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Writing 5 Section Descriptions for Fall Term 2021 ** REVIEW TESTING **

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:** Ingrid Becker

Description:

Title: The Art of Description

Course Description: What does it mean to describe, and what makes a good description? How might different modes of description correspond to different objects, from material things and historical events to sensations and emotional realities? What are the stakes of privileging detail over breadth, or vice versa? What role do literary strategies and devices like narrative, metaphor, and imagery play in reporting objective facts without reducing subjectivity and felt experience? In this course, we will approach these questions by exploring the dimensions of non-fiction in 20th-century American literature. Reading across a range of genres such as reportage, the photo-essay, New Journalism, and documentary poetry, we will reflect on the ways in which writers and artists have experimented with describing their worlds. In doing so, we will consider the relationship between non-fictional styles and subject matter by paying particular attention to works that struggle with the limits of representation in the face of social

issues such as economic inequality, racism, war, and criminality.

As students develop an understanding of generic borders while thinking across them, they will also use course material as a gateway into academic writing. Throughout the term, we will practice the key steps towards crafting an argumentative essay, including making observations about (describing) an object of analysis, generating questions to motivate an argument, assembling and synthesizing evidence in support of a defensible thesis, and revising. Many facets of our work will be collaborative, and students will learn from one another in discussion, peer-review exercises, and writing workshops. Assignments will include annotations on and responses to our readings, a “description” exercise, and two argumentative essays. In addition to the required course texts listed below, we will be reading excerpts and shorter pieces that will be provided as PDFs.

Attendance Policy: Regular attendance and active participation in class discussion, in-class exercises, and collaborative writing workshops are essential for success in this course. More than two unexcused absences or frequent episodes of lateness will negatively impact your grade.

X-Hour Statement: Students are expected to keep x-periods free to use as needed for any unexpected class cancellations as well as additional time for workshops, especially in the latter half of the quarter.

Divisional Affiliation: Arts & Humanities

Textbook(s)Required:

Wright, Richard. *12 Million Black Voices*. Basic Books, Reprint edition, 2002. ISBN: 978-1560254461.

Hersey, John. *Hiroshima*. Vintage, New edition, 2020. ISBN: 978-0593082362.

Wright, C. D.. *One Big Self: An Investigation*. Copper Canyon Press, Revised edition, 2007. ISBN: 978-1556592584.

Section 02

Hour: 11; **Instructor:** James Binkoski

Description:

Title: Philosophy and Climate Change

Course Description: Climate change is a complex problem touching on issues in science, politics, and economics. But perhaps the most challenging aspects of the problem are philosophical. In this writing course, we'll study the philosophical problems 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 comprehensive action, and to understand what our failure to act means for our future.

This course will teach you to see writing as a tool for problem solving. Toward this end, we will use formal methods 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 drafts.

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 function of peer review in academic writing and how to revise in light of comments.

Readings will be interdisciplinary, drawing from the sciences, economics, history, law, philosophy, and public policy. Mostly, we will be working with academic papers from academic journals. Highlights include recent work by Peter Singer, Dale Jamieson, and John Broome.

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

X-Hour Statement: We will make very infrequent use of our X-periods. Expect to use just one or two.

Divisional Affiliation: Arts & Humanities

Textbook(s)Required:

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

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

Section 03

Hour: 2; Instructor: Ann Bumpus

Description:

Title: The Ethics of Human Enhancement

Course Description: Humans have long sought ways to improve themselves, but some forms of enhancement raise more ethical concerns than others. We condone the athlete who follows a strict diet and exercise regimen, but condemn the one who turns to steroids. We welcome genetic interventions aimed at preventing illness, but reject the very same measures when used to make someone "better than well." The emergence of CRISPR-Cas9 makes this is an excellent time to closely consider our positions on the use of genetic technology.

In this class, we will examine these questions as they are raised in academic articles, the popular press, and film. The main purpose of this course is to help students adapt to college writing; to that end, we will focus on how to read critically, how to develop arguments, and how to revise papers for clarity. Most classes will be conducted as workshops, with student-led discussion and peer review of written work. Students should expect to write short pieces on a regular basis. Major assignments include three papers, at least one of which will be an argumentative essay and another a research paper.

Attendance Policy: Participation is an important component of this course. Missing more than two meetings may negatively impact your grade.

X-Hour Statement: We will not meet regularly during the x-hour, but may use the time occasionally.

Divisional Affiliation: Arts & Humanities

Textbook(s)Required:

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

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

Section 04

Hour: 2; Instructor: Samuel Carter

Description:

Title: Caribbean Reverberations

Course Description: What sounds echo in, across, and even beyond the Caribbean? Whose voices, ears, and rhythms have shaped understandings of this region? How can sound technologies change our ideas about communication, and when do musical genres such as reggae and salsa express notions of identity? This course will tune in these questions and others by adopting an interdisciplinary approach and by examining literary texts, films, and recordings. We will pay particular attention to the many intersections of the sonic with race, gender, and class, and the three islands of Cuba, Jamaica, and Puerto Rico will anchor most of our explorations of what sound conveys. To guide our discussions and to begin generating material for formal papers that emphasize both analysis and argument, students will produce short and informal responses to works from a range of writers, thinkers, and filmmakers, including Sara Gómez, Claude McKay, Alejo Carpentier, and Rita Indiana. All material will be available in English, and assignments will provide regular opportunities for collaboration and revision as students practice a range of rhetorical skills.

