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Writing 5 Section Descriptions for Fall Term 2022

Writing 5 introduces Dartmouth students to the writing process that characterizes intellectual work in the academy and in educated public discourse. Each section of Writing 5 organizes its writing assignments around challenging readings chosen by the instructor. The course focuses primarily on the writing process, emphasizing careful reading and analysis, thoughtful questions, and strategies of effective argument. Below you will find a list of the courses being offered next term.

Re-order by Class Hour

Writing 5 -- Expository Writing

Section 01

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

Description:

Course Title: The Irish Short Story: Reimagining & Reinventing Ireland

Description: This course is designed to allow students to engage in extensive writing exercises—both formal and creative—and participate in weekly discussions and critiques of published works and other forms of media, including contemporary Irish film. Our focus will be on reading stories with the eye of a writer, exploring the thematic concerns of the writer, the historical cultural context in which these works take shape, and how a work is constructed to further reveal and illuminate these concerns. We will also consider the elements of the story—including character, conflict, perspective, dialogue, setting, plot, language, and narrative structure—that come together to create a successful whole. Through numerous exercises students will practice not only how to write a precise, coherent, and rigorously engaging paper but also come to understand the alternative and strange ways in which authors of fiction approach their subject and craft. Along with classroom exercise, there will be presentations and ample demonstrations explaining close reading, academic writing, and analysis. In roundtable workshops students will have their own works considered and discussed by their peers and learn to develop a critical gaze regarding their own work and their rewriting process. Finally, students will meet with me individually after each essay submission to plan further drafts and revision strategies.

Attendance Statement: Class attendance is required.

X-Hour Usage: We will not use x-hours unless a need arises.

Divisional Affiliation: Arts & Humanities

Textbook(s)Required:

TBD

Section 02

Hour: 2; **Instructor:** Monika Otter

No description available

Textbook(s)Required:

TBD

Section 03

Hour: 3B; **Instructor:** Matthew Olzmann

Description:

Course Title: Humor and Art

Description: A recent article in the Guardian claimed that “Crafting good comedy is often more difficult than drama, but the artform is rarely given its due.” Why is that? This writing course will explore the relationship between humor and contemporary literary art. To better understand this relationship, we’ll need to answer two questions: “What makes something funny?” and “What is art?” These questions are more complicated than they might seem. On the subject of humor, we can track everything that happens in the human body when we laugh—from what parts of our brains light up to which muscles are used (and in which order)—but when it comes to what actually causes us to laugh, the answers are more nebulous. And when it comes to art, well, Adorno once said, “It is self-evident that nothing concerning art is self-evident.” This class will consider a handful of humor theories and a few definitions of art. Then we’ll look at contemporary examples from selections of fiction, poetry, nonfiction, live comedic performances and (possibly) film. In many of these examples, humor might be a subtle or a minor element that only marginally contributes to the cumulative effects of the larger work. In other examples—such as satire or standup comedy—humor might be the defining feature. Because this is a writing class, we’ll write about our findings. We’ll learn to shape our ideas, refine our arguments, and revise our writing to bring greater precision and clarity into the work. A sense of humor (though useful) is not required to take this class.

Attendance Statement: Students are responsible for knowing whatever is covered during class. Students with excessive absences, may receive a lower grade.

X-Hour Usage: Rarely. I will use x-hours primarily if I have to cancel a class or if, for whatever reason, we fall behind.

Divisional Affiliation: Arts & Humanities

Textbook(s)Required:

Carroll, Noel. *Humour: A Very Short Introduction*. Oxford University Press, 2014. ISBN: 978-0199552221.

Bullock, Richard. *The Norton Field Guide to Writing*. Norton, 2021, 5th edition. ISBN: 978-0393885712.

Section 04

Hour: 10; **Instructor:** James Murphy

Description:

Course Title: Ethics and Politics in the Bible

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.

Attendance Statement: Attendance is required.

X-Hour Usage: Never use x-hours

Divisional Affiliation: Social Sciences

Textbook(s)Required:

Attridge, Harold W. *HarperCollins Study Bible*. HarperCollins Publishers, 2006. ISBN: 978-0061228407.

Section 05

Hour: 9L; **Instructor:** Amanda Wetsel

Description:

Course Title: Photographic Representations

Description: In an essay first published in 1973, Susan Sontag wrote that photographs “are a grammar and, even more importantly, an ethics of seeing.” In the years since Sontag published her essay, photographs have become more ubiquitous and have shaped our lives in many ways. In this course, we will use writing as a way to hone our observations of photographs and their effects. We will also write to understand how photographs have circulated in the past and continue to circulate today. We will read book chapters, magazine articles, and academic journal articles that analyze public displays of images including media representations of the 2010 earthquake in Haiti and museum displays of war photographs in Vietnam. We will write three formal essays: a visual analysis of a photograph, a rhetorical analysis of two articles, and an essay centered on a historical photograph from Rauner, Dartmouth’s special collections library. You will write drafts of each essay, receive feedback from your peers and from me, and then revise. Each writing stage offers an opportunity for your ideas to become more developed and more compelling. In this discussion-based seminar, we will treat writing as a mode of thinking and a collaborative social process. We will work on identifying and pursuing topics for inquiry.

