

[Skip to main content](#)

You may be using a Web browser that does not support standards for accessibility and user interaction. Find out why you should [upgrade your browser](#) for a better experience of this and other standards-based sites...

[Dartmouth Home](#) [Search](#) [Index](#)

[Dartmouth Home](#) | [Search](#) | [Index](#) **Dartmouth**



[Registrar Home](#) >

## Writing 5 Section Descriptions for Winter 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:** C; **Instructor:** Francine A'Ness

**Description:**

Title: Experience and Education: Students, Teachers, Institutions, and the Power of Learning

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

Course Description: "Writing" is a process; one that includes a series of discrete yet always related tasks. These range from critical reading, textual analysis, or research, to composition and presentation. The goal of this course is to explore the writing process and practice these related tasks through a series of in-class and out-of-class activities. Our topic will be education. You will begin by reflecting upon your own educational journey from kindergarten through high school and on to Dartmouth with its liberal arts curriculum.

We will then analyze, from a cross-cultural perspective, a series of plays and films that deal directly with education, democracy, and social change. The foundational text for the course will be John Dewey's classic 1938 text on educational reform "Experience and Education." We will supplement Dewey's text with other essays from the field of educational philosophy and sociology. Some of the questions we will address will be: What is the difference between being educated and being intelligent? What makes an experience educational? What is the value (for self, for society) of a liberal arts education? What is the relationship between education and social mobility? What role does education play in the idea (myth?) of the American Dream? What is education reform and why is it so political?

Our class will be conducted as a workshop/seminar. This means that I will lecture very little and ask that you each take an active role in creating a productive class dynamic. This will require that you get to know each other early on in the term and come to class prepared to talk with (not at) and listen to each other. Together, as a community of learners, we will discuss texts, tell stories, think out loud, share ideas, and pose questions. Sometimes I may initiate a discussion, other times I may ask you to take the lead. You can expect to participate actively in every class session and online. You will write a lot. You will also regularly read each other's work as it progresses from a first draft through to a final (never perfect) revision. You will write to think, write to organize your thoughts, write to present, and write to argue a point and persuade your readers. You will read to learn, read to comment, and read to help others improve their writing. There will be a lot of pair and group work complemented with informal and formal presentations. This will be "our" class and together we will make it a unique learning experience specific to the needs, wants, and timetables of the group.

**Attendance Policy:** Our class will be discussion-based and student-centered. This means that you are expected to remain present and engaged throughout the course—to show up and participate in any required synchronous class sessions, to post thoughtfully, dialogically, and in a timely fashion to asynchronous discussion boards, to schedule and play an active role in small-group, synchronous and asynchronous assignments.

**Use of X-periods:** I will ask you to keep your X-hours free just in case. We will not use them regularly. We might use them for a class visitor or for the final presentations at the end of the term.

**Additional Information on Online Course:** This course will be taught remotely, with some required synchronous components. We will meet as a whole class at least once, and sometimes twice, per week. You should anticipate scheduling and meeting in small groups at least one additional time per week.

**Divisional Affiliation:** Arts & Humanities

**Textbook(s)Required:**

Graff, G. & C. Birkenstein. *They Say/I Say: The Moves That Matter in Academic Writing*. W.W. Norton & Co. , 4th edition, 2018, ISBN: 978-0-393-63167-8.

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

## **Section 02**

**Hour:** ARR; **Instructor:** James Binkoski

**Description:**

Title: Philosophy & Climate Change

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

***Priority for enrollment in this class is available for students who are taking courses remotely from off-campus and have significant problems with time zone or schedule differences that will prevent them from taking another section of Writing 5. Please contact Hope Rennie to request Instructor Permission to enroll in this course, prior to the end of initial course election on November 5.***

*Update 11/13/20: The priority enrollment students and the instructor have now agreed on what the synchronous course meeting times will be. The course will hold synchronous course meetings on Zoom on **Mondays and Wednesdays at 5:30 – 6:45 am Eastern Standard Time**. If you join the course, you will need to be willing to meet at the agreed upon time.*

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

Attendance Policy: Though this course is remote and set up in such a way that you are free to work through things on your own time and at your own pace, your full and consistent "attendance" is nonetheless required. From small group discussions to one-on-one conferences, there are a number of synchronous components built into this course. Typically, these will be scheduled at a convenient, agreed upon time, and your participation is required.

