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Writing 5 Section Descriptions for Winter Term 2024

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: 9L; **Instructor:** Francine A'Ness

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

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

Description: "Writing" is a process; one that includes a series of discrete yet always related tasks. 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 in a broad sense. In addition to reflecting on your own educational journeys from kindergarten to college, we will analyze, from a cross-cultural perspective, a series of artworks, plays and films that deal directly with education, social change, and social mobility. 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 relationship between education and schooling? What makes an experience educational? How can education be both oppressive and lead to liberation? In addition to these questions, you will have an opportunity to pursue your own education-related interests.

Divisional Affiliation: Arts & Humanities

Textbook(s)Required:

Deresiewicz, William. *Excellent Sheep: The Miseducation of the American Elite and the Path to a Meaningful Life*. Free Press, 2015. ISBN: 978-1476702728.

Dewey, John. *Experience and Education*. Free Press, 1997. ISBN: 978-0684838281.

Freire, Paulo. *Pedagogy of the Oppressed*. Penguin, 2017. ISBN: 978-0241301111.

Section 02

Hour: 2A; **Instructor:** John Barger

Course Title: How to Look

Description: The seventeenth century Japanese poet Bashō said, “What pertains to the pine tree, learn from the pine tree; / what pertains to the bamboo, learn from the bamboo.” He recommended that, while looking, we abandon our “subjective preoccupation” with ourselves: better to empty ourselves of expectations rather than projecting our bias onto the object. This might be how certain artists prefer to look, but what about a neuroscientist, a psychologist, an anthropologist, a philosopher, a filmmaker, or a foodie? Using the 1983 French documentary film *Sans Soleil*—in which Chris Marker obsessively “looks” at Japan, Guinea-Bissau, Hitchcock’s *Vertigo*, and many other things—as our primary text, this course examines the ways that authors from various genres and eras think we should observe the world. Drawing on a range of objects that students will analyze in detail in their papers, we will discuss, among other topics, what the eye does when confronted with a grocery store or a renaissance painting; how our collective attention has changed since the coming of the internet; whether Bashō was right that it’s better to observe without subjective prejudice. We will examine readings from different disciplines, voices within and beyond the English-speaking world, and will emphasize the multilingual and cross-cultural context of both our course texts and your own writing. By practicing academic writing as a mode of critical analysis that navigates between languages and cultures, you will develop strategies of expression, argument, and critique that will prepare you to think and write effectively at Dartmouth and beyond.

Divisional Affiliation: Arts & Humanities

Textbook(s)Required:

None

Section 03

Hour: 3B; **Instructor:** John Barger

Course Title: How to Look

Description: The seventeenth century Japanese poet Bashō said, “What pertains to the pine tree, learn from the pine tree; / what pertains to the bamboo, learn from the bamboo.” He recommended that, while looking, we abandon our “subjective preoccupation” with ourselves: better to empty ourselves of expectations rather than projecting our bias onto the object. This might be how certain artists prefer to look, but what about a neuroscientist, a psychologist, an anthropologist, a philosopher, a filmmaker, or a foodie? Using the 1983 French documentary film *Sans Soleil*—in which Chris Marker obsessively “looks” at Japan, Guinea-Bissau, Hitchcock’s *Vertigo*, and many other things—as our primary text, this course examines the ways that authors from various genres and eras think we should observe the world. Drawing on a range of objects that students will analyze in detail in their papers, we will discuss, among other topics, what the eye does when confronted with a grocery store or a renaissance painting; how our collective attention has changed since the coming of the internet; whether Bashō was right that it’s better to observe without subjective prejudice. We will examine readings from different disciplines, voices within and beyond the English-speaking world, and will emphasize the multilingual and cross-cultural context of both our course texts and your own writing. By practicing academic writing as a mode of critical analysis that navigates between languages and cultures, you will develop strategies of expression, argument, and critique that will prepare you to think and write effectively at Dartmouth and beyond.

Divisional Affiliation: Arts & Humanities

Textbook(s)Required:

None

Section 04

Hour: 10A; **Instructor:** James Binkoski

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 frequent, 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 develop a 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.