Attendance Statement: Attendance and active participation are required. Unexcused absences will lower your final grade. If you must miss class for religious observance, medical issues, or family crisis, please email me prior to the absence.

X-Hour Usage: We will use x-hours for a few required group conferences. We may use x-hours to make up for unexpected class cancellation. Your consultation group may choose to meet during this time, if you wish.

Divisional Affiliation: Social Sciences

Textbook(s)Required:

NA

Section 06

Hour: 11; **Instructor:** Amanda Wetsel

Description:

Course Title: Photographic Representations

Description: In an essay first published in 1973, Susan Sontag wrote that photographs “are a grammar and, even more importantly, an ethics of seeing.” In the years since Sontag published her essay, photographs have become more ubiquitous and have shaped our lives in many ways. In this course, we will use writing as a way to hone our observations of photographs and their effects. We will also write to understand how photographs have circulated in the past and continue to circulate today. We will read book chapters, magazine articles, and academic journal articles that analyze public displays of images including media representations of the 2010 earthquake in Haiti and museum displays of war photographs in Vietnam. We will write three formal essays: a visual analysis of a photograph, a rhetorical analysis of two articles, and an essay centered on a historical

photograph from Rauner, Dartmouth's special collections library. You will write drafts of each essay, receive feedback from your peers and from me, and then revise. Each writing stage offers an opportunity for your ideas to become more developed and more compelling. In this discussion-based seminar, we will treat writing as a mode of thinking and a collaborative social process. We will work on identifying and pursuing topics for inquiry.

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X-Hour Usage: We will use x-hours for a few required group conferences. We may use x-hours to make up for unexpected class cancellation. Your consultation group may choose to meet during this time, if you wish.

Divisional Affiliation: Social Sciences

Textbook(s)Required:

NA

Section 07

Hour: 11; **Instructor:** Rosetta Young

Description:

Course Title: Interaction Ritual: The Novel and Sociology

Description: How do we define social interaction? How do we know the difference between a successful and an unsuccessful encounter? In this course, students will strengthen their argumentative and written skills through tackling these questions. Using both novels and works of sociology to structure our engagement, we will approach writing as a process by which we encounter and think through pressing intellectual problems. In the first units of this course, students will use social theory to read two literary classics—Jane Austen's *Pride and Prejudice* (1813) and Nella Larsen's *Passing* (1929)—and we will study how both novelists understood the interaction rituals of their time periods. We will conclude the class with a unit that focuses on these issues in modern education, reading two novels—Danzy Senna's *New People* (2017) and Sally Rooney's *Normal People* (2017)—that take the contemporary university as their setting. As we work through these novels, we will also simultaneously engage with the work of social theorists such as Erving Goffman, W.E.B. Du Bois, Pierre Bourdieu, Kimberlé Crenshaw, and Shamus Khan. Students will be introduced to a range of influential sociological concepts, including cultural and social capital, double consciousness, intersectionality, and privilege. Reading fiction and sociology side-by-side, we will ask what knowledge the novel can offer us that sociology cannot; what view of the interaction that sociology gives us not available in the novel; and where these two genres of social knowledge intersect and overlap. Throughout, we will examine how class, race, gender, and sexuality shape the social interaction and how—in all of our course texts—historical and cultural context condition its expectations and rules. Most of all, we will be engaging in and thinking about writing as a practice. Students will gain comfort and familiarity confronting complex questions in the college-level essay and working between different types of sources. Students will learn how to conduct and present analysis, formulate strong arguments, and to revise their own work in consultation with myself and their peers.

Attendance Statement: Attendance at each class meeting is required.

X-Hour Usage: X-hours will not be used in this class. Occasionally, students may have the option to sign up for office hours during this time, but that is the extent to which we will employ the x-hour.

Divisional Affiliation: Arts & Humanities

Textbook(s)Required:

Austen, Jane. *Pride and Prejudice*. Penguin, 2014. ISBN: 978-0141439518.

Larsen, Nella. *Passing*. Norton, 2007. ISBN: 978-0393979169.

Senna, Danzy. *New People*. Riverhead Books, 2018. ISBN: 978-0399573149.

Rooney, Sally. *Normal People*. Random House, 2020. ISBN: 978-1984822185.

