

Dartmouth

## Office of the Registrar

[Registrar Home](#) >

### Writing 5 Section Descriptions for Fall Term 2015

*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:** Peggy Baum

**Description:**

Human Rights

How can we use writing as a tool to learn about an academic topic and to communicate our thoughts to each other as we learn? In this course, we will explore writing, thinking, reading, research and speaking through the topic of human rights. We'll engage with a range of readings and resources, from books and films to scholarly journals and popular journalism, that address questions about human rights. Do human rights exist? How do internationally recognized ideas about preserving human life and dignity affect cultures around the globe, including our own? What issues arise to challenge the promotion and protection of human rights? In the process of formulating and exploring good questions about human rights, we'll practice strategies for enriching and presenting thoughts by developing effective arguments. We will develop and express our own perspectives as we recognize multiple viewpoints. Learning activities include discussion, lectures, peer review workshops, interest-based research, group multimedia presentations, on-campus field trips, and individual writing conferences as well as ungraded and graded writing assignments.

Attendance Policy: Do not miss class. We are counting on your contributions. Everyone's presence is required for optimal learning in this course. The practice of college-level writing, reading, speaking, listening, and thinking requires your time and attention in class.

I will use less than half of the x-periods, on specific dates. You will probably be required to attend three or four x-period meetings.

**Textbook(s)Required:**

Williams, Joseph and Gregory Colomb. *Style: The Basics of Clarity and Grace*, Longman, 5th Edition. ISBN: 0321953304

Clapham, Andrew. *Human Rights: A Very Short Introduction*, Oxford, 2007. ISBN: 978-0199205523

---

## Section 02

**Hour:** 9L; **Instructor:** Sara Chaney

**Description:**

Being Together While Being Alone: Digital Culture and Imagined Community

We all know that digital technology has changed our social life, but few of us know exactly how it has done so, and more importantly, to what effect. On the one hand, talk of tech-dependency and the death of “real community” abounds. On the other hand, the internet’s power as a tool of global community building and social activism is incontestable.

In this class, we will read, write, and talk about the fate of community in a digital world. We will use writing to investigate questions of contemporary and evolving relevance:

- What is a community?
- Do we really live in an age of the dissolution of community?
- How do our digital lives affect our community membership?
- As we spend more time plugged in, do we become more isolated or more connected?
- Are online communities creating a generation of narcissists?
- How do digital environments change our understanding of community?

Students will tackle these questions through a variety of analytical, argumentative, and researched writing assignments. All work will be revised and workshopped in a collaborative atmosphere. Students will be expected to push the limits of their own comfort zone in writing in order to grow and develop as writers and thinkers

Attendance Policy: Students may miss three classes without penalty. Every absence after three will result in a final grade deduction.

We will use 1-3 X-hours for additional workshops.

**Textbook(s)Required:**

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

Other course readings available on reserve or through the library databases

---

## Section 03

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

**Description:**

## Reviewing Ourselves: Critical Writing and Personal Values

Would you like that book your friend's recommending? Should you see that movie the critics loved? The critic you can trust offers a consistent point of view expressing personal values. Her reviews explore the connection between "what I like" and "what I believe." Writing effectively about aesthetic experience requires us to use critical thinking to find words for "gut reactions." Research into historical and biographical context, media and technique, intention and interpretation can support or challenge our first impressions. The critical process becomes a boundless conversation, a dialogue through which we develop our personal aesthetics. We'll engage uncertainty, ambiguity and risk as elements of scholarship, critical thinking and the writing process. Putting our perceptions and opinions on the page, we can't be wrong; we can only fail to do the work of examining, supporting and articulating our ideas. This class will focus on writing, workshops and multi-draft revision to create four polished critical essays. Topics will range from shared experiences—e.g., campus architecture, an exhibition at the Hood Museum of Art—to a self-designed research project. No experience in the arts is required. We'll strengthen research and documentation skills by creating brief annotated bibliographies. We'll also write informal essays defining the personal values that inform our critical reactions. Course texts sample lively criticism and encourage clear, concise writing.

**Attendance Policy:** Regular attendance is required, as individual and group success will depend on class discussion and revision through the workshop process. A maximum of three unexcused absences will be permitted, with further unexcused absences resulting in a lowered final grade. At mid-term, the professor will make available individual conference appointment times. These conferences are important for assessing progress so far and planning for the remainder of the term. All students are expected to make and keep at least one scheduled conference.

Four x-hour periods will be reserved to allow for holidays, special viewings (museum visits, screenings) or cancelled regular class meetings.