Use of X-periods: We will use approximately 75% of our X-periods. These will be reserved for small group work, student presentations, and peer review.

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

Divisional Affiliation: Arts & Humanities

**Textbook(s)Required:**

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

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

**Section 03**

**Hour: C; Instructor:** Ann Bumpus

**Description:**

Title: The Ethics of Human Enhancement

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

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

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

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

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

Divisional Affiliation: Arts & Humanities

**Textbook(s)Required:**

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

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

**Section 04**

**Hour:** E; **Instructor:** Samuel Carter

**Description:**

Title: Voice Matters

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

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

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

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

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

Divisional Affiliation: Arts & Humanities

**Textbook(s)Required:**

No required books to purchase.

## Section 05

**Hour:** F; **Instructor:** Sara Chaney

**Description:**

Title: Representing Autism and Neurodiversity

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

Course Description: This writing 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. 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, and Tito Rajarshi Mukhopadhyay's How Can I Speak If My Lips Don't Move.

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. Although I will provide multiple asynchronous modes of course engagement, in general, your participation is required and expected.

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

Additional Information on Online Course: We will be meeting synchronously during regularly scheduled class times, but I will provide multiple modes of engaging with course content (to account for the occasional times when you may need to miss a session). Students will also be asked to meet in small groups on occasion.

Divisional Affiliation: Arts & Humanities

**Textbook(s) Required:**

No required books to purchase.

**Section 06**

**Hour:** AS; **Instructor:** William Craig

**Description:**

Title: Reviewing Ourselves: Critical Writing and Personal Values

Instructional Mode: **Remote, entirely asynchronous** (The course section is delivered remotely and has no scheduled synchronous components that require a time block).

***Priority for enrollment in this class is available to students who are taking courses remotely from off-campus and have significant problems with internet access that will prevent them from taking another section of Writing 5. Please contact Hope Rennie to request Instructor Permission to enroll in this course, prior to the end of initial course election on November 5.***

Course Description: Writing effectively about aesthetic experience requires us to find words for "gut reactions." Would you like that book your friend's recommending? Should you see that movie the critics loved? The critic you can trust offers a consistent point of view expressing personal values. Research can support or challenge our first impressions. The critical process becomes a boundless conversation, a dialogue through which we develop our aesthetics, our politics and ourselves. No experience in the arts is required.

This class will focus on writing, workshops and multi-draft revision to create polished critical essays. Topics will range from shared experiences – e.g., campus architecture or online artworks – to a self-designed research project. Studying effective and engaging style, we'll embrace revision as the creation of clarity. Course texts sample lively criticism and encourage clear, concise writing. As writers and readers, we'll engage uncertainty, ambiguity and risk as elements of scholarship, critical thinking and citizenship. Putting our perceptions and opinions on the page, we can't be wrong; we can only fail to do the work of examining, supporting and articulating our ideas.

Attendance Policy: This course will be taught asynchronously. We'll use a detailed syllabus and a schedule of assignment due dates to organize our work, including asynchronous discussions, peer editing and other timely online interactions. Active participation is key to our individual and group success. If you are unable to meet due dates because of illness or other difficulty, communication with the instructor will avoid grade penalties. Unexcused lateness will result in lowered grades. Zoom 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 Zoom conferences with your instructor.

Use of X-periods: Not applicable to asynchronous class.