Section 08

Hour: 2; **Instructor:** Rosetta Young

Description:

Course Title: Interaction Ritual: The Novel and Sociology

Description: How do we define social interaction? How do we know the difference between a successful and an unsuccessful encounter? In this course, students will strengthen their argumentative and written skills through tackling these questions. Using both novels and works of sociology to structure our engagement, we will approach writing as a process by which we encounter and think through pressing intellectual problems. In the first units of this course, students will use social theory to read two literary classics—Jane Austen’s *Pride and Prejudice* (1813) and Nella Larsen’s *Passing* (1929)—and we will study how both novelists understood the interaction rituals of their time periods. We will conclude the class with a unit that focuses on these issues in modern education, reading two novels—Danzy Senna’s *New People* (2017) and Sally Rooney’s *Normal People* (2017)—that take the contemporary university as their setting. As we work through these novels, we will also simultaneously engage with the work of social theorists such as Erving Goffman, W.E.B. Du Bois, Pierre Bourdieu, Kimberlé Crenshaw, and Shamus Khan. Students will be introduced to a range of influential sociological concepts, including cultural and social capital, double consciousness, intersectionality, and privilege. Reading fiction and sociology side-by-side, we will ask what knowledge the novel can offer us that sociology cannot; what view of the interaction that sociology gives us not available in the novel; and where these two genres of social knowledge intersect and overlap. Throughout, we will examine how class, race, gender, and sexuality shape the social interaction and how—in all of our course texts—historical and cultural context condition its expectations and rules. Most of all, we will be engaging in and thinking about writing as a practice. Students will gain comfort and familiarity confronting complex questions in the college-level essay and working between different types of sources. Students will learn how to conduct and present analysis, formulate strong arguments, and to revise their own work in consultation with myself and their peers.

Attendance Statement: Attendance at each class meeting is required.

X-Hour Usage: X-hours will not be used in this class. Occasionally, students may have the option to sign up for office hours during this time, but that is the extent to which we will employ the x-hour.

Divisional Affiliation: Arts & Humanities

Textbook(s)Required:

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Senna, Danzy. *New People*. Riverhead Books, 2018. ISBN: 978-0399573149.

Rooney, Sally. *Normal People*. Random House, 2020. ISBN: 978-1984822185.

Section 09

Hour: 2A; **Instructor:** Leigh York

Description:

Course Title: Reimagining Fairy Tales

Description: This course will explore how twentieth- and twenty-first-century authors have adapted and transformed the Grimm fairy tales to address questions of race, gender, and power. By reading the Grimms

alongside contemporary sci-fi and fantasy stories from writers like Octavia Butler, Nalo Hopkinson, Helen Oyeyemi, and Nnedi Okorafor, we will learn about the ways that fairy tales can reimagine the present and transform the future. In this course, you will practice academic writing as a mode of critical analysis: you will learn to develop your own original arguments through skillful engagement with texts in multiple media and genres. By analyzing fairy tales and their contemporary adaptations, you will develop strategies of expression, argument, and critique that will prepare you to think and write effectively at Dartmouth and beyond.

Attendance Statement: Writing is inherently collaborative, and thus class attendance and participation will be a central aspect of learning and assessment. We will work together to establish accommodations for illness (COVID-19 and otherwise), disability, religious holidays, and so forth to make sure that all students can meet the course learning goals.

X-Hour Usage: We may use the X-hours occasionally for one-on-one conferences or peer meetings.

Divisional Affiliation: Arts & Humanities

Textbook(s)Required:

Okorafor, Nnedi. *Binti*. Tor.com, 2015. ISBN: 978-0765385253.

Section 10

Hour: 3B; **Instructor:** Leigh York

Description:

Course Title: Reimagining Fairy Tales

Description: This course will explore how twentieth- and twenty-first-century authors have adapted and transformed the Grimm fairy tales to address questions of race, gender, and power. By reading the Grimms alongside contemporary sci-fi and fantasy stories from writers like Octavia Butler, Nalo Hopkinson, Helen Oyeyemi, and Nnedi Okorafor, we will learn about the ways that fairy tales can reimagine the present and transform the future. In this course, you will practice academic writing as a mode of critical analysis: you will learn to develop your own original arguments through skillful engagement with texts in multiple media and genres. By analyzing fairy tales and their contemporary adaptations, you will develop strategies of expression, argument, and critique that will prepare you to think and write effectively at Dartmouth and beyond.

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Divisional Affiliation: Arts & Humanities

Textbook(s)Required:

Okorafor, Nnedi. *Binti*. Tor.com, 2015. ISBN: 978-0765385253.

Section 11

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

Description:

Course Title: Authenticity: Self, Society, and Culture

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 begin the term with two linked essays that capitalize on the value of writing as a tool for observation, analysis, and idea development. For these essays, we will read and write a mix of social theory and personal narrative. Next, you will have an opportunity to explore an original question by conducting in-depth secondary source research using the library's online and physical collections and write a literature review. In previous terms, students have studied subjects including luxury brand marketing, online dating, subculture, and popular culture. In the interest of becoming better writers and researchers for college and beyond, 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.

