to be present and prepared in each class meeting. Regular attendance and active participation are vital for your and others' success in the course. If you must be absent for an unavoidable reason, communicate with me about it as early as possible. Each unexcused absence after one will negatively impact your final grade.

X-Hour Usage: We will use 2-3 of the x-hours. Additional x-hours may be scheduled as necessary and will be announced as early as possible.

Divisional Affiliation: Social Sciences

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.

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

Section 13

Hour: 10A; **Instructor:** Deanne Harper

Description:

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 together happens collaboratively and cannot be “made up,” so your presence matters to your learning. We meet twice a week. 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 grade.

X-Hour Usage: I will likely schedule 2-4 x-hour sessions, though I will not use these hours regularly. Additionally, we will meet in mandatory scheduled conferences to discuss paper drafts (these meetings may be virtual).

Divisional Affiliation: Arts and Humanities

Textbook(s)Required:

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

Section 14

Hour: 2A; **Instructor:** Deanne Harper

Description:

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 together happens collaboratively and cannot be “made up,” so your presence matters to your learning. We meet twice a week. 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 grade.

X-Hour Usage: I will likely schedule 2-4 x-hour sessions, though I will not use these hours regularly. Additionally, we will meet in mandatory scheduled conferences to discuss paper drafts (these meetings may be virtual).

Divisional Affiliation: Arts and Humanities

Textbook(s)Required:

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

Section 16

Hour: 9L; **Instructor:** Annika Konrad

Description:

Writing Across Differences: Rhetoric of Ability and Disability in Everyday Life

Course Description: This section of Writing 5 is designed with accessibility, inclusivity, and universal design at its center. We will explore how language tells stories of difference: What kinds of bodies and minds are welcome in social space? How do physical, social, and digital spaces make arguments that shape what we recognize as ability and disability? How can we use skills of writing and rhetorical analysis to understand and re-build everyday spaces that include a more diverse set of bodies and minds? With attention to arguments about bodies and minds, we will examine the rhetoric of ability and disability in intersection with race, gender, class, age, sexuality, ethnicity, language, etc. Readings will include academic scholarship, creative essays, podcasts, blogs, videos, and artistic work, much of which is authored by disabled people and people with other marginalized identities. We will approach questions of accessibility and inclusivity from various disciplinary perspectives like medicine, technology, design, architecture, art, etc. As a writer, you will learn how expectations for communication are shaped by communities and power. No matter your intended major or career, you will need to communicate across differences—disciplinary, linguistic, racial, ethnic, religious, geographic, etc. To improve your ability to write across differences, we will practice planning, drafting, revising, editing, and sharing our work with peers. Projects will include frequent short writing assignments and three longer projects: a personal access narrative, a research project focused on an accessibility problem of your choice, and a multimodal project aimed at raising public attention about the results of your research. No prior knowledge/experience with disability required—simply a sense of wonder. We will work together to create accessible and inclusive experiences for each other.

Attendance Policy: Attendance is required. Our course depends on your participation, input, and support of each other’s growth. After two unexcused absences, final grades will be lowered. Absences may be excused with instructor approval. It is your responsibility to make up missed work and class

time.

X-Hour Usage: We will use 3-5 class sessions during our scheduled x-hours for workshops and in the event of unexpected class cancellations.

Divisional Affiliation: Arts and Humanities

Textbook(s)Required:

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

Section 17

Hour: 11; **Instructor:** Annika Konrad

Description:

Writing Across Differences: Rhetoric of Ability and Disability in Everyday Life

Course Description: This section of Writing 5 is designed with accessibility, inclusivity, and universal design at its center. We will explore how language tells stories of difference: What kinds of bodies and minds are welcome in social space? How do physical, social, and digital spaces make arguments that shape what we recognize as ability and disability? How can we use skills of writing and rhetorical analysis to understand and re-build everyday spaces that include a more diverse set of bodies and minds? With attention to arguments about bodies and minds, we will examine the rhetoric of ability and disability in intersection with race, gender, class, age, sexuality, ethnicity, language, etc. Readings will include academic scholarship, creative essays, podcasts, blogs, videos, and artistic work, much of which is authored by disabled people and people with other marginalized identities. We will approach questions of accessibility and inclusivity from various disciplinary perspectives like medicine, technology, design, architecture, art, etc. As a writer, you will learn how expectations for communication are shaped by communities and power. No matter your intended major or career, you will need to communicate across differences—disciplinary, linguistic, racial, ethnic, religious, geographic, etc. To improve your ability to write across differences, we will practice planning, drafting, revising, editing, and sharing our work with peers. Projects will include frequent short writing assignments and three longer projects: a personal access narrative, a research project focused on an accessibility problem of your choice, and a multimodal project aimed at raising public attention about the results of your research. No prior knowledge/experience with disability required—simply a sense of wonder. We will work together to create accessible and inclusive experiences for each other.

Attendance Policy: Attendance is required. Our course depends on your participation, input, and support of each other's growth. After two unexcused absences, final grades will be lowered. Absences may be excused with instructor approval. It is your responsibility to make up missed work and class time.

X-Hour Usage: We will use 3-5 class sessions during our scheduled x-hours for workshops and in the event of unexpected class cancellations.

Divisional Affiliation: Arts and Humanities

Textbook(s)Required:

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

Section 18

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

Description:

Predatory Marketing Maneuvers and Cognitive Traps

Course Description: Are college students particularly susceptible to deceptive marketing campaigns and well-deployed cognitive traps? In fact, are even the most discerning college-aged consumers bamboozled by adept sleight of hand communication strategies that entice them into making ill-informed decisions? How might students become better informed so that they are not vulnerable consumers easily persuaded by false advertising and fictionalized information? Also, under what circumstances might it be especially important for students to confer truly "informed consent"? To begin to answer questions such as these, students will examine the following case studies: the Tuskegee Syphilis Study, the Theranos cover up, Facebook's privacy policies, and the nondisclosure practices in collecting and selling bio-specimens and "health" related data. As students examine these topics, they will write two informal short essays (non-graded, three to five pages) and two formal argumentative essays (five to seven pages each). Students also will write a ten-page research paper on a topic of their choice and present an oral summary of their findings. The process of writing argumentative essays entails practicing productive, "smart" skills of inquiry as well as exploring effective composing strategies. This course is designed to practice both of these endeavors; students will be encouraged to discover the "facts", discuss their assumptions, draft and revise their ideas in peer review and individual conferences, and formulate detailed revision plans to guide the ongoing design of their essays. To facilitate the writing process students will experiment with the judicious use of multi-modal composing strategies (e.g., words, images, and sound) as they create sixty-second audio recordings, compelling visuals, and effective text.

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-Hour Usage: I do not intend to use the x-hour.

Divisional Affiliation: Sciences

Textbook(s)Required:

Carreyrou, John. *Bad Blood: Secrets and Lies in a Silicon Valley Startup*. Alfred A. Knopf, 2018. ISBN: 9781524731656. [Either hardcopy or paperback edition okay.]

Section 19

Hour: 10A; **Instructor:** Clara Lewis

Description:

Authenticity: Self, Society and Culture

Course Description: Have you ever wondered how selfies and social media impact your sense of self or connection with others? How do you judge an image, product, or person's authenticity? Social scientists argue that authenticity is now more highly valued than ever. Realness is idealized. Yet the same social forces that make the performance of authenticity a valued marketing ploy also make us crave connection and self-knowledge. These tensions serve as the starting point for our writing-intensive seminar. We will explore these tensions, at first, with early American sociological texts that interrogate the nature of the self. Then we'll move into debates on cultural appropriation, covering and passing, social media, and identity. You will have the opportunity to pursue a self-selected research topic—anything from Kim Kardashian's appropriation of the word "Kimono" to Joan Didion's personal essay "On Self-Respect" will work. In class, we will balance critiquing the concept of authenticity with enjoying an open, self-expressive classroom culture. Our top priority will be to challenge and support each other in becoming better writers and researchers for college and beyond. To achieve this ambition we will focus on the advanced literacy skills required to comprehend and contribute to scholarship; the foundations of analysis; and the full writing process, which requires revising in light of critical feedback. In addition to smaller exercises, we will write three finished hybrid essays that integrate memoir and academic writing. Please bring a rambunctious growth mindset!