Additional Information on Online Course: This Writing 5 course is designed to help you find your own voice as a writer. We'll start by taking on the role of cultural critics--- a role familiar to every one of us who has ever discussed a song, book or movie over pizza. How do we describe what we saw or heard? How do we connect our observations to our ideas about meaning? How do we connect our thoughts to a wider world of ideas? From tips on effective description to using sources and structuring arguments, we'll practice writing like scholars without losing our individual voices. How do we do that? Well, by recognizing the cultural conversation as a discussion of expressions of value. What inspires us is not just the message in the movie, book or song---- it's the way that message resonates with our own values. We'll have fun examining our own values and using them to shape our critical voices. But my real goal is to make every WRIT 5 student finish the term feeling confident of their ability to meet any writing task in the coming four years. I'm a very practical writing teacher, and if we need to take a break from cultural debate to focus more on sentence structures or source citation, I promise we'll emphasize your success as a scholar-who-writes. Let's learn about ourselves as writers. See you in class.

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 07**

**Hour: J; Instructor:** Nancy Crumbine

**Description:**

Title: Thinking about Education

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

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

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

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

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

Divisional Affiliation: Arts & Humanities

**Textbook(s)Required:**



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

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

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

## Section 08

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

### **Description:**

Title: Thinking about Education

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

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

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

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

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

Divisional Affiliation: Arts & Humanities

### **Textbook(s)Required:**

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

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

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

## Section 09

**Hour:** D; **Instructor:** George Edmondson

**Description:**

Title: Shakespeare's Sonnets

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

Course Description: Students in this course will learn how to read Shakespeare's sonnets closely, critically, and with an appreciation for their profound strangeness. Through constant writing — short responses; drafts and revisions of interpretive essays — students will come to understand that criticism is an essential part of the writing of any literary text. By composing a sonnet of their own, students will gain an appreciation of the form from the inside out.

Attendance Policy: Students will be expected to attend all synchronous class sessions and to actively contribute to any discussion threads.

Use of X-periods: Probably never.

Additional Information on Online Course:

Divisional Affiliation: Arts & Humanities

**Textbook(s)Required:**

Shakespeare, William. (ed. Helen Vendler). *The Art of Shakespeare's Sonnets*. Belknap Press, 1999, ISBN: 978-0674637122.

[This is the assigned edition of Shakespeare's sonnets for this course. Please do not use another!]

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, 2018, ISBN: 978-0-393-63167-8.

## Section 10

**Hour:** F; **Instructor:** Min Young Godley

**Description:**

Title: The Foreigner Within: Metamorphosis and Otherness

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

**Course Description:** In this course, 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 literature and theory 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 writing portfolio website. 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 active participation in this course is essential to your success in Writing 5. Watching video clips and posting your assignments on time, as well as attending and participating in Zoom sessions are expected.

You may be absent from the Zoom sessions two times without penalty. Any absences beyond that will cause your overall final grade in the course to be deducted one-third of a letter grade (e.g. a B will become a B-) for each additional absence. If you fail to keep up with the course schedule six times—whether it is through failure to view videos on time, failure to post your assignments on time, failure to attend Zoom sessions, or a combination of all the above—you will fail the course for the semester.

If any student encounters difficulty in their learning (i.e.) technology issues, time zone differences, health problems related to COVID-19), I will of course be flexible and provide fair accommodations. Please let me know.

**Use of X-periods:** We will use our X-periods as an option for scheduling student-instructor conferences or student group meetings.

**Additional Information on Online Course:** This course will be taught remotely, organized in weekly cycles that combine asynchronous and synchronous formats. The synchronous component aims to foster an active writing community, while the asynchronous component will allow you the freedom to learn at your own pace within your own schedule.

Short lecture videos and reading materials will be posted in the beginning of each week. At mid-week, we will meet synchronously on Zoom for student presentations, small group discussions, or one-on-one conferences. Then, at the end of the week, using the mid-week meeting as a starting point, you will work collaboratively on your writing projects, share them with the class, and give and receive peer feedback. If

you need any additional assistance, I will be happy to conduct a one-on-one Zoom meeting with you by appointment.