Attendance Statement: 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 family crisis, please reach out over email prior to the absence so that we can plan an appropriate accommodation.

X-Hour Usage: We will only use X-periods for self-scheduled conferences or to make up for unexpected class cancellations.

Divisional Affiliation: Social Sciences

Textbook(s)Required:

NA

Section 12

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

Description:

Course Title: Authenticity: Self, Society, and Culture

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 begin the term with two linked essays that capitalize on the value of writing as a tool for observation, analysis, and idea development. For these essays, we will read and write a mix of social theory and personal narrative. Next, you will have an opportunity to explore an original question by conducting in-depth secondary source research using the library's online and physical collections and write a literature review. In previous terms, students have studied subjects including luxury brand marketing, online dating, subculture, and popular culture. In the interest of becoming better writers and researchers for college and beyond, 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.

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X-Hour Usage: We will only use X-periods for self-scheduled conferences or to make up for unexpected

class cancelations.

Divisional Affiliation: Social Sciences

Textbook(s)Required:

NA

Section 13

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

Description:

Course Title: Food for Thought

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 related to food. Our readings will come from authors such as MFK Fisher, Wendell Berry, and Michael Pollan, and will include magazine articles, scholarly papers, and the scientific literature. We will write about food in the form of 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 Statement: 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.

X-Hour Usage: We may use one or two x-hours and these will be indicated on the syllabus at the start of the term.

Divisional Affiliation: Social Sciences

Textbook(s)Required:

NA

Section 14

Hour: 12; **Instructor:** Sarah Smith

Description:

Course Title: Food for Thought

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

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X-Hour Usage: We may use one or two x-hours and these will be indicated on the syllabus at the start of the term.

Divisional Affiliation: Social Sciences

Textbook(s)Required:

NA

Section 15

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

Description:

Course Title: Deus et Machina: Sports, Science, and Ethics

Description: Sport is not simply “games,” but an important part of contemporary society that both reflects culture and helps shape it. How do we decide what is fair and equitable in sport? What happens when scientific understanding or innovation threatens the values we attribute to sports – fairness, the natural body, a level playing field, and success as the result of hard work? This writing course examines the intersection of sport, science/technology and ethics. In it, we will examine the normative theories of sport and the ways they affect decisions, particularly those around introducing new scientific understanding and technical innovations to sport. We will begin by looking at the dilemma of doping. Through a close reading of pro cyclist David Millar’s memoir “Racing Through the Dark” (2011), we will make observations about the role of identity, experience, embodiment, and agency in decisions about doping. In the second part of the course, we will examine the role of gender in sport, and the ways different authors discuss the inclusion of hyperandrogenic athletes in women’s sports. During these two major assignments, students will read a variety of sources, including scholarly writing from the fields of philosophy, bioethics, English, gender studies, humanities, and science/engineering. In their third major paper, students will identify and enter the scholarly conversation around another technology that has brought controversy to sport.

Attendance Statement: This is a seminar class and its success depends on the energy and commitment that each student puts into it. Attendance and participation in every class is essential. After two unexcused absences, a student's final grade will be negatively impacted.

X-Hour Usage: We will use approximately three x-hours.

Divisional Affiliation: Arts & Humanities

Textbook(s)Required:

Millar, David. *Racing Through the Dark*. Orion or Touchstone, 2015. ISBN: 978-1501133657.

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

978-0321953308.

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

Hjortshoj, Keith. *The Transition to College Writing*. Bedford or St. Martin's, 2009, 2nd edition. ISBN: 978-0312440824.

Section 16

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

Description:

Course Title: Deus et Machina: Sports, Science, and Ethics

Description: Sport is not simply “games,” but an important part of contemporary society that both reflects culture and helps shape it. How do we decide what is fair and equitable in sport? What happens when scientific understanding or innovation threatens the values we attribute to sports – fairness, the natural body, a level playing field, and success as the result of hard work? This writing course examines the intersection of sport, science/technology and ethics. In it, we will examine the normative theories of sport and the ways they affect decisions, particularly those around introducing new scientific understanding and technical innovations to sport. We will begin by looking at the dilemma of doping. Through a close reading of pro cyclist David Millar’s memoir “Racing Through the Dark” (2011), we will make observations about the role of identity, experience, embodiment, and agency in decisions about doping. In the second part of the course, we will examine the role of gender in sport, and the ways different authors discuss the inclusion of hyperandrogenic athletes in women’s sports. During these two major assignments, students will read a variety of sources, including scholarly writing from the fields of philosophy, bioethics, English, gender studies, humanities, and science/engineering. In their third major paper, students will identify and enter the scholarly conversation around another technology that has brought controversy to sport.