Attendance Policy: All students are granted two free absences, no questions asked. Any subsequent absence without a valid excuse will lower your final grade by 0.5 points.

X-Hour Statement: Please keep the X-hour for this course free. For now, we will only plan to use this slot as one option for scheduling student-instructor conferences and in the event of any unexpected class cancellations.

Divisional Affiliation: Arts & Humanities

Textbook(s)Required:

No required books to purchase.

Section 05

Hour: 9L; Instructor: Sara Chaney

Description:

Title: Representing Autism and Neurodiversity

Course Description: This writing class investigates the story of autism and neurodiversity in historical, scientific and literary texts. How has the autism spectrum changed over time? How do public perceptions

of autism impact the lived experience of people on the spectrum? How have race, gender and sexuality been included (or excluded) from our understanding of autism? What is the neurodiversity movement, and how has it shifted the conversation? Students will have the opportunity to become more flexible and confident college writers by using writing and research to pose original 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.

Attendance Policy: Students will be permitted three absences without impact on grading. More than three absences will impact grades. More than five absences will impact your ability to pass the course.

X-Hour Statement: We will use X-periods occasionally for group work or make-up classes.

Divisional Affiliation: Arts & Humanities

Textbook(s) Required:

Poe, Ameila. *How To Be Autistic*. Myriad Editions, 2020. ISBN: 1912408325.

Higashida, Naoki. *The Reason I Jump*. Random House, 2016. ISBN: 081298515X

Prahlad, Anand. *The Secret Life Of A Black Aspie*. University of Alaska Press, 2017. ISBN: 1602233217.

Section 06

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

Description:

Title: Representing Autism and Neurodiversity

Course Description: This writing class investigates the story of autism and neurodiversity in historical, scientific and literary texts. How has the autism spectrum changed over time? How do public perceptions of autism impact the lived experience of people on the spectrum? How have race, gender and sexuality been included (or excluded) from our understanding of autism? What is the neurodiversity movement, and how has it shifted the conversation? Students will have the opportunity to become more flexible and confident college writers by using writing and research to pose original 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.

Attendance Policy: Students will be permitted three absences without impact on grading. More than three absences will impact grades. More than five absences will impact your ability to pass the course.

X-Hour Statement: We will use X-periods occasionally for group work or make-up classes.

Divisional Affiliation: Arts & Humanities

Textbook(s)Required:

Poe, Ameila. *How To Be Autistic*. Myriad Editions, 2020. ISBN: 1912408325.

Higashida, Naoki. *The Reason I Jump*. Random House, 2016. ISBN: 081298515X

Prahlad, Anand. *The Secret Life Of A Black Aspie*. University of Alaska Press, 2017. ISBN: 1602233217.

Section 07

Hour: 10A; **Instructor:** Rebecca Clark

Description:

Title: Image and Text

Course Description: This class will look at a variety of works that combine image and text to tell stories--from illuminated manuscripts to memes, advertisements to graphic novels. How, we will ask, do words and images play with, against, or off of one another when we read these hybrid texts? How has their combination helped authors alternately to create fantastical new worlds, document the painfully or playfully quotidian, or navigate very real and frequently traumatic personal and national histories? What special demands do these forms make on their readers? What narrative and thematic possibilities do they open up?

In this course, you will be asked to write three short essays of increasing length in order to develop your academic reading and writing skills. We will work on reading critically, posing analytical questions, and crafting and supporting well-reasoned arguments through both these papers and additional in-class exercises. Students will be asked to draft, revise, and peer-review their written assignments over the course of the semester.

Attendance Policy: Attendance is mandatory and will be taken every class. More than two unexcused absences will result in a reduction in your participation grade of 2% for every unexcused absence. Persistent tardiness (being more than 10 minutes late more than three times in the semester) or unapproved electronics use will be counted as an unexcused absence. If you must miss class for a medical or family emergency (an "excused absence"), please contact me in advance if possible. Attendance on peer editing workshop days is particularly important.

X-Hour Statement: Rarely

Divisional Affiliation: Arts & Humanities

Textbook(s)Required:

Rankine, Claudia. *Citizen*. Graywolf. ISBN: 978-1555976903.

Moore, Alan and Dave Gibbons. *Watchmen*. DC Comics. ISBN: 978-1779501127.

Tomine, Adrian. *Shortcomings*. Drawn and Quarterly. ISBN: 978-1897299753.

Section 08

Hour: 2A; **Instructor:** Rebecca Clark

Description:

Title: Image and Text

Course Description: This class will look at a variety of works that combine image and text to tell stories--from illuminated manuscripts to memes, advertisements to graphic novels. How, we will ask, do words and images play with, against, or off of one another when we read these hybrid texts? How has their combination helped authors alternately to create fantastical new worlds, document the painfully or playfully quotidian, or navigate very real and frequently traumatic personal and national histories? What special demands do these forms make on their readers? What narrative and thematic possibilities do they open up?

In this course, you will be asked to write three short essays of increasing length in order to develop your academic reading and writing skills. We will work on reading critically, posing analytical questions, and crafting and supporting well-reasoned arguments through both these papers and additional in-class exercises. Students will be asked to draft, revise, and peer-review their written assignments over the course of the semester.