Attendance Policy: Attendance and active participation are required. Our workshop thrives when collaboration is dynamic and sustained. Any absence will negatively impact your performance. Three unexcused absences will lower your final grade.

X-Hour Usage: We will only use x-hours if there is an unexpected class cancelation.

Divisional Affiliation: Social Sciences

Textbook(s)Required:

Yoshino, Kenji. *Covering: The Hidden Assault on Our Civil Rights*, Random House, 2007. ISBN: 978-0375760211.

Hobbs, Allyson. *A Chosen Exile: A History of Racial Passing in American Life*. Harvard University Press, 2016. ISBN: 978-0674368101.

Section 20

Hour: 2A; **Instructor:** Clara Lewis

Description:

Authenticity: Self, Society and Culture

Course Description: Have you ever wondered how selfies and social media impact your sense of self

or connection with others? How do you judge an image, product, or person's authenticity? Social scientists argue that authenticity is now more highly valued than ever. Realness is idealized. Yet the same social forces that make the performance of authenticity a valued marketing ploy also make us crave connection and self-knowledge. These tensions serve as the starting point for our writing-intensive seminar. We will explore these tensions, at first, with early American sociological texts that interrogate the nature of the self. Then we'll move into debates on cultural appropriation, covering and passing, social media, and identity. You will have the opportunity to pursue a self-selected research topic—anything from Kim Kardashian's appropriation of the word "Kimono" to Joan Didion's personal essay "On Self-Respect" will work. In class, we will balance critiquing the concept of authenticity with enjoying an open, self-expressive classroom culture. Our top priority will be to challenge and support each other in becoming better writers and researchers for college and beyond. To achieve this ambition we will focus on the advanced literacy skills required to comprehend and contribute to scholarship; the foundations of analysis; and the full writing process, which requires revising in light of critical feedback. In addition to smaller exercises, we will write three finished hybrid essays that integrate memoir and academic writing. Please bring a rambunctious growth mindset!

Attendance Policy: Attendance and active participation are required. Our workshop thrives when collaboration is dynamic and sustained. Any absence will negatively impact your performance. Three unexcused absences will lower your final grade.

X-Hour Usage: We will only use x-hours if there is an unexpected class cancelation.

Divisional Affiliation: Social Sciences

Textbook(s)Required:

Yoshino, Kenji. *Covering: The Hidden Assault on Our Civil Rights*, Random House, 2007. ISBN: 978-0375760211.

Hobbs, Allyson. *A Chosen Exile: A History of Racial Passing in American Life*. Harvard University Press, 2016. ISBN: 978-0674368101.

Section 21

Hour: 9L; **Instructor:** Thomas Luxon

Description:

Love and Friendship from Plato to Hemingway

Course Description: This course will introduce you to an array of abilities necessary to the tasks of critical reading and analytical writing. We shall read, discuss and develop critical analyses of a selection of texts that focus on friendship and love, from Plato and Aristotle to Montaigne, Shakespeare and Hemingway. We will practice strategies for reading a variety of texts—philosophy, essays, drama, and prose fiction—with an eye to writing critical analyses of them. Throughout, students will be encouraged to be active as well as collaborative learners and to foster the habits of mind required for success in academic writing. There will be frequent short writing exercises and four

formal essays. Students in Writing 5 should expect to: reconsider in detail all they were told in high school about academic writing; develop new habits for reading, interpreting and critically commenting upon texts of various types; learn to use research tools in the service of reading, interpreting and criticizing texts; become skilled at assessing the quality of published information and its usefulness for interpretation and criticism; practice writing cogent arguments in concise prose dominated by active rather than passive constructions; learn to help other writers to improve their writing; and practice re-writing constantly. Upon satisfactorily completing Writing 5 students will be able to: write essays about philosophy, drama, poetry and prose fiction that are a pleasure to read; write intelligently about the processes of reading, interpreting and criticizing texts; and help others write better. These are the instructor's goals; students will most likely share these goals and have some specific goals of their own. We will talk about these on the first and on subsequent days.

Attendance Policy: Students are expected to attend every meeting of this class. Attendance records figure in the final grade for the course.