Attendance Statement: This is a seminar class and its success depends on the energy and commitment that each student puts into it. Attendance and participation in every class is essential. After two unexcused absences, a student's final grade will be negatively impacted.

X-Hour Usage: We will use approximately three x-hours.

Divisional Affiliation: Arts & Humanities

Textbook(s)Required:

Millar, David. *Racing Through the Dark*. Orion or Touchstone, 2015. ISBN: 978-1501133657.

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

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

Hjortshoj, Keith. *The Transition to College Writing*. Bedford or St. Martin's, 2009, 2nd edition. ISBN: 978-0312440824.

Section 17

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

Description:

Course Title: Einstein's Universe

Description: Modern physics seems to leave no room for our common, everyday conception of time. In this course, we'll explore why. Topics will include everything from the passage of time to the possibility of time

travel, with an emphasis on learning how to write about such topics with precision and care. Coursework will include short writing assignments plus three papers, each of which will go through a process of drafting and revision. Class will be discussion-based and centered around course readings. You'll learn about different research methods, problem solving strategies, and techniques for analyzing a text, including how to extract an argument, identify and evaluate its premises, uncover implicit background assumptions, and construct a targeted response. Readings will be interdisciplinary, drawing from history, math, physics, and philosophy. For the most part, we'll work with academic papers from academic journals. But we'll also mix in some biography, and even some fiction.

Attendance Statement: Class attendance is required.

X-Hour Usage: We will not use x-hours unless a need arises.

Divisional Affiliation: Sciences

Textbook(s)Required:

Geroch, Robert. *General Relativity from A to B*. University of Chicago Press, 1981. ISBN: 978-0226288642.

Lightman, Alan. *Einstein's Dreams*. Vintage Press, 1993. ISBN: 978-1400077809.

Section 18

Hour: 10; **Instructor:** James Dobson

Description:

Title: New England Literature

Description: This course examines the literary productions of New England from prior to the American Revolution to the contemporary moment. During our term together, we will explore these productions as we seek to understand the literary history of this regional tradition. We will ask several important questions about New England literature: we will ask if there are commonalities that link the concerns of writers across time and space within this region. We will ask if New England literary history might already be more diverse than one might think. American literature (written and in English) might be said to begin with New England, but has it left this region behind? What is the relation between this region and the country (and world)? Who has the ability to write about New England? How have visitors and tourists been perceived? How have more recent writers and immigrants to the region adapted or rejected the traditions and characterizations found in this literary archive? Readings will include Ralph Waldo Emerson, Sarah Orne Jewett, W.E.B. Du Bois, Robert Frost, Ann Petry, among many others. We will write and revise three major essays taking up these themes and topics and we will also write several shorter essays to practice the skills and abilities needed to think through these complexities and difficulties.

Textbook(s)Required:

Sarah Orne Jewett, *The Country of the Pointed Firs*. Dover. 978-0486281964.

Nathaniel Hawthorne, *Selected Tales and Sketches*. Penguin. 978-0140390575.

Shirley Jackson, *Come Along with Me: Classic Short Stories and an Unfinished Novel*. Penguin. 978-0143107118.

Section 19

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

Description:

Course Title: Image and Text

Description: This class will look at a variety of works—ekphrastic poetry, graphic novels, advertisements, political cartoons—that combine images with text to tell stories. How, we will ask, do words and images play

with, against, or off of one another when we read these hybrid works? How does their combination help authors create fantastical new worlds, document painful or playful quotidian realities, or navigate and narrate traumatic personal and national histories? What special demands do these works make on their readers? What narrative and thematic possibilities do they open up? How can we analyze, research, and write about them? We will work on reading critically, posing analytical questions, crafting and supporting well-reasoned arguments, and developing research skills. The course will culminate in an original research paper.

Attendance Statement: You are expected to attend class in person unless you have made alternative arrangements due to illness, medical reasons, or the need to isolate due to COVID-19. For the health and safety of our class community, please: do not attend class when you are sick, nor when you have been instructed by Student Health Services to stay home.

X-Hour Usage: We will make occasional use of the x-hour.

Divisional Affiliation: Arts & Humanities

Textbook(s)Required:

Rankine, Claudia. *Citizen*. Graywolf Press, 2014. ISBN: 978-1555976903.

Bechdel, Alison. *Fun Home*. Mariner Books, 2007. ISBN: 978-0544709041.

Tomine, Adrian. *Shortcomings*. Drawn and Quarterly, 2007. ISBN: 978-1897299753.