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 05

Hour: 11; **Instructor:** Sara Chaney

Course Title: Representing Autism and Neurodiversity

Description: How has the representation of neurodivergence changed over time? How does the changing story of autism impact the experience of writers who identify as autistic? How have race, gender and sexuality been included (or excluded) from our understanding of neurodivergent identity? What is the neurodiversity movement and how has it shifted the conversation? Students will have the opportunity to become more confident college writers by approaching writing as a mode of inquiry, as a means to pose and address original questions. Students will be expected to apply the strategies presented in class in their own writing and can in turn expect to improve their writing and critical thinking abilities. This is an intensive writing course that focuses on developing student abilities to build analytical arguments and to express them effectively. All work will be revised in a collaborative atmosphere.

Divisional Affiliation:

Textbook(s)Required:

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

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

Section 06

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

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? In this course, you will produce approximately 32 pages of written work through a gradual process of drafting, editing, reviewing, and revising. 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.

Divisional Affiliation: Arts & Humanities

Textbook(s)Required:

Rankine, Claudia. *Citizen: An American Lyric*. Graywolf Press, 2014. ISBN: 978-1555976903.
Tomine, Adian. *Shortcomings*. Drawn and Quarterly, 2009. ISBN: 978-1897299753.

Section 07

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

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? In this course, you will produce approximately 32 pages of written work through a gradual process of drafting, editing, reviewing, and revising. 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.

Divisional Affiliation: Arts & Humanities

Textbook(s)Required:

Rankine, Claudia. *Citizen: An American Lyric*. Graywolf Press, 2014. ISBN: 978-1555976903.
Tomine, Adian. *Shortcomings*. Drawn and Quarterly, 2009. ISBN: 978-1897299753.

Section 08

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

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 artworks at the Hood Museum — 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.

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, 5th edition. 978-0321953308.

Section 09

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

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 artworks at the Hood Museum — 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.

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

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

Section 10

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

Course Title: Gender and the Holocaust

Description: Writing is a process that includes the ability to undertake research in primary sources, analyze diverse texts, and develop coherent evidence-based arguments. The goal of this course is to explore all aspects of the writing process through the lens of Gender and the Holocaust. Examining three memoirs written in the context of immediate or remembered extremity, you will learn how to organize an argument, incorporate evidence, develop a strong voice, and respond to provocative texts in original ways. One film and secondary sources will enrich our close reading of these extraordinary memoirs. Because revision is an important aspect of the writing process, you will frequently submit drafts of papers and receive feedback from your peers and from me. You will participate in peer reviews, group discussions, and writing workshops. Formal requirements are three formal essays, short written responses to readings and in-class writing exercises collected in a journal, and one group presentation.

Divisional Affiliation: Arts & Humanities

Textbook(s)Required:

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

Bruck, Edith. *Who Loves You Like This*. Paul Dry Books, 2001. ISBN: 0-9664913-7-8.

Kluger, Ruth. *Still Alive: A Holocaust Girlhood Remembered*. The Feminist Press, 2001. ISBN: 978-155861369.

Section 11

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

Course Title: Gender and the Holocaust

Description: Writing is a process that includes the ability to undertake research in primary sources, analyze diverse texts, and develop coherent evidence-based arguments. The goal of this course is to explore all aspects of the writing process through the lens of Gender and the Holocaust. Examining three memoirs written in the context of immediate or remembered extremity, you will learn how to organize an argument, incorporate evidence, develop a strong voice, and respond to provocative texts in original ways. One film and secondary sources will enrich our close reading of these extraordinary memoirs. Because revision is an important aspect of the writing process, you will frequently submit drafts of papers and receive feedback from your peers and from me. You will participate in peer reviews, group discussions, and writing workshops. Formal requirements are three formal essays, short written responses to readings and in-class writing exercises collected in a journal, and

one group presentation.

Divisional Affiliation: Arts & Humanities

Textbook(s)Required:

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

Bruck, Edith. *Who Loves You Like This*. Paul Dry Books, 2001. ISBN: 0-9664913-7-8.

Kluger, Ruth. *Still Alive: A Holocaust Girlhood Remembered*. The Feminist Press, 2001. ISBN: 978-155861369.

Section 12

Hour: 10A; **Instructor:** Margaretha Kramer

Course Title: When Civilizations Collapse

Description: Climate change and natural disasters, political division and dysfunction, a recent pandemic and a mental health crisis, soaring inequality, wars, and migration: news of our society fraying at its edges is everywhere. Is our civilization on the brink of collapse? What does that even mean? Is it inevitable? And what would happen next? In this course you will have a chance – through readings of increasing complexity, discussions, workshops, and both in-class and out-of-class writing – to examine historic collapses and transfer their lessons to today. Starting with popular authors like Jared Diamond you will soon be reading, evaluating, and engaging with scholarly literature. A series of three formal essays, each of which will go through a drafting and revision process, will reflect this scholarly journey as you move from the past to the present day. Class will be discussion-based and focus on analyzing and evaluating texts, as well as formulating your own arguments clearly and concisely.