Divisional Affiliation: Arts & Humanities

**Textbook(s)Required:**

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

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

## Section 11

**Hour: G; Instructor:** Deanne Harper

**Description:**

Title: Pursuit of Happiness

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

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

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

1. Full class discussion via Zoom during regularly scheduled class times. I will record each synchronous class meeting, in the event you cannot make it to the live session, and each session will include a discussion board where you will be required to contribute, even asynchronously.

2. Small group work during class time, x-periods, or other times mutually agreed upon by the group. Small group sessions will be live via Zoom or as gatherings, as agreed upon by the group, and must maintain safe distances and other prudent practices.
3. I will also require at least four one-on-one Zoom conferences between you and me to discuss your work.
4. In addition, I will offer live office hours via Zoom, and/or we can schedule a Zoom meeting if office hours are crowded or you need an alternate time.

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

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

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

Divisional Affiliation: Arts & Humanities

**Textbook(s)Required:**

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

## **Section 12**

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

**Description:**

Title: Pursuit of Happiness

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

Course Description: "The pursuit of happiness." It seems obvious, does it not, that we all want to be

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

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

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

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

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

**Additional Information on Online Course:** Your first-year writing classes offer a valuable opportunity for

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

Divisional Affiliation: Arts & Humanities

**Textbook(s)Required:**

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

## Section 13

**Hour:** D; **Instructor:** Daniel Howell

**Description:**

Title: Postmodern Sexualities in the Americas

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

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

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

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

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

Attendance Policy: My policy in a normal term is that you can miss up to two class sessions without penalty--though of course, these are unusual times. I am very willing to make exceptions given the

duress we are all working under. The most important thing is to be in communication with me!

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

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

Divisional Affiliation: Arts & Humanities

**Textbook(s)Required:**

No required books to purchase.

## Section 14

**Hour:** F; **Instructor:** Daniel Howell

**Description:**

Title: Postmodern Sexualities in the Americas

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

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

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

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

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

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

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



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

Divisional Affiliation: Arts & Humanities

**Textbook(s)Required:**

No required books to purchase.

## Section 15

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

**Description:**

Title: Supreme Court

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

Course Description: Strong analytical writing requires strong analytical reading and thinking abilities, applied both inside and outside of the classroom. Together we will hone our critical abilities by entering one of this country's foremost loci of persuasive argument: the U.S. Supreme Court. Students will work collaboratively as they become class experts on the legal, social, and political issues surrounding one of four selected cases currently pending before the Court. Topics may include separation of church and state, free speech, environmental regulation, affirmative action, and so on. Readings will include traditional academic texts, cases, and law review articles, as well as more popular "texts" such as newspaper and magazine articles, blogs, interest group publications, television programming, and so on. Students will research and write both as individuals and as groups, and will write analytical essays, informal exploratory analyses, websites, and a culminating research paper on a case-related issue of their choosing. As revision is an essential component of good writing, so too is it an essential component of this course and an integral part of the learning process.

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

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

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

ongoing collaborative dynamics.

Divisional Affiliation: Social Sciences

**Textbook(s)Required:**

Breyer, Stephen. *Active Liberty: Interpreting Our Democratic Constitution*. Knopf, 2006.

ISBN:978-0307274946.

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

## Section 16

**Hour: J; Instructor:** Annika Konrad

**Description:**

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

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

Course Description: This 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 during our weekly synchronous zoom seminars and asynchronous activities. 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 serious zoom fatigue, please reach out over email prior to the absence so that we can plan an appropriate accommodation. Given the unique challenges of online learning during a time of crisis, these policies are flexible. Many different kinds of accommodations are possible. Please be in touch as soon as you are unable to attend or participate. If you miss a peer workshop, you will need to coordinate with your peers about sharing feedback.

**Use of X-periods:** We will use X-hours to schedule writing conferences, peer collaboration, special events and to make up for any unexpected class cancellations.

**Additional Information on Online Course:** This course will combine asynchronous and synchronous activities. Each week includes writing activities, discussion boards, collaborative annotations, and peer workshops. The synchronous sessions on Zoom will be designed as writing workshops that will involve individual writing activities and peer collaboration to help you build a writing practice.