Section 20

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

Description:

Course Title: Image and Text

Description: This class will look at a variety of works—ekphrastic poetry, graphic novels, advertisements, political cartoons—that combine images with text to tell stories. How, we will ask, do words and images play with, against, or off of one another when we read these hybrid works? How does their combination help authors create fantastical new worlds, document painful or playful quotidian realities, or navigate and narrate traumatic personal and national histories? What special demands do these works make on their readers? What narrative and thematic possibilities do they open up? How can we analyze, research, and write about them? We will work on reading critically, posing analytical questions, crafting and supporting well-reasoned arguments, and developing research skills. The course will culminate in an original research paper.

Attendance Statement: You are expected to attend class in person unless you have made alternative arrangements due to illness, medical reasons, or the need to isolate due to COVID-19. For the health and safety of our class community, please: do not attend class when you are sick, nor when you have been instructed by Student Health Services to stay home.

X-Hour Usage: We will make occasional use of the x-hour.

Divisional Affiliation: Arts & Humanities

Textbook(s)Required:

Rankine, Claudia. *Citizen*. Graywolf Press, 2014. ISBN: 978-1555976903.

Bechdel, Alison. *Fun Home*. Mariner Books, 2007. ISBN: 978-0544709041.

Tomine, Adrian. *Shortcomings*. Drawn and Quarterly, 2007. ISBN: 978-1897299753.

Section 21

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

Description:

Course Title: Reviewing Ourselves: Critical Writing and Personal Values

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 ethics 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 (see below) 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. Committing our perceptions and opinions to the page, we can't be "wrong," so long as we're willing to do the work of examining, supporting and articulating our ideas.

Attendance Statement: 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.

X-Hour Usage: 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, Joseph & Bizup, Joseph *Style: The Basics of Clarity and Grace*. Pearson, 2014, 5th edition. ISBN: 978-0321953308.

Section 22

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

Description:

Course Title: Gender and the Holocaust

Description: This class explores all aspects of the writing process through the lens of Gender and the Holocaust. Writing is a process that includes the ability to undertake research in primary sources, analyze diverse texts, and develop coherent evidence-based arguments. This course will teach you the crucial steps in developing a serious, analytical essay. It emphasizes how effective analytical writing is the outcome of critical reading and thinking. Examining three memoirs written in the context of immediate or remembered extremity, you will learn how to craft a thesis, organize an argument, incorporate evidence, develop a strong voice, and respond to provocative texts in original ways. One film, secondary sources, and short videos will enrich our close reading and interpretation 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 be assigned to a peer group comprising four students – these are your comrades for peer reviews and writing workshops. Course requirements are three formal essays, active participation as a peer group member, homework collected in a journal, and one oral presentation, based upon the development

of your final essay.

Attendance Statement: Attendance is required. More than two unexcused absences will result in a student's grade being lowered.

X-Hour Usage: We will use X-hours the week of 9/26 and 10/3 as make-up days for Rosh Hashanah and Yom Kippur.

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, 2001. ISBN: 978-0-966-49137-1.

Kluger, Ruth. *Still Alive: A Holocaust Girlhood Remembered*. Feminist Press, 2001. ISBN: 978-1-55861-436-9.

Graff, Gerald & Birkenstein, Cathy. *They Say/I Say: The Moves That Matter in Academic Writing*. W.W. Norton, 2006. ISBN: 978-0-393-92409-1.

Section 23

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

Description:

Course Title: Gender and the Holocaust

Description: This class explores all aspects of the writing process through the lens of Gender and the Holocaust. Writing is a process that includes the ability to undertake research in primary sources, analyze diverse texts, and develop coherent evidence-based arguments. This course will teach you the crucial steps in developing a serious, analytical essay. It emphasizes how effective analytical writing is the outcome of critical reading and thinking. Examining three memoirs written in the context of immediate or remembered extremity, you will learn how to craft a thesis, organize an argument, incorporate evidence, develop a strong voice, and respond to provocative texts in original ways. One film, secondary sources, and short videos will enrich our close reading and interpretation 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 be assigned to a peer group comprising four students – these are your comrades for peer reviews and writing workshops. Course requirements are three formal essays, active participation as a peer group member, homework collected in a journal, and one oral presentation, based upon the development of your final essay.

Attendance Statement: Attendance is required. More than two unexcused absences will result in a student's grade being lowered.

X-Hour Usage: We will use X-hours the week of 9/26 and 10/3 as make-up days for Rosh Hashanah and Yom Kippur.

Divisional Affiliation: Arts & Humanities

Textbook(s)Required:

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Bruck, Edith. *Who Loves You Like This*. Paul Dry Books, 2001. ISBN: 978-0-966-49137-1.

Kluger, Ruth. *Still Alive: A Holocaust Girlhood Remembered*. Feminist Press, 2001. ISBN: 978-1-55861-436-9.

Graff, Gerald & Birkenstein, Cathy. *They Say/I Say: The Moves That Matter in Academic Writing*. W.W. Norton, 2006. ISBN: 978-0-393-92409-1.