Divisional Affiliation: Arts & Humanities

Textbook(s)Required:

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

Section 13

Hour: 2A; **Instructor:** James Citron

Course Title: The Relationships Between Language, Culture, and Thought

Description: Scholars have long debated the extent to which the language(s) we speak shape, reflect, or even impose upon us our understandings of the world around us. To what extent are language and culture intertwined? How does speaking more than one language influence our thoughts and behavior? Are we different people when speaking different languages? We will treat writing as a mode of thinking as we write to develop our understanding of the relationships between language, culture, and thought in order to add our informed voices to these conversations. In this journey, we will examine seminal academic articles, recent academic journal and magazine articles, Ted Talks, podcasts, and academic conference presentations as well as our personal experiences and/or interviews with bilingual or multilingual peers. Through a gradual and collaborative process of drafting, editing, reviewing, and revising, we will each produce three formal essays over the course of the term. Generously and openly providing and receiving peer feedback will play an important role in the process. Although the topic may resonate especially with those who speak more than one language, the seminar will be equally accessible to those who have grown up monolingual and are just embarking on Dartmouth's language requirement sequence.

Divisional Affiliation: Social Sciences

Textbook(s)Required:

None

Section 14

Hour: 12; **Instructor:** James Godley

Course Title: Writing at the Limits of Democracy

Description: It's no secret that democracy is in trouble. Between the challenge to Western democracies posed by the usual suspects (Russia, China, North Korea, Turkey), the rollback of civil liberties in the US Supreme Court, deepening class divides, renewed racial and anti-immigrant enmities, and the systemic effects produced by "natural" catastrophes such as COVID and climate change, more people than ever seem to be questioning the health or even the benefits of democratic governance. In this course, we will try to make sense of these interlocking crises and, through writing, experience the potential for new ways of thinking. Writing, we will come to see, has often served as a kind of life-preserver for people who might otherwise feel overburdened or powerless by world events. In readings from philosophy, literature, trenchant journalism, and legal activism, we will draw inspiration to not only analyze the "limits" of democracy today, but to explore what might lie beyond those limits.

Divisional Affiliation: Arts & Humanities

Textbook(s)Required:

Robert Coover, *A Political Fable (The Cat in the Hat for President)*. ISBN: 0670563099 This book will be made available at Still North Books on (or around) January 3rd. For more information or to preorder, visit <https://www.stillnorthbooks.com/writ-514-515>

Section 15

Hour: 2; Instructor: James Godley

Course Title: Writing at the Limits of Democracy

Description: It's no secret that democracy is in trouble. Between the challenge to Western democracies posed by the usual suspects (Russia, China, North Korea, Turkey), the rollback of civil liberties in the US Supreme Court, deepening class divides, renewed racial and anti-immigrant enmities, and the systemic effects produced by "natural" catastrophes such as COVID and climate change, more people than ever seem to be questioning the health or even the benefits of democratic governance. In this course, we will try to make sense of these interlocking crises and, through writing, experience the potential for new ways of thinking. Writing, we will come to see, has often served as a kind of life-preserver for people who might otherwise feel overburdened or powerless by world events. In readings from philosophy, literature, trenchant journalism, and legal activism, we will draw inspiration to not only analyze the "limits" of democracy today, but to explore what might lie beyond those limits.

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Textbook(s)Required:

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Section 16

Hour: 10; Instructor: Min Young Godley

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.

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 & Co., 2016, 3rd edition. ISBN: 978-0393617436.

Han, Kang. *The Vegetarian*. Hogarth, 2016.

Section 17

Hour: 11; **Instructor:** Min Young Godley

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.

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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.

Han, Kang. *The Vegetarian*. Hogarth, 2016.