Attendance Policy: Attendance is mandatory and will be taken every class. More than two unexcused absences will result in a reduction in your participation grade of 2% for every unexcused absence. Persistent tardiness (being more than 10 minutes late more than three times in the semester) or unapproved electronics use will be counted as an unexcused absence. If you must miss class for a medical or family emergency (an "excused absence"), please contact me in advance if possible. Attendance on peer editing workshop days is particularly important.

X-Hour Statement: Rarely

Divisional Affiliation: Arts & Humanities

Textbook(s)Required:

Rankine, Claudia. *Citizen*. Graywolf. ISBN: 978-1555976903.

Moore, Alan and Dave Gibbons. *Watchmen*. DC Comics. ISBN: 978-1779501127.

Tomine, Adrian. *Shortcomings*. Drawn and Quarterly. ISBN: 978-1897299753.

Section 09

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

Description:

Title: Reviewing Ourselves: Critical Writing and Personal Values

Course Description: Writing effectively about aesthetic experience requires us to find words for "gut reactions." Would you like that book your friend is recommending? Should you see that movie the critics loved? The critic you can trust offers a consistent point of view expressing personal values. Research can

support or challenge our first impressions. The critical process becomes a boundless conversation, a dialogue through which we develop our aesthetics, our politics and ourselves. No experience in the arts is required. This class will focus on writing, workshops and multi-draft revision to create polished critical essays. Topics will range from shared experiences—e.g., campus architecture or online artworks—to a self-designed research project. Studying effective and engaging style, we'll embrace revision as the creation of clarity. Course texts sample lively criticism and encourage clear, concise writing. As writers and readers, we'll engage uncertainty, ambiguity and risk as elements of scholarship, critical thinking and citizenship. Putting our perceptions and opinions on the page, we can't be wrong; we can only fail to do the work of examining, supporting and articulating our ideas.

Attendance Policy: 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 unexcused absences resulting in a lowered final grade. Communication is the key to working around unavoidable absences. Unexcused lateness will result in lowered grades. Office hours are a crucial resource for resolving questions, co-editing manuscripts and coaching your writing process. You'll be required to schedule and attend three one-on-one conferences with your instructor.

X-Hour Statement: Although it is too soon to tell, this course may be able to incorporate an in-person or online event, such as a live performance presented through the Hopkins Center or Hood Museum. If an individual's attendance is not possible, alternative experiences will be offered. If such an event can be arranged for an x-period, students will be notified well in advance. Otherwise, x-periods will only be needed if power failures or other problems should interrupt class time.

Divisional Affiliation: Arts & Humanities

Textbook(s) Required:

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

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

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

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

Section 10

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

Description:

Title: 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* and Kimmerer's *Braiding Sweet Grass*, as well as selections from Plato, Nietzsche, Freire, and Hooks. 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 Statement: We may use the x-hours in the last two weeks of the term.

Divisional Affiliation: Arts & Humanities

Textbook(s)Required:

Kimmerer, Robin. *Braiding Sweet Grass: Indigenous Wisdom, Scientific Knowledge and the Teachings of Plants*. Milkweed Editions, 2015. ISBN: 978-1571313560. [Note: Please purchase paperback copy rather than electronic edition.]

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

Section 11

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

Description:

Title: 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* and Kimmerer's *Braiding Sweet Grass*, as well as selections from Plato, Nietzsche, Freire, and Hooks. 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.

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

Section 12

Hour: 9L; **Instructor:** Phyllis Deutsch

Description:

Title: 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 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.

X-Hour Statement: We will not use X-hours.

Divisional Affiliation: Arts & Humanities

Textbook(s)Required:

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

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

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

Section 13

Hour: 10; **Instructor:** Phyllis Deutsch

Description:

Title: 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 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.

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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.

X-Hour Statement: We will not use X-hours.

Divisional Affiliation: Arts & Humanities

Textbook(s)Required:

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

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

Section 14

Hour: 12; **Instructor:** Alysia Garrison

Description:

Title: Secret History

Course Description: From Donna Tartt’s campus novel *The Secret History*, to the meteoric rise of the #MeToo movement, this course invites students to think about “secret history”—first emerging in long eighteenth-century literature—as a non-coercive form of critique with broad resonance for social practices of truth-telling and whistleblowing in our cultural present. The course has three objectives: 1) To read and write about secret history in seventeenth, eighteenth, and nineteenth century literature to understand some of its key formal and aesthetic qualities; 2) To think about the uses of secret history as a social and political form in our cultural and literary moment; 3) To consider secret history at Dartmouth College as an alternative to official Dartmouth culture through methods that might include research in Rauner Special Collections; interviews; critical speculations; or the imagination of new worlds scaled to

appropriate sizes and frames of mind. While the bulk of the class will focus on techniques of close reading and writing, we will also situate stories in cultural and conceptual media to promote critical thinking and hone research skills. In your final project, you will learn how to incorporate materials from Dartmouth's culture and history to explore a research problem of your choice. Writing assignments will consist of three short formal essays and a final research paper along with informal assignments to encourage the habit of daily writing. Through collaborative workshops, students will participate in peer critique and revise drafts of papers.

Attendance Policy: Regular attendance is essential.

X-Hour Statement: We will use a few x-periods on specific dates.