Section 24

Hour: 10A; **Instructor:** Christopher Drain

Description:

Course Title: Ethics of the Internet: Social Media, Surveillance, and Digital Property

Description: This course examines ethical and political issues emerging from the rise of ubiquitous computing in the 21st century, with readings drawn from philosophy, legal studies, political science, and sociology, as well as recent tech-journalism. Topics include “platform capitalism” (e.g., Google, Facebook, Airbnb); algorithmic harms and digital surveillance (whether governmental or private); digitalization and its challenge to traditional property rights; disinformation and echo chambers in social media; and first amendment issues in the wake of trolling and social media bans. We will also explore more philosophical aspects of technological mediation, including questions concerning agency, design, and the moral status of technical artifacts, with the goal of coming to terms with whether technology can ever be a morally neutral enterprise. As a writing seminar, we will critically examine the rhetorical structure of our texts and workshop analytic and argumentative compositions to learn the contours of academic prose. Shorter written assignments will scaffold the development of a research paper. Students should expect to draw on peer and instructor feedback throughout the term.

Attendance Statement: Participation is an important component of this course and regular attendance is expected. Any absences after the second will result in a lowered participation grade.

X-Hour Usage: I am not planning to regularly use X-periods. A need may arise for any unexpected events (class cancellations, etc.) or for student meetings outside of regularly scheduled office hours.

Divisional Affiliation: Arts & Humanities

Textbook(s)Required:

Srnicek, Nick. *Platform Capitalism*. Polity, 2012. ISBN: 1509504877.

Seymour, Richard. *The Twittering Machine*. Indigo, 2019. ISBN: 1999683382.

Section 25

Hour: 2A; **Instructor:** Christopher Drain

Description:

Course Title: Ethics of the Internet: Social Media, Surveillance, and Digital Property

Description: This course examines ethical and political issues emerging from the rise of ubiquitous computing in the 21st century, with readings drawn from philosophy, legal studies, political science, and sociology, as well as recent tech-journalism. Topics include “platform capitalism” (e.g., Google, Facebook, Airbnb); algorithmic harms and digital surveillance (whether governmental or private); digitalization and its challenge to traditional property rights; disinformation and echo chambers in social media; and first amendment issues in the wake of trolling and social media bans. We will also explore more philosophical aspects of technological mediation, including questions concerning agency, design, and the moral status of technical artifacts, with the goal of coming to terms with whether technology can ever be a morally neutral enterprise. As a writing seminar, we will critically examine the rhetorical structure of our texts and workshop analytic and argumentative compositions to learn the contours of academic prose. Shorter written assignments will scaffold the development of a research paper. Students should expect to draw on peer and instructor feedback throughout the term.

Attendance Statement: Participation is an important component of this course and regular attendance is expected. Any absences after the second will result in a lowered participation grade.

X-Hour Usage: I am not planning to regularly use X-periods. A need may arise for any unexpected events (class cancellations, etc.) or for student meetings outside of regularly scheduled office hours.

Divisional Affiliation: Arts & Humanities

Textbook(s)Required:

Srnicek, Nick. *Platform Capitalism*. Polity, 2012. ISBN: 1509504877.

Seymour, Richard. *The Twittering Machine*. Indigo, 2019. ISBN: 1999683382.

Section 26

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

Description:

Course Title: Metamorphosis and Otherness

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 Statement: A significant number of absences (more than four) may interrupt the flow of the class. If you experience any difficulties, please be sure to reach out (and include documentation).

X-Hour Usage: X-hours may be used for one-on-one conferences.

Divisional Affiliation: Arts & Humanities

Textbook(s)Required:

Graff, Gerald & Birkenstein, Cathy. *They Say/I Say: The Moves That Matter in Academic Writing*. W.W. Norton, 2021. ISBN: 978-0393538700.

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

Section 27

Hour: 10; **Instructor:** Min Young Godley

Description:

Course Title: Metamorphosis and Otherness

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 Statement: A significant number of absences (more than four) may interrupt the flow of the class. If you experience any difficulties, please be sure to reach out (and include documentation).

X-Hour Usage: X-hours may be used for one-on-one conferences.

Divisional Affiliation: Arts & Humanities

Textbook(s)Required:

Graff, Gerald & Birkenstein, Cathy. *They Say/I Say: The Moves That Matter in Academic Writing*. W.W. Norton, 2021. ISBN: 978-0393538700.