Section 18

Hour: 12; **Instructor:** Emily Kane

Course Title: Future Fantasies: Imagining the Posthuman

Description: Science fiction creates often frightening worlds in which the seemingly impossible is made real. How might fictionalized representations of the future begin to address the current anxieties raised by advances in technology and their consequences for our own humanity? This course examines the ethics of confronting radical otherness in science fiction (aliens, cyborgs, A.I., even sentient animals and plants). It also considers the relationships between these fantastical negotiations and our real processes of "othering" across cultures, ethnicities, and genders. We will write as a way to think critically about humanity and its edges. Through writing, you will also learn to examine and refine your own ideas and form strategies for making a convincing

analysis. You will write and revise three analyses; we will also be conducting in-class writing workshops and peer review exercises so that you will receive productive feedback not only from me but from your colleagues. Viewings may include episodes of *Black Mirror* and the *Twilight Zone*, and films that may include *District 9*, *Invasion of the Body Snatchers*, *Ex Machina*, and *Blade Runner*. Readings will include novels by Octavia Butler, Kazuo Ishiguro, Jeff Vandermeer, and novellas or short stories by Nnedi Okorafor, Philip K. Dick, Isaac Asimov, Ray Bradbury, and Nana Kwame Adjei-Brenyah. We will also be reading excerpts from various philosophers, such as Derrida, Deleuze, and Haraway.

Divisional Affiliation: Arts & Humanities

Textbook(s)Required:

Ishiguro, Kazuo. *Klara and the Sun*. Vintage International, 2022. ISBN: 0593311299.

Butler, Octavia. *Dawn*. Grand Central Publishing, 2021. ISBN: 1538753715.

Vandermeer, Jeff. *Annihilation*. FSG Originals, 2014. ISBN: 0374104093.

Section 19

Hour: 2; Instructor: Emily Kane

Course Title: Future Fantasies: Imagining the Posthuman

Description: Science fiction creates often frightening worlds in which the seemingly impossible is made real. How might fictionalized representations of the future begin to address the current anxieties raised by advances in technology and their consequences for our own humanity? This course examines the ethics of confronting radical otherness in science fiction (aliens, cyborgs, A.I., even sentient animals and plants). It also considers the relationships between these fantastical negotiations and our real processes of “othering” across cultures, ethnicities, and genders. We will write as a way to think critically about humanity and its edges. Through writing, you will also learn to examine and refine your own ideas and form strategies for making a convincing analysis. You will write and revise three analyses; we will also be conducting in-class writing workshops and peer review exercises so that you will receive productive feedback not only from me but from your colleagues. Viewings may include episodes of *Black Mirror* and the *Twilight Zone*, and films that may include *District 9*, *Invasion of the Body Snatchers*, *Ex Machina*, and *Blade Runner*. Readings will include novels by Octavia Butler, Kazuo Ishiguro, Jeff Vandermeer, and novellas or short stories by Nnedi Okorafor, Philip K. Dick, Isaac Asimov, Ray Bradbury, and Nana Kwame Adjei-Brenyah. We will also be reading excerpts from various philosophers, such as Derrida, Deleuze, and Haraway.

Divisional Affiliation: Arts & Humanities

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Butler, Octavia. *Dawn*. Grand Central Publishing, 2021. ISBN: 1538753715.

Vandermeer, Jeff. *Annihilation*. FSG Originals, 2014. ISBN: 0374104093.

Section 21

Hour: 10A; Instructor: Margot Kotler

Course Title: Performing Gender

Description: Gender is an embodied social category that governs the ways we become legible in society from birth, yet it is also a powerful site of liberation, self-determination, and experimentation. While politicians and cultural commentators who vilify drag and other gender-transformative practices treat them as a contemporary aberration, they have existed as cultural practices for hundreds of years. In this course, we will use writing to think critically about and analyze the performance of gender in a variety of literary and cultural texts from the seventeenth century to the present. We will ask how writers and artists use performance to transform, question, and expand received ideas about gender. The course begins with Shakespeare’s *Twelfth Night*, moves to drag and ballroom culture in New York City in the 1980s, and ends with Virginia Woolf’s *Orlando* (1928), arguably the first trans novel written in English. We will consider these texts alongside scholarship on gender from fields including queer theory, cultural studies, and performance studies, as well as scholarly models of academic

writing. The primary way that we will engage the course theme will be through the use of writing as a practice that develops students' capacity for critical thinking and analytical argumentation. You will write three formal essays of increasing complexity that will allow you to hone your close reading skills, formulate strong and compelling arguments, evaluate and analyze different types of sources, and perform independent academic research. Through peer review, frequent opportunities for revision, and instructor feedback, you will learn to treat writing as a collaborative and recursive process.

Divisional Affiliation: Arts & Humanities

Textbook(s)Required:

Shakespeare, William. *Twelfth Night*. Simon & Schuster, 2019. ISBN: 978-1982122492.