Divisional Affiliation: Arts & Humanities

No required textbooks available

Section 15

Hour: 9L; **Instructor:** Min Young Godley

Description:

Title: The Foreigner Within: Metamorphosis and Otherness

Course Description: In this course, we will examine the ways that bodies and forms of life transform themselves or are transformed by others. Such an idea lies close to the heart of writing as a practice, not only because writing is a process of continual construction and reconstruction, but because effective writing is what aims to produce change in oneself and others. What, then, does it mean for language to become a means of metamorphosis? Can someone really change their identity and become someone (or something) entirely "other"? How does language affect our experience of our own bodies and what we take them to stand for or represent?

By reading and discussing classic and contemporary texts on various types of "becoming Other," we will equip ourselves to better explore issues of body image, sexual violence, deception, estrangement, and pain. But it is ultimately by writing about these issues that we will learn to have an effect upon what we study, by understanding, challenging, and overturning pre-given ideas and creating openings through which something new might emerge. In order to do this, students in this class will acquire knowledge of the standards, norms, and unwritten rules of academic writing and practice engaging in critical dialogue with literary and critical texts. This doesn't mean copying rigid formulas, but rather exploring scholarly writing as a rigorous, yet plastic medium.

Formal assignments will consist of two short essays, one research paper, and a multi-media presentation. Through these assignments, students will propose literary interpretations, conduct scholarly research, analyze and respond to scholarly arguments, and defend their readings. Through multiple drafts and participation in workshops, we will share knowledge generously and practice giving and drawing from thoughtful feedback on each other's work.

Attendance Policy: Your presence and active participation in this course is essential to your success in Writing 5. Attendance at all class sessions is expected. You may be absent from my class three times for illness, emergencies, or special circumstances. Beyond that, any further absence will cause your overall final grade to decrease by one-third of a letter grade (e.g. a B will become a B-) for each additional

absence.

X-Hour Statement: X-periods may be used for one-on-one conferences.

Divisional Affiliation: Arts & Humanities

Textbook(s)Required:

Graff, Gerald and Cathy Birkenstein. *They Say I Say*. W.W. Norton & Co., 4th edition.

ISBN:978-0393631678.

Kang, Han. *The Vegetarian*. Hogarth, 2016. ISBN: 978-1101906118.

Section 16

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

Description:

Title: 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? How does this principle of the Enlightenment impact our lives? What do experts across disciplines tell us about this pursuit for individuals, for members of groups, and for citizens? What is our responsibility for the happiness of others? What choices do we have? Who deserves to be happy? Whose happiness wins out when it conflicts with another's? And thus, what systems should be in place? In this writing class, we carefully construct our own answers to some of these questions by integrating classic and modern texts with our own analysis and experience. Expect to work on college writing in ways that will help you participate in the academic conversation while contributing your own valuable ideas. To write successfully, we will read to receive knowledge and to challenge arguments; you will gather, evaluate and synthesize evidence to support your logical arguments. We read authors as diverse as Aristotle and Zadie Smith as we study words, sounds, images, also places, people, and artifacts and then integrate what's best into our own work. We approach writing with what we call "rhetorical flexibility," which means identifying discrete writing strategies and choosing how best to construct and defend a position in any given context. We select from the best modes (multimodal projects, collaborative compositions, speeches) and genres (essays, reports, memos, presentations). We collaborate as a writing cohort. We consult multiple disciplines: philosophy and ethics, literature, psychology and neuroscience, economics and political science. We incorporate various media: fine arts and literature, audio, television and film, and social media. Writing 5 is the course in which you begin to integrate yourself into Dartmouth's academic life, and the Pursuit of Happiness is designed to give you a solid foundation for that work.

Attendance Policy: Full engagement in this writing workshop is critical to your success. This class will be offered in a classroom, barring unforeseen problems, and we will focus on a mix of full class discussion and small group work during class time, x-periods, or other times mutually agreed upon by the group. I will also require three-four one-on-one conferences between you and me to discuss your work, and these may live or via Zoom. In addition, I offer office hours and/or we can schedule a meeting if office hours are crowded or you need an alternate time (live or via Zoom). I require near 100% attendance and full participation. Please contact me before or as soon as you perceive a problem attending, and we will devise an alternative path.

X-Hour Statement: I reserve the right to schedule a live class session during X-periods, though my intention is that you will use those periods primarily for work in your small groups or on your own.

Divisional Affiliation: Arts & Humanities

Textbook(s)Required:

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

Section 17

Hour: 3B; **Instructor:** Deanne Harper

Description:

Title: 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? How does this principle of the Enlightenment impact our lives? What do experts across disciplines tell us about this pursuit for individuals, for members of groups, and for citizens? What is our responsibility for the happiness of others? What choices do we have? Who deserves to be happy? Whose happiness wins out when it conflicts with another's? And thus, what systems should be in place? In this writing class, we carefully construct our own answers to some of these questions by integrating classic and modern texts with our own analysis and experience. Expect to work on college writing in ways that will help you participate in the academic conversation while contributing your own valuable ideas. To write successfully, we will read to receive knowledge and to challenge arguments; you will gather, evaluate and synthesize evidence to support your logical arguments. We read authors as diverse as Aristotle and Zadie Smith as we study words, sounds, images, also places, people, and artifacts and then integrate what's best into our own work. We approach writing with what we call "rhetorical flexibility," which means identifying discrete writing strategies and choosing how best to construct and defend a position in any given context. We select from the best modes (multimodal projects, collaborative compositions, speeches) and genres (essays, reports, memos, presentations). We collaborate as a writing cohort. We consult multiple disciplines: philosophy and ethics, literature, psychology and neuroscience, economics and political science. We incorporate various media: fine arts and literature, audio, television and film, and social media. Writing 5 is the course in which you begin to integrate yourself into Dartmouth's academic life, and the Pursuit of Happiness is designed to give you a solid foundation for that work.