X-Hour Usage: X-hours will be scheduled to meet for weeks 3, 4, and 5.

Divisional Affiliation: Arts and Humanities

Textbook(s)Required:

Pakaluk, Michael. *Other Selves: Philosophers on Friendship*, Hackett Publishing, 1991. ISBN: 0-87220-113-9.

Shakespeare, William (Bruce Smith ed.) . *Twelfth Night: Texts and Contexts (Bedford Shakespeare)*, Bedford St. Martin's, 2001. ISBN: 0-312-20219-9.

Plato. *The Symposium and The Phaedrus: Plato's Erotic Dialogues*, State University of New York Press, 1993. ISBN: 0-7914-1618-6.

Hemingway, Ernest. *In Our Time*, Simon and Schuster, 1996. ISBN: 0-684-82276-8.

Section 22

Hour: 10; **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: Students receive a point for every class attended, which contribute to the class participation grade.

X-Hour Usage: I will use about half of all x-hours

Divisional Affiliation: Social Sciences

Textbook(s)Required:

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

Section 23

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

Divisional Affiliation: Arts and Humanities

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 24

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

Description:

Inclusion, Diversity, and Higher Education

Course Description: With the wake of the crises on race relations, immigration ban, and gender inequality 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 research paper. Through these genres, you’ll develop, analyze, and research key concepts around diversity, inclusivity, equity, and hospitality as they constitute dwelling. Because writing is often shaped by reading, we’ll consider book chapters, scholarly articles, and journalistic writings that conceptualize genre, dwelling, hospitality, etc. Importantly, your writing must open up new ways of thinking through and about these concepts.

Attendance Policy: You’re permitted two absences throughout the term, but you must be in class when we introduce, workshop, and peer-review new projects. If you cannot make it to class, you and I must meet before class to discuss how you want to make up for your absence(s). Three absences will lower your grade; four absences will further lower your grade. Please, note that five absences may adversely affect your final grade.

X-Hour Usage: We’ll use 3-5 x-hour periods

Divisional Affiliation: Social Sciences

Textbook(s)Required:

No required books to purchase.

Section 25

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

Description:

Inclusion, Diversity, and Higher Education

Course Description: With the wake of the crises on race relations, immigration ban, and gender inequality 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 research paper. Through these genres, you’ll develop, analyze, and research key concepts around diversity, inclusivity, equity, and hospitality as they constitute dwelling. Because writing is often shaped by reading, we’ll consider book chapters, scholarly articles, and journalistic writings that conceptualize genre, dwelling, hospitality, etc. Importantly, your writing must open up new ways of thinking through and about these concepts.

Attendance Policy: You’re permitted two absences throughout the term, but you must be in class when we introduce, workshop, and peer-review new projects. If you cannot make it to class, you and I must meet before class to discuss how you want to make up for your absence(s). Three absences will lower your grade; four absences will further lower your grade. Please, note that five absences may adversely affect your final grade.

X-Hour Usage: We’ll use 3-5 x-hour periods

Divisional Affiliation: Social Sciences

Textbook(s)Required:

No required books to purchase.

Section 26

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

Description:

Integration and Division in the Modern World

Course Description: This course will teach students to write interpretive memos, short essays, and a term paper on integration and division in the modern world. The course will examine nationalism, partially independent unions, imperialism, fiscal federalism, and regional economic integration in real or potential zones of conflict. The course will also explore solutions that have been offered for Israel-Palestine, Bosnia, as well as the countries of Europe. This class aims to improve student writing and critical thinking skills as they pertain to debates in international politics. The course will feature interactive exercises, collaborative debates, oral presentations, rigorous readings, and essays. Reading is not just a matter of passing one's eyes over words, but critically engaging with the content, critiquing sources, formulating questions, internalizing key concepts, and taking ownership of ideas. Serious reading also involves re-reading. Similarly, serious writing involves re-writing and revision. 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. If you believe you have special reasons for not attending class (e.g. a religious holiday), please speak with me before the end of the second week of the term to discuss appropriate accommodations.

X-Hour Usage: Except for cases of unlikely class cancelation, x-hours will not be used.

Divisional Affiliation: Social Sciences

Textbook(s)Required:

No required books to purchase.