Woolf, Virginia. *Orlando: A Biography*. Harcourt, 2016. ISBN: 978-0156031516.

Section 22

Hour: 3A; **Instructor:** Margot Kotler

Course Title: Performing Gender

Description: Gender is an embodied social category that governs the ways we become legible in society from birth, yet it is also a powerful site of liberation, self-determination, and experimentation. While politicians and cultural commentators who vilify drag and other gender-transformative practices treat them as a contemporary aberration, they have existed as cultural practices for hundreds of years. In this course, we will use writing to think critically about and analyze the performance of gender in a variety of literary and cultural texts from the seventeenth century to the present. We will ask how writers and artists use performance to transform, question, and expand received ideas about gender. The course begins with Shakespeare's *Twelfth Night*, moves to drag and ballroom culture in New York City in the 1980s, and ends with Virginia Woolf's *Orlando* (1928), arguably the first trans novel written in English. We will consider these texts alongside scholarship on gender from fields including queer theory, cultural studies, and performance studies, as well as scholarly models of academic writing. The primary way that we will engage the course theme will be through the use of writing as a practice that develops students' capacity for critical thinking and analytical argumentation. You will write three formal essays of increasing complexity that will allow you to hone your close reading skills, formulate strong and compelling arguments, evaluate and analyze different types of sources, and perform independent academic research. Through peer review, frequent opportunities for revision, and instructor feedback, you will learn to treat writing as a collaborative and recursive process.

Divisional Affiliation: Arts & Humanities

Textbook(s)Required:

Shakespeare, William. *Twelfth Night*. Simon & Schuster, 2019. ISBN: 978-1982122492.

Woolf, Virginia. *Orlando: A Biography*. Harcourt, 2016. ISBN: 978-0156031516.

Section 23

Hour: 9L; **Instructor:** Clara Lewis

Course Title: Authenticity: Self & Society

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 research using the library's online and physical collections and write a literature review. In previous terms, students have studied subjects including the role of authenticity in education, psychological wellness, medicine, the arts, and tourism. Topics vary from luxury brand marketing to wine authentication, from online dating to religious identity, and from niche subculture

performances to linguistic norms. Across the term, we will work on becoming better writers and researchers for college and beyond. To that end, we will focus on the advanced literacy skills required to comprehend and contribute to scholarship; the foundations of analysis; and the full writing process.

Divisional Affiliation: Social Sciences

Textbook(s)Required:

None

Section 24

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

Course Title: Authenticity: Self & Society

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 research using the library's online and physical collections and write a literature review. In previous terms, students have studied subjects including the role of authenticity in education, psychological wellness, medicine, the arts, and tourism. Topics vary from luxury brand marketing to wine authentication, from online dating to religious identity, and from niche subculture performances to linguistic norms. Across the term, we will work on becoming better writers and researchers for college and beyond. To that end, we will focus on the advanced literacy skills required to comprehend and contribute to scholarship; the foundations of analysis; and the full writing process.

Divisional Affiliation: Social Sciences

Textbook(s)Required:

None

Section 25

Hour: 10A; **Instructor:** Erkki Mackey

Course Title: What is Fundamental?

Description: 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? We will attempt to answer this and many other questions about the fundamental nature of reality, and we will use writing as a tool for contemplating and developing responses to our questions. Readings will include selections from *The Nature of Consciousness* by Rupert Spira and *Quantum Enigma* by Bruce Rosenblum and Fred Kuttner, along with a few supplementary essays. We will analyze both the arguments and rhetorical forms of our texts. You will complete numerous informal writing assignments and will write multiple drafts of at least two formal essays. You can expect extensive feedback from both peers and your instructor.

Divisional Affiliation: Sciences

Textbook(s)Required:

None

Section 26

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

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

Description: This writing course examines the intersection of sport, technology and ethics. In it, we will examine normative theories of sport and the ways they affect our decisions, particularly those around implementing new scientific understanding and technical innovation. We will begin by looking at the dilemma of doping, through a close reading of pro cyclist David Millar's autobiographical narrative "Racing Through the Dark" (2011) through which 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 importance of gender in sport, and the similarities and differences in the ways that the inclusion of transgender athletes and hyperandrogenic athletes are discussed 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. In this course, you will read and write a lot, and will find that writing is transformative, a means by which ideas are discovered, examined, compared, evaluated, refined, and promoted. We will meet twice a week as a class to discuss what we've read and written, experiment with various composition and revision techniques, and reflect on our writing. There will be several short writing assignments or discussion prompts a week, which will help you work toward the major assignments.