Attendance Policy: Full engagement in this writing workshop is critical to your success. This class will be offered in a classroom, barring unforeseen problems, and we will focus on a mix of full class discussion and small group work during class time, x-periods, or other times mutually agreed upon by the group. I will also require three-four one-on-one conferences between you and me to discuss your work, and these may live or via Zoom. In addition, I offer office hours and/or we can schedule a meeting if office hours are crowded or you need an alternate time (live or via Zoom). I require near 100% attendance and full participation. Please contact me before or as soon as you perceive a problem attending, and we will devise an alternative path.

X-Hour Statement: I reserve the right to schedule a live class session during X-periods, though my

intention is that you will use those periods primarily for work in your small groups or on your own.

Divisional Affiliation: Arts & Humanities

Textbook(s)Required:

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

Section 18

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

Description:

Title: 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-Hour Statement: I will use just a few of the x-periods on specific dates.

Divisional Affiliation: Social Sciences

Textbook(s)Required:

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

Jordan, Terry. *The U.S. Constitution and Fascinating Facts About It*. Oak Hill, 2012. ISBN: 978-1891743153.

Section 19

Hour: 10A; **Instructor:** Annika Konrad

Description:

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

Course Description: This section of Writing 5 focuses on how rhetoric—an ancient art of persuasion—explicitly and implicitly shapes how we think and behave. Studying rhetoric will help us hone our abilities to uncover unexamined beliefs and assumptions that lie beneath the surface of discourse. Whether you pursue STEM, social sciences, or humanities, greater rhetorical awareness will help you become a smarter consumer and producer of language. Beyond skills in rhetoric, this course will help you develop a deeper sense of yourself as a writer and the habits you need to succeed when writing in any discipline.

As a case study of rhetoric, we will examine arguments about disability and accessibility. These arguments will call us to question deeply held beliefs about what it means to be “normal.” Our texts will include academic scholarship from the field of Disability Studies, personal narratives, podcasts, blogs, and videos—much of which is authored by people with disabilities and people with other marginalized identities. Our study of accessibility will engage various disciplines, too, like medicine, technology, design, architecture, art, etc., as well as other identity experiences like gender, race, sexuality, ethnicity, and class. Ultimately, this course asks you to use rhetoric as a lens for challenging norms and creating new ones.

Your workload will include frequent drafting, deep revision, reflection on your growth, and regularly exchanging feedback with peers and the professor. The assignment sequence will move through three modes of writing—narrative, informative, and argumentative—each one building upon the previous. We will begin by using critical personal narratives to interrogate norms and then we will research problems related to disability and accessibility using various sources of information, and finally we will translate the findings of our research for public audiences in the form of a digital essay. You will be encouraged to choose a line of inquiry that excites you and engages an area of your interest. Previous students researched the intersections of disability/accessibility and environmental justice, gender politics, hip hop culture, web design, medical education, democratic participation, Native American history, athletics, and more!

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

Attendance Policy: Attendance and active engagement are required. Our community depends on your active and sustained participation. Any absence will negatively impact your performance and the experience of others in the class. Each unexcused absence will lower your final grade by half a letter grade. If you must miss class for religious observance, health issues, family crisis, or another serious need, please reach out over email prior to the absence so that we can plan an appropriate accommodation. Many different kinds of accommodations are possible. Please be in touch as soon as you are unable to attend or participate.

X-Hour Statement: We will use X-hours to schedule writing conferences, peer collaboration, special events or to make up for any unexpected class cancellations.

Divisional Affiliation: Arts & Humanities

Textbook(s)Required:

No required books to purchase.

Section 20

Hour: 2A; **Instructor:** Annika Konrad

Description:

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

Course Description: This section of Writing 5 focuses on how rhetoric—an ancient art of persuasion—explicitly and implicitly shapes how we think and behave. Studying rhetoric will help us hone our abilities to uncover unexamined beliefs and assumptions that lie beneath the surface of discourse. Whether you pursue STEM, social sciences, or humanities, greater rhetorical awareness will help you become a smarter consumer and producer of language. Beyond skills in rhetoric, this course will help you develop a deeper sense of yourself as a writer and the habits you need to succeed when writing in any discipline.

As a case study of rhetoric, we will examine arguments about disability and accessibility. These arguments will call us to question deeply held beliefs about what it means to be “normal.” Our texts will include academic scholarship from the field of Disability Studies, personal narratives, podcasts, blogs, and videos—much of which is authored by people with disabilities and people with other marginalized identities. Our study of accessibility will engage various disciplines, too, like medicine, technology, design, architecture, art, etc., as well as other identity experiences like gender, race, sexuality, ethnicity, and class. Ultimately, this course asks you to use rhetoric as a lens for challenging norms and creating new ones.

Your workload will include frequent drafting, deep revision, reflection on your growth, and regularly exchanging feedback with peers and the professor. The assignment sequence will move through three modes of writing—narrative, informative, and argumentative—each one building upon the previous. We will begin by using critical personal narratives to interrogate norms and then we will research problems related to disability and accessibility using various sources of information, and finally we will translate the findings of our research for public audiences in the form of a digital essay. You will be encouraged to choose a line of inquiry that excites you and engages an area of your interest. Previous students researched the intersections of disability/accessibility and environmental justice, gender politics, hip hop culture, web design, medical education, democratic participation, Native American history, athletics, and more!