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

Ross, Alex. *Listen to This*, Picador, 2008. ISBN: 0312610688

Huges, Robert. *Nothing If Not Critical*, Penguin, 1992. ISBN: 014016524X

Williams, Joseph and Gregory Colomb. *Style: The Basics of Clarity and Grace*, Longman, 2010 4th edition. ISBN: 978-0205830763

---

## **Section 04**

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

### **Description:**

Writing into the Wilderness: Vox Clamantis in Deserto

What does it mean to have a "voice in the wilderness"? How do we capture in words the power of our relationship to "wildness," to other species, to the planet's ecosystem, and to our own personal open landscape? Readings include selections from the Hebrew Scriptures, Emerson, Thoreau, Muir, Leopold, Frost, Carson, Dillard, Snyder, and E.B. White, among others. Films include *Standing on Sacred Ground*, *Black Fish* and *Chimpanzee*. Students draw from their own wilderness/environmental/outdoor experiences and ideas, as well as

from those of the writers we read. Discussing experience, texts, films and paintings, students develop their abilities in detailed observation, critical reading, thinking, writing, and oral presentation. Analyses of selected “wilderness” poems provide crucial observation of the importance of concision, syntax and diction. Writing assignments move from observation, through memoir, to academic argument, with a great deal of attention given to the importance of revision, supported with both peer review and conferencing. A full introduction to library research, and an introduction to the Hood Museum’s collection of wilderness paintings are integrated into this course, as are discussions on the importance of imagination, creativity, and humor, even and especially in academic writing.

**Attendance Policy:** Attendance is mandatory. Because participation is central to success in this course, and because every voice is interesting, attendance is required except in the case of serious contagious illness, when the student must email the professor prior to class. After two absences of any kind, the student’s Dean will be consulted. Unique circumstances, such as religious holidays, can be discussed at the beginning of the term. Please note that neither athletic events nor classes missed at the beginning of the term are considered excused absences. Undiscussed/unexcused absences will significantly reduce the final grade.

We use most of the x-hours.

**Textbook(s) Required:**

Williams, Joseph and Gregory Colomb. *Style: The Basics of Clarity and Grace*, Longman, 2010 4th edition. ISBN: 978-0205830763

Nash, Roderick Frazier. *Wilderness and the American Mind*, Yale University Press, 2001 4th edition. ISBN: 0-300-09122-2

---

**Section 05**

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

**Description:**

Writing into the Wilderness: Vox Clamantis in Deserto

What does it mean to have a “voice in the wilderness”? How do we capture in words the power of our relationship to “wildness,” to other species, to the planet’s ecosystem, and to our own personal open landscape? Readings include selections from the Hebrew Scriptures, Emerson, Thoreau, Muir, Leopold, Frost, Carson, Dillard, Snyder, and E.B. White, among others. Films include *Standing on Sacred Ground*, *Black Fish* and *Chimpanzee*. Students draw from their own wilderness/environmental/outdoor experiences and ideas, as well as from those of the writers we read. Discussing experience, texts, films and paintings, students develop their abilities in detailed observation, critical reading, thinking, writing, and oral presentation. Analyses of selected “wilderness” poems provide crucial observation of the importance of concision, syntax and diction. Writing assignments move from observation, through memoir, to academic argument, with a great deal of attention given to the importance of revision, supported with both peer review and conferencing. A full introduction to library research, and an introduction to the Hood Museum’s collection of wilderness paintings are integrated into this course, as are discussions on the importance of imagination, creativity, and humor, even and especially in academic writing.

Attendance Policy: Attendance is mandatory. Because participation is central to success in this course, and because every voice is interesting, attendance is required except in the case of serious contagious illness, when the student must email the professor prior to class. After two absences of any kind, the student's Dean will be consulted. Unique circumstances, such as religious holidays, can be discussed at the beginning of the term. Please note that neither athletic events nor classes missed at the beginning of the term are considered excused absences. Undiscussed/unexcused absences will significantly reduce the final grade.

We use most of the x-hours.

**Textbook(s)Required:**

Williams, Joseph and Gregory Colomb. *Style: The Basics of Clarity and Grace*, Longman, 2010 4th edition. ISBN: 978-0205830763

Nash, Roderick Frazier. *Wilderness and the American Mind*, Yale University Press, 2001 4th edition. ISBN: 0-300-09122-2

---

**Section 06**

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

**Description:**

Campus Life

Despite the fact that we come together to learn and work within an institution with a long history and a complex understanding of its own purpose, we have few opportunities to step back and ask larger questions about the purpose of the university, the organization of academic life, and the role of social life on campus. In this class as a way to work on your writing, we will examine the range of responses to these questions through a study of culture. We will explore representations of academic institutions and students in important and recent films and novels. These selections will give us an understanding of how both high and popular culture think about college. We will ask how these objects organize and deploy symbols of the university within the wide range of ideological interests, desires, and goals that have historically framed this institution. Several short papers will offer space to respond to articles on the history and present state of higher education and to practice analytical writing leading to the longer papers. In the three major papers students will write and support evidence-based claims about our primary texts (films and novel-length texts). Each major paper will add increased complexity of argumentation and length, building on previously acquired abilities.