Divisional Affiliation: Arts & Humanities

Textbook(s)Required:

Millar, David. *Racing Through the Dark: Crash. Burn. Coming Clean. Coming Back.* Touchstone, 2012. ISBN: 978-1451682687.

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.

Section 27

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

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

Description: This writing course examines the intersection of sport, technology and ethics. In it, we will examine normative theories of sport and the ways they affect our decisions, particularly those around implementing new scientific understanding and technical innovation. We will begin by looking at the dilemma of doping, through a close reading of pro cyclist David Millar's autobiographical narrative "Racing Through the Dark" (2011) through which 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 importance of gender in sport, and the similarities and differences in the ways that the inclusion of transgender athletes and hyperandrogenic athletes are discussed 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. In this course, you will read and write a lot, and will find that writing is transformative, a means by which ideas are discovered, examined, compared, evaluated, refined, and promoted. We will meet twice a week as a class to discuss what we've read and written, experiment with various composition and revision techniques, and reflect on our writing. There will be several short writing assignments or discussion prompts a week, which will help you work toward the major assignments.

Divisional Affiliation: Arts & Humanities

Textbook(s)Required:

Millar, David. *Racing Through the Dark: Crash. Burn. Coming Clean. Coming Back.* Touchstone, 2012. ISBN: 978-1451682687.

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.

Section 28

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

Course Title: Happiness for Beginners

Description: In this Writing 5, we will examine happiness. How do we define it? How do we achieve it? Our course will approach these questions from many disciplines. We will read philosophers, such as Jeremy Bentham and Martha Nussbaum; psychologists, such as Martin Seligman and Jonathan Haidt; and economists, such as Richard Layard and Heather McGhee. We will also look at popular culture and the messages it sends about how happiness is achieved. Like all Writing 5 classes, we study texts through writing. Students will write several papers and complete one short research exercise. The course will focus on the process of writing; we will engage together in drafting, giving and getting feedback, revising and polishing student work.

Divisional Affiliation: Social Sciences

Textbook(s)Required:

None

Section 29

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

Course Title: Happiness for Beginners

Description: In this Writing 5, we will examine happiness. How do we define it? How do we achieve it? Our course will approach these questions from many disciplines. We will read philosophers, such as Jeremy Bentham and Martha Nussbaum; psychologists, such as Martin Seligman and Jonathan Haidt; and economists, such as Richard Layard and Heather McGhee. We will also look at popular culture and the messages it sends about how happiness is achieved. Like all Writing 5 classes, we study texts through writing. Students will write several papers and complete one short research exercise. The course will focus on the process of writing; we will engage together in drafting, giving and getting feedback, revising and polishing student work.

Divisional Affiliation: Social Sciences

Textbook(s)Required:

None

Section 30

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

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.

Divisional Affiliation: Social Sciences

Textbook(s)Required:

None

Section 31**Hour:** 12; **Instructor:** Sarah Smith**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.

Divisional Affiliation: Social Sciences**Textbook(s)Required:**

None

Section 32**Hour:** 11; **Instructor:** Amanda Wetsel**Course Title:** Photographic Representations

Description: This course will examine photographs and their effects. We will write as a way to understand how photographs have circulated in the past and continue to circulate today. Course texts include book chapters, a magazine article, and academic journal articles that analyze displays of images. We will write three formal essays: a visual analysis of a photograph, an analysis of two articles, and an essay centered on a historical photograph from Rauner, Dartmouth’s special collections library. In this discussion-based seminar, we will treat writing as a mode of thinking and a collaborative social process.

Divisional Affiliation: Social Sciences**Textbook(s)Required:**

None

Section 33**Hour:** 12; **Instructor:** Amanda Wetsel**Course Title:** Photographic Representations

Description: This course will examine photographs and their effects. We will write as a way to understand how photographs have circulated in the past and continue to circulate today. Course texts include book chapters, a magazine article, and academic journal articles that analyze displays of images. We will write three formal essays: a visual analysis of a photograph, an analysis of two articles, and an essay centered on a historical photograph from Rauner, Dartmouth’s special collections library. In this discussion-based seminar, we will treat writing as a mode of thinking and a collaborative social process.

Divisional Affiliation: Social Sciences**Textbook(s)Required:**

None