Section 27

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

Description:

Happiness and the Law

Course Description: What makes people happy? To what extent does, or should, our legal system take human happiness into account? These are the questions that will drive this writing course. We will read works by economists, political philosophers and legal scholars, as well as texts on the art of good writing. We will begin with readings from the field of "happiness studies," in which social scientists examine the nature of happiness and how it is achieved. We then move on to important readings by the original utilitarian philosophers, Bentham and Mill. We will look at how happiness considerations

can and do factor into our jurisprudence. We will look most closely at the specific example of the Supreme Court's decisions in the areas of personal relationships, such as marriage, sexuality and reproduction. Students will write several papers based on the assigned readings as well as readings of their own choosing. Students will write one research paper in which they are free to pursue any topic that interests them and that relates generally to questions of happiness, well-being, policy and/or law. Possible topics include: the incarceration crisis, the opioid epidemic, environmental degradation, mandatory vaccination, economic inequality, positive psychology, depression, the regulation of medical and/or recreational drugs, etc. As this is a writing course, we will devote significant class time to student writing, with a focus on argument, evidence and clarity. Students will have many opportunities to draft papers, to offer and receive peer feedback on those drafts, and then to revise them in accordance with that feedback. Students will also have many opportunities to work on their writing in individual conferences with the professor.

Attendance Policy: Attendance is required. There will be no class on Monday, Sept. 30, or Wednesday, Oct. 9. These classes will be made up during our x-hours on Thursday, Sept. 26 and Thursday, Oct. 10.

X-Hour Usage: We will use x-hours occasionally but not regularly.

Divisional Affiliation: Social Sciences

Textbook(s) Required:

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

Graff, Gerald and Cathy Birkenstein. *They Say I Say*, W.W. Norton & Co., 4th edition. ISBN: 978-0393631678.

Layard, Richard. *Happiness: Lessons From a New Science*, Penguin Press 1st edition, 2006. ISBN: 9780143037019.

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

Section 28

Hour: 11; **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-Hour Usage: I occasionally use x-hours.

Divisional Affiliation: Social Sciences

Textbook(s)Required:

Dreyer, Benjamin. *Dreyer's English: An Utterly Correct Guide to Clarity and Style*, Random House, 2019. ISBN: 978-0812995701

Zinsser, William. *On Writing Well*. Collins (Harper Perennial) 30th Anniversary Edition, 2006. ISBN: 978-0060891541.

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

Section 29

Hour: 2; Instructor: Gregory Seton

Description:

Identity: East and West

Course Description: The way we answer questions about personal identity—such as, “Who am I? Who do I want to be? What should I do with my life?”—shapes the way we think, feel, perceive, and act every single day. But did you ever ask yourself whether your conscious or subconscious narratives about your identity are actually helping to make your life more meaningful? If not, be forewarned: studying identity might have a major impact on the way you think of yourself and your life! This course uses writing assignments not just to develop general writing skills and critical thinking, but to explore personal identity from the perspectives of Buddhism, Hinduism, Western philosophy, and neuroscience. Aside from occasional lectures, regular discussions, short readings, and brief videos emphasizing a philosophical approach to this topic, ample reading and classroom time will be spent

reviewing the principles that underlie writing in any academic discipline. Through workshopping student writing and discussing the processes of reading, writing, research, and revision, students will develop practical skills and experience in writing narrative, reflective, descriptive, expository, and argumentative essays.

Attendance Policy: Students are expected to attend all class meetings, since they are vital to understanding the material. 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+). Some students may wish to take part in religious observances that occur during this academic term. If you have a religious observance that conflicts with your participation in the course, please meet with me before the end of the second week of the term to discuss appropriate accommodations.

X-Hour Usage: I am presently planning to use only four x-hours on specific dates, but I reserve the right to add any additional x-hours as necessary, so please keep these open in your schedule.

Divisional Affiliation: Arts and Humanities

Textbook(s)Required:

Williams, J. & J. Bizup. *Style: Lessons in Clarity and Grace*. Pearson, 12th Edition, 2016. ISBN: 978-0134080413.