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

Attendance Policy: Attendance and active engagement are required. Our community depends on your active and sustained participation. Any absence will negatively impact your performance and the experience of others in the class. Each unexcused absence will lower your final grade by half a letter grade. If you must miss class for religious observance, health issues, family crisis, or another serious need, please reach out over email prior to the absence so that we can plan an appropriate accommodation. Many different kinds of accommodations are possible. Please be in touch as soon as you are unable to attend or participate.

X-Hour Statement: We will use X-hours to schedule writing conferences, peer collaboration, special events or to make up for any unexpected class cancellations.

Divisional Affiliation: Arts & Humanities

Textbook(s)Required:

No required books to purchase.

Section 21

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

Description:

Title: Predatory Communication Maneuvers and Cognitive Traps

Course Description: How might students become better informed so that they are not easily persuaded by deceptive communication strategies 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 as a cautionary warning, the nondisclosure practices in collecting and selling bio-specimens and "health" related data, the Theranos cover up, and state of the art surveillance practices.

As students examine these topics, they will write two informal short essays (non-graded, three pages each) and three formal argumentative essays (five pages each). Students also will write a seven to ten page argumentative essay on a topic of their choice and present an oral summary of their findings.

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

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

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

impacting your grade.

X-Hour Statement: I do not intend to use the X-period.

Divisional Affiliation: Sciences

Textbook(s)Required:

No required books to purchase.

Section 22

Hour: 3B; **Instructor:** Clara Lewis

Description:

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

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

Attendance Policy: Attendance and active participation are required. Our workshop thrives when collaboration is dynamic and engagement is sustained. Any absence will negatively impact your performance as well as the quality of our collaboration. Unexcused absences will lower your final grade. If you must miss class for religious observance, medical issues, or a family crisis, please reach out over email prior to the absence so that we can plan an appropriate accommodation.

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

Divisional Affiliation: Social Sciences

Textbook(s)Required:

No required books to purchase.

Section 23

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

Description:

Title: Sex and Violence in the Bible

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

Here are the skills you will acquire in this course:

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

Attendance Policy: Attendance is required at every class meeting.

X-Hour Statement: We will almost never use the X-Hour.

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 24

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

Description:

Title: Deus et Machina: Sports, Science and Ethics

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

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

In his book, *Game Changer: The Technoscientific Revolution in Sports*, Rayvon Fouché says, "The relevance of technoscience in sport will only increase, and the ways in which sporting cultures incorporate or suppress technoscience will define the future of athletic competition in the current century." As scholars and athletes (or fans) you will be the ones having this discussion. The course will be based on *Game Changer* and selected readings from scholarly texts, biographies, interviews, and documentary films. You will explore, through writing and class discussion, normative theories of sport and the impact of scientific and engineering innovations on sport. These include changes brought about by new sports equipment, new refereeing technology, specialized para athletic equipment, and an improved understanding of sex and gender. You will investigate and address controversies around the impact of technoscience on sport by doing independent research using scholarly sources. You will write and revise a lot and your writing will open up new ways of thinking about these issues. We will meet twice a week as a class and in small groups to discuss what we've read, examine student writing, experiment with various composition and revision techniques, discuss the writing process and reflect on our writing. There will be significant reading and several discussion prompts per week. Major assignments will include an essay applying the Normative Theories of Sport, a Summary and Response to a scholarly article on gender and sport, and a Research Paper.

Attendance Policy: Attendance and participation in every class is essential. This course requires active participation in discussions with the class and in small groups. After two unexcused absences, a student's final grade will be negatively impacted.

X-Hour Statement: We will use around three X-hour periods over the term.

Divisional Affiliation: Sciences

Textbook(s)Required:

Hjortshoj, Keith. *The Transition to College Writing*. Bedford/St. Martins, 2nd, 2009. ISBN: 978-0-312-44082-4.

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

Graff, Gerald & Cathy Birkenstein. *They Say / I Say: The Moves That Matter in Academic Writing*. W.W. Norton & Co., 3rd, 2016. ISBN: 978-0393617436. [Note: Recommended to buy, but an older edition is available in the library]

Fouché, Rayvon. *Game Changer: The Technoscientific Revolution in Sports*. Johns Hopkins University Press, 2017. ISBN: 978-1421421797. [Note: Buy if possible so you can annotate it. Our library does carry the eBook though.]

Section 25

Hour: 2A; **Instructor:** Rachel Obbard

Description:

Title: Deus et Machina: Sports, Science and Ethics

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

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

In his book, *Game Changer: The Technoscientific Revolution in Sports*, Rayvon Fouché says, "The relevance of technoscience in sport will only increase, and the ways in which sporting cultures incorporate or suppress technoscience will define the future of athletic competition in the current century." As scholars and athletes (or fans) you will be the ones having this discussion. The course will be based on *Game Changer* and selected readings from scholarly texts, biographies, interviews, and documentary films. You will explore, through writing and class discussion, normative theories of sport and the impact of scientific and engineering innovations on sport. These include changes brought about by new sports equipment, new refereeing technology, specialized para athletic equipment, and an improved understanding of sex and gender. You will investigate and address controversies around the impact of technoscience on sport by doing independent research using scholarly sources. You will write and revise a lot and your writing will open up new ways of thinking about these issues. We will meet twice a week as a class and in small groups to discuss what we've read, examine student writing, experiment with various composition and revision techniques, discuss the writing process and reflect on our writing. There will be significant reading and several discussion prompts per week. Major assignments will include an essay applying the Normative Theories of Sport, a Summary and Response to a scholarly article on gender and sport, and a Research Paper.