**Divisional Affiliation:** Arts & Humanities

**Textbook(s)Required:**

No required books to purchase.

## **Section 17**

**Hour:** K; **Instructor:** Annika Konrad

**Description:**

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

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

**Course Description:** This 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 during our weekly synchronous zoom seminars and asynchronous activities. 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 serious zoom fatigue, please reach out over email prior to the absence so that we can plan an appropriate accommodation. Given the unique challenges of online learning during a time of crisis, these policies are flexible. Many different kinds of accommodations are possible. Please be in touch as soon as you are unable to attend or participate. If you miss a peer workshop, you will need to coordinate with your peers about sharing feedback.

**Use of X-periods:** We will use X-hours to schedule writing conferences, peer collaboration, special events and to make up for any unexpected class cancellations.

**Additional Information on Online Course:** This course will combine asynchronous and synchronous activities. Each week includes writing activities, discussion boards, collaborative annotations, and peer workshops. The synchronous sessions on Zoom will be designed as writing workshops that will involve individual writing activities and peer collaboration to help you build a writing practice.

**Divisional Affiliation:** Arts & Humanities

**Textbook(s)Required:**

No required books to purchase.

## **Section 18**

**Hour:** D; **Instructor:** Clara Lewis

**Description:**

Title: Authenticity: Self, Society & Culture

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

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

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

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

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

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

Additional Information on Online Course: This Writing 5 is ideal for students seeking a synchronous seminar experience with numerous opportunities for individualized feedback and sustained collaboration with peers.

Divisional Affiliation: Social Sciences

**Textbook(s)Required:**

No required books to purchase.

## Section 19

**Hour: C; Instructor:** Thomas Luxon

**Description:**

Title: Love and Friendship from Plato to Hemingway

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

Course Description: This 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: I expect attendance at all class meetings except in an emergency.

Use of X-periods: Only in an emergency

Additional Information on Online Course:

Divisional Affiliation: Arts & 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.

[Students may substitute online editions for any of these books, but the Pakaluk and Plato volumes are highly recommended.]

## Section 20

**Hour:** G; **Instructor:** Rachel Obbard

### **Description:**

Title: Deus et Machina: Sports, Science and Ethics

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

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

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

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

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

Attendance Policy: Active participation in this small seminar class is critical to your success and that of the entire class. "Attendance" in this course includes presence in synchronous classes (by Zoom) and participation in asynchronous discussions, meetings, and group work.

You should inform me by email if you will not be able to attend a synchronous class meeting. You also need to take part in the pre-class Canvas Discussion and to email me a copy of your notes/comments/questions on the pre-class reading. As soon as possible after the missed class, you should watch the Zoom recording and email me again with key things you took from it. You are also responsible for anything assigned during class. If you miss the class but do these things, the absence will be excused. You may have four excused absences.

If you do not let me know beforehand (where possible) and complete the tasks described above, your absence will be unexcused. Two unexcused absences will be permitted. Further unexcused absences may result in a lowered final grade.

Use of X-periods: X-periods will not be required.

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

Divisional Affiliation: Sciences

**Textbook(s)Required:**

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

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

## Section 21

**Hour:** K; **Instructor:** Adedoyin Ogunfeyimi

**Description:**

Title: Inclusion and Diversity in Higher Education

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

Course Description: With the recent wake of the crises on race relations, immigration ban, gender inequality, etc., in the U.S., universities nationwide have also consistently invoked and reaffirmed “inclusivity” and “diversity” to invent a dwelling (safe and hospitable space) for students, faculty, and staff irrespective of their race, ethnicity, language, nationality, gender, etc. They appeal to these commonplaces to contest pervasive histories that segregate certain bodies from gaining access to higher institutions or comfortably inhabiting these learning environments. Both commonplaces evoke everybody as a significant and worthy member of academic communities but also presuppose the presence of exclusion in those communities. As higher institutions of learning re-write the histories of exclusion to accommodate people of all backgrounds, how have their revisionist rhetorics attracted, recruited, protected, sustained—but also constrained—a diverse body of students, faculty, and staff? To what extent have members of institutions embraced or, in some cases, resisted these rhetorics? How



might we, as writers and members of this institution, recast these divisive narratives to create an inclusive ecology for ourselves and others? If writing interrupts exclusionary practices and invents a dwelling, what kinds of writings really do so, and how can we identify, compose, and even circulate such writings?