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

Section 28

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

Description:

Course Title: Einstein's Universe

Description: Modern physics seems to leave no room for our common, everyday conception of time. In this course, we'll explore why. Topics will include everything from the passage of time to the possibility of time travel, with an emphasis on learning how to write about such topics with precision and care. Coursework will include short writing assignments plus three papers, each of which will go through a process of drafting and revision. Class will be discussion-based and centered around course readings. You'll learn about different research methods, problem solving strategies, and techniques for analyzing a text, including how to extract an argument, identify and evaluate its premises, uncover implicit background assumptions, and construct a targeted response. Readings will be interdisciplinary, drawing from history, math, physics, and philosophy. For the most part, we'll work with academic papers from academic journals. But we'll also mix in some biography, and even some fiction.

Attendance Statement: Class attendance is required.

X-Hour Usage: We will not use x-hours unless a need arises.

Divisional Affiliation: Sciences

Textbook(s)Required:

Geroch, Robert. *General Relativity from A to B*. University of Chicago Press, 1981. ISBN: 978-0226288642.
Lightman, Alan. *Einstein's Dreams*. Vintage Press, 1993. ISBN: 978-1400077809.

Section 29

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

Description:

Course Title: Speaking Freely

Description: From inflammatory political rhetoric to organized misinformation campaigns to Supreme Court rulings, the right to free speech is the subject of considerable controversy today, which might be summed up with the question: Is free speech always or necessarily "good"? Based on the Greek notion of parrhesia, to speak candidly and courageously, the idea to make speech a "right" was an invention that grew from many centuries of thought and political struggle long before the existence of the United States. In this history, a key complication is the tangled relationship of speech to power. In fact, our most important civic documents (including the First Amendment) relies upon a specific function of language to "do" things as well as say things. In this class, we will focus on this performative dimension of speech and language by analyzing rhetoric and writing analytic papers that explore and question the limits of power and language. Through formal and informal assignments, students will propose interpretations of literary and philosophical texts, respond to other interpretations, and trace the movements of rhetoric in high-stakes contexts. Through multiple drafts and workshops, students will experience what it means to participate in an intellectual community where different viewpoints are valued, challenged, and built upon. More than anything, this class is designed to enable students to experience the power of writing as a practice both enabled and limited by the guarantee of "free speech."

Attendance Statement: Regular attendance is expected. You are allowed two absences for the quarter, no questions asked. These should be reserved for illness or family emergencies. Additional absences will affect your participation grade and excessive absences (four or more) will affect your final grade. Also please keep in mind that I may reserve time during X-hours as needed for make-up classes (in case of instructor illness or other contingency). As per Dartmouth's COVID policies, please plan to attend class in person unless you have made alternative arrangements with me due to illness, medical reasons, or the need to isolate due to COVID-19. For the health and safety of our class community, please: do not attend class when you are sick, nor when you have been instructed by Student Health Services to stay home. I will accommodate students who need to join via Zoom.

X-Hour Usage: Twice during the term, there will be mandatory teacher-student conferences during the x-hour.

Divisional Affiliation: Arts & Humanities

Textbook(s)Required:

NA

Section 30

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

Description:

Course Title: Contemplating Consciousness

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 two opposing accounts of consciousness and some evidence from the study of language and quantum mechanics that might lead us to one conclusion or another—or, more likely, to more questions. Our readings will include selections from *The Conscious Mind* by Zoltan Torrey, Rupert Spira's *The Nature of Consciousness*, and *Quantum Enigma* by Bruce Rosenblum and Fred Kuttner, along with a few short supplementary essays. 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 Statement: 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 Usage: 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:

NA

Section 31

Hour: 10A; **Instructor:** Ellen Rockmore

Description:

Course Title: Constitutional Rights

Description: In this Writing 5, we will consider questions regarding individual rights in a constitutional system. When can government control an individual's actions? How should the Bill of Rights be interpreted? We will read chapters from one of the most important texts in political philosophy, John Stuart Mill's *On Liberty*. We will look closely at two examples of constitutional rights: (1) the explicitly stated First Amendment right to free speech; and (2) the recently revoked constitutional right to abortion. Students will read scholarly articles from different perspectives, and may also explore the representation of abortion rights in popular culture. Like all Writing 5 sections, this course will address the art of argument. We will discuss how to read an argument, how to question and respond to an argument, and how to construct an argument. Students will write three papers, each of which will be produced through a recursive process of drafting and revising. In this process, students will receive feedback on their written work during class workshops, small group conferences with their peers, and individual conferences with the professor. Students will also complete a research exercise in Dartmouth's collection of scholarly sources.

Attendance Statement: Attendance in class and at conferences is required. If you are absent two or more times, or late three or more times, your class participation grade (10% of course grade) will be affected. Absences are excused only for illness, family emergency or religious observance.

X-Hour Usage: I will use x-hours occasionally but not often. I will sometimes schedule group conferences or workshops during x-hour.

Divisional Affiliation: Social Sciences

Textbook(s)Required:

Williams, Joseph & Bizup, Joseph. *Style: The Basics of Clarity and Grace*. Pearson, 2014. ISBN: 0321953304.