Attendance Policy: Attendance and participation in every class is essential. This course requires active participation in discussions with the class and in small groups. After two unexcused absences, a student's final grade will be negatively impacted.

X-Hour Statement: We will use around three X-hour periods over the term.

Divisional Affiliation: Sciences

Textbook(s)Required:

Hjortshoj, Keith. *The Transition to College Writing*. Bedford/St. Martins, 2nd, 2009. ISBN: 978-0-312-44082-4.

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

Graff, Gerald & Cathy Birkenstein. *They Say / I Say: The Moves That Matter in Academic Writing*. W.W. Norton & Co., 3rd, 2016. ISBN: 978-0393617436. [Note: Recommended to buy, but an older edition is

available in the library]

Fouché, Rayvon. *Game Changer: The Technoscientific Revolution in Sports*. Johns Hopkins University Press, 2017. ISBN: 978-1421421797. [Note: Buy if possible so you can annotate it. Our library does carry the eBook though.]

Section 26

Hour: 12; **Instructor:** Monika Otter

Description:

Title: Depends How You Look at It: Perspectives and Viewpoints

Course Description: Considering a subject from various perspectives is essential for all critical thinking and writing. Our readings in this course not only offer multiple perspectives, but make an issue of doing so, discuss it with you, or sometimes tease you with the uncertainty of it. They range widely from fiction to poetry to essays, from a dialogue by Plato to a novel by Margaret Atwood. Our writing assignments will feature different approaches and thinking tools. We will think about and experiment with the writing process, offering each other constructive criticism and help.

Attendance Policy: You are expected to attend scheduled classes, as well as for the one-on-one conferences you sign up for. What happens in a writing and discussion class cannot be made up for by "getting somebody's notes": the point is to create insight and knowledge together, and if you're not there, you miss it! You should not miss more than two meetings a term (ideally none at all). If you do, your performance will suffer; absenteeism will also impact your grade. If you miss more than 5 meetings, you cannot normally pass the course (except in cases of major illness or emergency, discussed with your dean).

X-Hour Statement: We will use them infrequently, but when they are scheduled, you are required to attend.

Divisional Affiliation: Arts & Humanities

Textbook(s)Required:

Diana Hacker and Nancy Sommers. *A Pocket Style Manual, with Exercises*. Bedford St. Martin, 9th edition. ISBN: 978-1319341961.

[Note: Since it's for reference and self-study, not for class discussion, a Kindle version or "rental" is acceptable. But you may want to buy the actual book to keep for reference in the future. .]

[Note: Please be very sure to get the correct editions of the 2 books below; check the ISBN. Do not buy a kindle version or other electronic text: they are hard to navigate in class discussion, and even harder to annotate to the extent that you should.]

Margaret Atwood. *Alias Grace*. Anchor, 1997. ISBN: 978-0385490443.

Plato (trans. C. C. W. Taylor). *Protagoras*. Oxford University Press, Oxford World Classics, 2009. ISBN: 978-0199555659.

Link to one place you can buy correct paperback edition of the Plato:

<https://global.oup.com/academic/product/protagoras-9780199555659?cc=us&lang=en&>

Section 27

Hour: 2; Instructor: Matthew Ritger

Description:

Title: Poetry of the Archive: 17th-20th Century

Course Description: In this course we will practice our skills as academic writers and researchers while working in the archives at Rauner Special Collections Library. Three units with three essays (6-8 pages) will engage highlights from the library's holdings in poetry, dating from the seventeenth through twentieth centuries. First, we will study poems by Katherine Phillips (1631-1664), one of the most widely respected women writers in seventeenth century England, and Phillis Wheatley (1754-1784), an enslaved woman who became one of the most important voices in eighteenth century letters. In both cases we will pay special attention to the political stories told by the earliest printed editions of their poetry. In our second unit, we will study handwritten notes and manuscripts by Robert Frost (1876-1963) while we think about our own process as writers, and as we practice building literary arguments from the drafts and revisions that became some of the most canonical poems of the twentieth century. In a final unit we will consider anonymous compilers, ephemera, fragments and even absences in the archive, in order to think philosophically about how the values and organizational principles of a library relate to social and cultural life more broadly. Examples in this case might include an eighteenth-century commonplace book created by Hannah Gibbons; a collaborative manuscript of women's poetry created between 1891 and 1921 by two Shaker sisters in Enfield, New Hampshire; and other discoveries we might make together.

Attendance Policy: Two absences will be permitted, no questions asked. Beyond that please be in touch with me as final grades will be liable to be impacted.

X-Hour Statement: Few uses of x-hours anticipated.

Divisional Affiliation: Arts & Humanities

Textbook(s)Required:

Graff and Birkenstein. *They Say/I Say: The Moves that Matter in Academic Writing*. Norton, 2018. ISBN: 978-0393631678.