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

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

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

**Additional Information on Online Course:** I will meet with you Monday and Wednesday synchronously and Friday asynchronously, especially for writing invention, peer review, blogging, etc. Occasionally, we may discuss alternative days for our asynchronous class, if there is a need to discuss new assignments/projects on Friday or if a discussion of new assignments/projects extends beyond Wednesday.

**Divisional Affiliation:** Social Sciences

**Textbook(s)Required:**

No required books to purchase.

## **Section 22**

**Hour:** E; **Instructor:** Monika Otter

**Description:**

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

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

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

**Course Description:** 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 zoom in for all scheduled classes, as well as for the one-on-one conferences you sign up for. There are no specific "penalties" for missing meetings, but your performance will suffer. What happens in a writing and discussion class cannot be made up for by "getting somebody's notes." If you have technical difficulties, or cannot participate because of serious illness or other major problems, please communicate with me so we can devise a way to bring you up to speed.

**Use of X-periods:** X-periods will be used infrequently, but when they are scheduled, you are expected to attend. There will, however, be several one-on-one conferences about your writing, which are mandatory.

**Additional Information on Online Course:** We will zoom twice a week in our scheduled time slot for "synchronous" discussion. The third class hour will be substituted by either small-group work or one-on-one conferences.

**Divisional Affiliation:** Arts & Humanities

### **Textbook(s)Required:**

Straus, Jane, et al. *The Blue Book of Grammar and Punctuation*. Jossey-Bass, 11th, ISBN: 978-1118785560 .

[Since this is a reference tool, not for close reading, the kindle version would be acceptable if you prefer. ]

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

[Please do not buy the Kindle edition. It does not necessarily have the same pagination as the print book, so you'll have a hard time navigating in it and keeping up in class discussion. More importantly, kindle allows for only very limited annotation; and you should always mark up your readings!]

Plato (trans. C. C. W. Taylor). *Protagoras*. Oxford University Press, Oxford World Classics, ISBN: ISBN-13: 978-0199555659 .

[Be sure to get this edition / translation. There are many other translations around, but they can vary considerably. Please do not buy the Kindle edition. It does not necessarily have the same pagination as the print book, so you'll have a hard time navigating in it and keeping up in class discussion. More importantly, kindle allows for only very limited annotation; and you should always mark up your readings!]

## **Section 23**

**Hour:** A; **Instructor:** Matthew Ritger

**Description:**

Title: Shakespeare's Materials

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

Course Description: In this course we will practice the skills of academic writing while zeroing in on an unusual pair of Shakespeare's most fascinating and controversial plays: *The Winter's Tale*, and *Measure for Measure*. In the magical *Winter's Tale*, a frozen statue comes to life, and forgiveness suddenly seems possible for someone who might not deserve it; whereas in the urbane comedy *Measure for Measure*, abuses of power make a mockery of justice itself. These plays share more than meets the eye, as we will discover. Both raise difficult ethical questions concerning power and gender; both use humor and aesthetic pleasure to implicate the audience in a sophisticated political critique; and both have occasioned no end of scholarly debate. Students should not feel daunted by Shakespeare's language, as significant class time will be devoted to reading slowly and carefully together. Performance documentaries, podcast lectures, and a look at some primary documents will help to round out our understanding of the plays and energize our discussions. In our written work, students will progress from two "Triple R" (Read/Restate/Respond) micro-essays toward an analytical essay and a research paper (the equivalent of three essays). Special emphasis will be placed on integrating the planning, researching, drafting, revising, polishing and ultimate presentation of our final research papers. These final projects will take up Shakespeare's texts as evidence, investigating famous "cruxes" or sites of interpretive ambiguity and their ensuing scholarly debates, as well as incorporating original research into an aspect of Shakespeare's many materials: the language, history, genres, source texts, stage practices, sites, contexts and perhaps even collaborators, all of which may have contributed to the making of these timeless texts.