Blackmore, Susan. *Consciousness: A Very Short Introduction*, Oxford University Press, 2017 (2nd Edition). ISBN: 978-0192513717

Kongtrul, Dzigar. *Light Comes Through: Buddhist Teachings on Awakening to Our Natural Intelligence*, Shambhala Publications, 2008. ISBN: 978-1590307199

Section 30

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, including nutrition research, sustainable agriculture, and the genetically modified crop debate. 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-Hour Usage: I will use a few of the x-hours on specific dates, but I reserve the right to add any additional x-hours as necessary, so please keep these open in your schedule.

Divisional Affiliation: Sciences

Textbook(s)Required:

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

Section 31

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 some on 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. Like 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 engage with 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: More than two absences will result in a grade reduction.

X-Hour Usage: The class will use 2 x-hour periods for mandatory class sessions.

Divisional Affiliation: Arts and Humanities

Textbook(s)Required:

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

Section 32

Hour: 10A; **Instructor:** Daniel Howell

Description:

From Town Criers to Twitter: The News in History and Theory

Course Description: Does it matter if newspapers fail and our news is fake? Why exactly do we follow the news anyway? Is it really out of a sense of civic duty, or is there some other impulse at play? What constitutes an event that it is possible to peg a news story to? Can news be objective, and, if so, should it be? In this writing-intensive class, we'll work to defamiliarize this important force in the world that we call the news, asking difficult questions about what exactly it is, and how natural disasters, local human interest stories, the antics of the Kardashians, and the youthful indiscretions of politicians can all fit into the same category. We will examine journalism using three different methodological lenses—literary, philosophical, and historical—which will enable us to practice writing in different modes. The first unit of the course is on literary-journalistic profiles, which we'll use to think about style and to deepen our appreciation for the pleasures of writing and reading. We'll also try our hand at writing literary journalism ourselves. In the second unit of the course, we'll engage with theories of news and journalism. This will allow us to situate ourselves within intellectual debates and to practice the conventions of academic, argumentative writing. In the final portion of the course, we turn our attention to research. We will study exemplary media scholarship as we prepare to undertake scholarship of our own. We'll also learn how to conduct research in the library, which we make pointed use of as we study strategies for researching periodical media. Authors read in class may include Richard Wright, Joan Didion, Jürgen Habermas, Benedict Anderson, Susan Buck-Morss, and David Hilliard, among others. Come ready to work very hard on your writing, as each major paper will be revised multiple times. Conferences and writing workshops will offer students the opportunity for feedback from the instructor as well as from classmates.

Attendance Policy: Over the course of the term, you are permitted two absences. Missing more than two classes will lower your grade. Illness or genuine personal emergencies must be documented. Other legitimate absences must be cleared with me in advance.

X-Hour Usage: We will use x-hours on several occasions during the term.

Divisional Affiliation: Arts and Humanities

Textbook(s)Required:

No required books to purchase.

Section 33

Hour: 2A; **Instructor:** Daniel Howell

Description:

From Town Criers to Twitter: The News in History and Theory

Course Description: Does it matter if newspapers fail and our news is fake? Why exactly do we follow the news anyway? Is it really out of a sense of civic duty, or is there some other impulse at play? What constitutes an event that it is possible to peg a news story to? Can news be objective, and, if so, should it be? In this writing-intensive class, we'll work to defamiliarize this important force in the world that we call the news, asking difficult questions about what exactly it is, and how natural disasters, local human interest stories, the antics of the Kardashians, and the youthful indiscretions of politicians can all fit into the same category. We will examine journalism using three different methodological lenses—literary, philosophical, and historical—which will enable us to practice writing in different modes. The first unit of the course is on literary-journalistic profiles, which we'll use to think about style and to deepen our appreciation for the pleasures of writing and reading. We'll also try our hand at writing literary journalism ourselves. In the second unit of the course, we'll engage with theories of news and journalism. This will allow us to situate ourselves within intellectual debates and to practice the conventions of academic, argumentative writing. In the final portion of the course, we turn our attention to research. We will study exemplary media scholarship as we prepare to undertake scholarship of our own. We'll also learn how to conduct research in the library, which we make pointed use of as we study strategies for researching periodical media. Authors read in class may include Richard Wright, Joan Didion, Jürgen Habermas, Benedict Anderson, Susan Buck-Morss, and David Hilliard, among others. Come ready to work very hard on your writing, as each major paper will be revised multiple times. Conferences and writing workshops will offer students the opportunity for feedback from the instructor as well as from classmates.