Turabian, Kate. *Manual for Writers of Research Papers... Chicago Style for Students and Researchers*. University of Chicago Press, 2018. ISBN: 978-0226430577. [Note: Look for used copies of both books for cheap!]

Section 28

Hour: 9L; Instructor: Ellen Rockmore

Description:

Title: Happiness and the Law

Course Description: How much do we really know about what makes people happy? Should legislators and judges concern themselves with happiness? Do our laws and policies promote happiness? These are

the questions that will drive this writing course. We will begin with readings in the field of “Happiness Studies,” in which social scientists try to determine what makes people happy. We will also read from the writings of the political philosophers Jeremy Bentham and John Stuart Mill. We will look at Supreme Court decisions in areas of the law that may have a direct bearing on happiness, such as marriage, sexuality and reproduction.

Students will write several papers based on the assigned readings. 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. 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 receive feedback, and to revise their drafts. Many class sessions will be run as workshops, in which students read and respond to each other's work. All students are expected to participate supportively and constructively in peer workshops. Students will also have many opportunities to work on their writing in individual conferences with the professor.

Attendance Policy: Attendance is required, except when it is impossible due to illness, family emergency, or religious observance.

X-Hour Statement: We will use our x-hour occasionally, but not often.

Divisional Affiliation: Social Sciences

Textbook(s)Required:

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

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

[This book is available online via Dartmouth Library for 1-hour at a time.]

Layard, Richard. *Happiness: Lessons From a New Science*. Penguin Press 1st edition, 2006. ISBN:978-0143037019.

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

Section 29

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

Description:

Title: 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: Attendance is an essential part of my course, as interactive workshopping and discussion is the core of our classroom experience. Therefore, attendance is mandatory and more than two absences (without extenuating circumstances) will negatively affect your grade.

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

Divisional Affiliation: Sciences

Textbook(s)Required:

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

Section 30

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

Description:

Title: 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: Attendance is an essential part of my course, as interactive workshopping and discussion is the core of our classroom experience. Therefore, attendance is mandatory and more than two absences (without extenuating circumstances) will negatively affect your grade.

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

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: 11; **Instructor:** Melissa Zeiger

Description:

Title: Representing Immigrants

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

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

Attendance Policy: Attendance is required.

X-Hour Statement: I may use one or two x-hours to accommodate visitors to the course.

Divisional Affiliation: Arts & Humanities

Textbook(s)Required:

Brown, Wesley and Amy Ling, Eds. *Imagining America: Stories from the Promised Land, Revised Edition*. Persea Press, Revised Edition, 2003. ISBN-13:978-089255277. [NOTE: Please shop around for cheapest copy (Thriftbooks, Ebay, Alibris, etc.) but hold out for the revised edition.]

Section 32

Hour: 8L; **Instructor:** Erkki Mackey

Description:

Title: Consciousness, Cosmos, and the Quantum

Course Description: Course Description: Physical science has so far been unable to provide a full explanation of mind or consciousness, and there is reason to doubt that it ever will. Startling insights from modern physics and cosmology have altered our understanding of reality and raised profound questions about the universe and our experience in it. Central to this class is one in particular: does consciousness emerge from an underlying physical reality, or is it possible that what we perceive as physical reality emerges from some kind of fundamental consciousness? Together we will examine some philosophical perspectives and some evidence from cosmology, physics, and quantum mechanics that might lead us to one conclusion or another—or, more likely, to more questions. Our readings will include a few short pieces on writing and selections from *The Mysterious Universe* by James Jeans, Thomas Nagel's *Mind and Cosmos*, and *Quantum Enigma* by Bruce Rosenblum and Fred Kuttner. We will analyze both the arguments and rhetorical forms of our core texts. Students will complete numerous informal writing exercises and will write multiple drafts of three formal essays. They can expect extensive feedback from both peers and the instructor.

Attendance Policy: You may accumulate three 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 Statement: I do not plan to use X-periods but may decide to utilize a very small number if we encounter a compelling reason to do so.

Divisional Affiliation: Sciences

Textbook(s)Required:

No required books to purchase.

Section 33

Hour: 9L; **Instructor:** Erkki Mackey

Description:

Title: Consciousness, Cosmos, and the Quantum

Course Description: Course Description: Physical science has so far been unable to provide a full explanation of mind or consciousness, and there is reason to doubt that it ever will. Startling insights from modern physics and cosmology have altered our understanding of reality and raised profound questions about the universe and our experience in it. Central to this class is one in particular: does consciousness emerge from an underlying physical reality, or is it possible that what we perceive as physical reality emerges from some kind of fundamental consciousness? Together we will examine some philosophical perspectives and some evidence from cosmology, physics, and quantum mechanics that might lead us to one conclusion or another—or, more likely, to more questions. Our readings will include a few short pieces on writing and selections from *The Mysterious Universe* by James Jeans, Thomas Nagel's *Mind and Cosmos*, and *Quantum Enigma* by Bruce Rosenblum and Fred Kuttner. We will analyze both the arguments and rhetorical forms of our core texts. Students will complete numerous informal writing exercises and will write multiple drafts of three formal essays. They can expect extensive feedback from both peers and the instructor.

Attendance Policy: You may accumulate three 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 Statement: I do not plan to use X-periods but may decide to utilize a very small number if we encounter a compelling reason to do so.

Divisional Affiliation: Sciences

Textbook(s)Required:

No required books to purchase.

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