Attendance Policy: Students are entitled to two absences during the quarter, no questions asked or explanations needed. Beyond that, please be in touch for accessing recording or makeup information, and, barring explanation, know that your participation grade will be adversely affected.

Use of X-periods: No regular plan to use X-hours unless something should come up.

Additional Information on Online Course: We will meet all together, synchronously on Zoom, on Mondays, Wednesdays (during the XHour), and possibly Fridays (but not on Tuesdays and Thursdays). It's possible that Fridays will be asynchronous, for other group activities or time to hand in assignments and complete reading, watching, or listening components (plays, documentaries, podcasts); but we may also reinstate synchronous Fridays depending on our needs. My goal is to balance keeping everyone together and motivated while utilizing the additional flexibility that distance learning allows.

Divisional Affiliation: Arts & Humanities

**Textbook(s)Required:**

Shakespeare, William. *The Winter's Tale* . Penguin Books, 2017, ISBN: 0143131745.

[Any edition or used copy is fine ]

Shakespeare, William. *Measure for Measure*. Penguin Books, 2017, ISBN: 0143131737.

[Any edition or used copy is fine ]

Graff, G. & C. Birkenstein. *They Say/I Say: The Moves That Matter in Academic Writing*. W.W. Norton & Co. , 4th edition, 2018, ISBN: 978-0-393-63167-8.

[Any edition or used copy is fine.]

Strunk, William and White, E.B. . *The Elements of Style* . Pearson , 4th , ISBN: 9780205309023.

[Any edition or used copy is fine ]

## Section 24

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

**Description:**

Title: Happiness and the Law

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

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

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

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

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

Divisional Affiliation: Social Sciences

**Textbook(s)Required:**

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

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

[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 25

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

### **Description:**

Title: Food for Thought

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

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

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

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

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

Divisional Affiliation: Sciences

### **Textbook(s)Required:**

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

## Section 26

**Hour:** ARR; **Instructor:** Nicholas Van Kley

**Description:**

Title: Coaching College Writers

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

***This section – a special section of Writing 5 for prospective tutors - requires instructor permission. Students who have a seat or are on the waitlist have already been notified.***

Course Description: This course introduces the tradition of writing centers. Writing centers are varied organizations occupying universities and colleges (like Dartmouth), community educational spaces (like Salt Lake Community College), high schools (maybe yours!), and even professional organizations (like the US Federal Reserve). Writing centers support writers by offering mentoring, coaching, or tutoring. In this class, we will explore what writing centers do and how they shape learning, particularly in college settings. We will examine what it means to write at college, what it means to support student writers, and how writing as a practice shapes and is shaped by learning and by educational contexts. Students will explore educational theories related to writing, read about research from the field of writing studies, explore the archives of the Dartmouth Writing Center, and engage in live tutoring with fellow Dartmouth students.

This course shares outcomes with all Writing 5 courses. While students will learn about, explore, and apply scholarship on learning and writing, they will also write a lot - about their own experiences as writers, about course materials, and about their own learning. Students who complete the course in good standing may be offered a position as a Peer Tutor in the Dartmouth Writing Center (aka RWIT). Permission from the instructor is required.

Attendance Policy: Live participation in at least half of synchronous sessions, by video, audio, or chat is required to pass the class. Students who miss synchronous sessions are expected to participate in the session's activities asynchronously.

Use of X-periods: No X-hours used.

Additional Information on Online Course: No additional statement.

Divisional Affiliation: Arts & Humanities

**Textbook(s)Required:**

No required books to purchase.