Attendance Policy: Over the course of the term, you are permitted two absences. Missing more than two classes will lower your grade. Illness or genuine personal emergencies must be documented. Other legitimate absences must be cleared with me in advance.

X-Hour Usage: We will use x-hours on several occasions during the term.

Divisional Affiliation: Arts and Humanities

Textbook(s)Required:

No required books to purchase.

Section 34

Hour: 9L; **Instructor:** Greta Marchesi

Description:

Border Geographies

Course Description: Now as in the past, movement across borders generates passionate debate and profound real-world transformations. Family separation at the U.S.-Mexico border, widespread protests over Chinese administration in Hong Kong, 'Brexit' controversies in Europe, and migrant shipwrecks in the Mediterranean are just a few examples of contemporary border conflicts occupying

global hearts and minds. How boundaries are drawn, who they divide, and what it means to cross them all have deep resonance in both private and public life. In this course, we will use the tools of writing to explore the border as a cultural, political, economic, and environmental contact zone. This class uses written reflections, personal narrative, regular writing workshops, in-class free writing, group media analysis, and a student-driven research project and presentation to address a range of border-related questions. How do borders shape our understandings of others and of ourselves? How do geographical divisions shape laws, landscapes, and economic opportunities? What does it mean to migrate? Which strategies do different communities deploy to maintain and enforce boundaries? How do differences between places become differences between people? What strategies do migrants use to navigate family, language, and cultural separations? We will use a combination of journalistic accounts, first person descriptions, and scholarly analyses to explore topics including the impacts of internal borders on race, class, and gender in the United States; contemporary politics of the U.S.-Mexico border; the North-South Korean border; indigenous counter-mapping in the Caribbean; the internet's virtual and physical boundaries; maritime border conflicts in the European Union; Hong Kong's contested boundary with China; and climate change-related territorial conflicts in the polar regions.

Attendance Policy: Students are expected to attend all scheduled classes having thoughtfully completed each day's assignments. If you know you won't be able to attend class for any reason, please let me know as soon as possible. Students are allowed one unexcused absence over the course of the term, after which students' grades will drop by one half of a letter grade for each absence.

X-Hour Usage: This course will have no scheduled meetings during the x-hour. I will occasionally use this time to add extra meeting slots to discuss student work, either one-on-one or in small groups.

Divisional Affiliation: Social Sciences

Textbook(s) Required:

De Leon, Jason. *The Land of Open Graves: Living and Dying on the Migrant Trail*. University of California Press, 2015, ISBN: 9780520282759.

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

Section 35

Hour: 9L; **Instructor:**

Description:

Instructor: Erkki Mackey

Free Will

Course Description: In this course we will read and question some contemporary philosophical and scientific perspectives on free will in an attempt to answer a few guiding questions and any others that may arise during our inquiry. Do we, in fact, have free will? Does it matter? And how do we even

define what, precisely, “free will” is? As we search for answers, we will analyze both the content of our readings and the writing techniques the authors employ, so that we can strengthen our understanding of what constitutes good and effective writing as much as our understanding of free will. We will also examine some current topics of interest in the context of the existence or absence of free will, with the hope of finding some practical applications of the wisdom we gain in our pursuit. Students will write multiple drafts of three formal essays and will complete a number of informal writing assignments meant to encourage them use the writing process to explore and develop their own perspectives on free will and its importance (or lack thereof).

Attendance Policy: You may accumulate two unexcused absences without penalty; for each additional unexcused absence I will lower your final letter grade by one-third (B+ to B, for instance).

X-Hour Usage: I will use at least one X-hour. More than that is unlikely, though possible.

Divisional Affiliation: Social Science

Textbook(s)Required:

Baggini, Julian. *Freedom Regained: the Possibility of Free Will*. University of Chicago Press, 2015. ISBN: 978-0-226-31989-6.

Balaguer, Mark. *Free Will as an Open Scientific Problem*. MIT Press, 2010. ISBN: 978-0-262-01354-3.