Attendance Policy: You will be allowed 3 absences for illnesses and emergencies. Your final grade, however, will be dropped a third of a letter grade (e.g., B to B-) for each absence after three.

I will use a few of the x-periods on specific dates.

**Textbook(s)Required:**

Beerbohm, Max. *Zuleika Dobson: Or, An Oxford Love Story*, Melville House, 2014. ISBN: 978-1612192925

Delbanco, Andrew. *College: What It Was, Is, and Should Be*, Princeton University Press, 2014. ISBN: 978-0691165516

Fitzgerald, F. Scott. *This Side of Paradise*, Oxford University Press, 2009. ISBN: 978-0199546213

Horowitz, Helen Lefkowitz. *Campus Life: Undergraduate Cultures from the End of the Eighteenth Century to the Present*, University of Chicago , 1988. ISBN: 978-0226353739

Tartt, Donna. *The Secret History*, Vintage, 2004. ISBN: 978-1400031702

---

## Section 07

**Hour:** 9L; **Instructor:** John Donaghy

### **Description:**

Shakespeare's Paranormal

In Shakespeare's Paranormal we will first consider how Shakespeare's predecessors and contemporaries argued over the status of fairies, witches, magicians and ghosts, and then we'll go on to trace how Shakespeare made use of those arguments in three plays: *Macbeth*, *Hamlet* and *A Midsummer Night's Dream*.

**Approach to Writing:** we will explore the processes that underlie every kind of writing in every discipline. We will spend a great deal of time thinking about how writers and academics gather information, perceive patterns in it, interpret those patterns, construct an argument based on that interpretation, force their way through rough drafts and revise for clarity. We will approach academic writing as a creative enterprise - not as a way of displaying what you already know, but as a way of solving problems, of intuiting solutions and bringing them as fully as possible into clear, strong language. Your writing assignments will fall into three categories: 1. Three short analytical essays – one for each play. 2. A longer analytical essay which you will construct by revising and fusing at least two of the shorter essays. 3. A long piece of “analytical fiction” in which you will bring Shakespeare together with some of his characters and contemporaries, sit them around a large table, and set them arguing over the points you found most interesting over the course of the term. This paper will count as a take home final and will be due during the exam period.

**Attendance Policy:** We have too much to cover and too little time in which to cover it. Therefore, my attendance policies are strict. Students are allowed two unexcused absences. A third absence will result in a full letter deduction from the course grade. Please note: athletic absences are unexcused. If you are an athlete who must miss a class, arrange with your coach to miss no more than two. I will occasionally make exceptions for students who must travel to championship competitions (NCAA's for example) at the end of the term.

I use X-hours only to make up for lost classes. Ideally, we won't need to use any of them.

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

Shakespeare, William. *A Midsummer Night's Dream (Bantam Classic)*, Bantam Books, 1988. ISBN: 0-553-21300-8

Shakespeare, William. *Macbeth (Bantam Classic)*, Bantam Books, 1988. ISBN: 0-553-21298-2

Shakespeare, William. *Hamlet (Bantam Classic)*, Bantam Books, 1988. ISBN: 0-553-21292 - 3>>275

---

## Section 08

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

### **Description:**

Instructor: Deanne Harper

## The Pursuit of Happiness

'The pursuit of happiness.' It seems obvious, does it not, that we all want to be happy? But what, really, is *happiness*? How do we achieve happiness for ourselves? For others? Who deserves to be happy? Who or what is responsible for happiness? In this writing course we turn a critical eye to classic and modern attempts to answer these and related questions. We consider various perspectives: psychology, philosophy and ethics, economics and political science. We incorporate various media: fine arts and literature, television and film, the Internet. We read authors as diverse as Aristotle and Freud, the National Academy of Sciences and the *Tao Te Ching*, John Keats and Zadie Smith. We study words, sounds, and images, and also places, people, and artifacts. You will practice critical thinking and synthesis by reading, writing, and speaking. Coursework includes many short informal writing pieces, review of other students' writing, and discussion presentations, three more formal essay projects with several revisions, and a final project that incorporates one or more 'texts' that you choose.

Attendance Policy: Much of our work together happens collaboratively and cannot be 'made up,' so your presence matters to your learning. We also meet in individually scheduled conferences at least two times per quarter. Missing more than two of any of these meetings, for any reason, will affect your course grade: each additional absence lowers your course grade one half letter grade.

We will use up to three x-hour sessions to allow for holidays, special viewings (museum visits, screenings) or cancelled regular class meetings.

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

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

---

## Section 09

**Hour:** 10; **Instructor:** Melissa Herman

### **Description:**

Mixed Identities: Biracial and Bicultural in America

Although it's a straightforward question for some people, others have to think twice when someone asks, "What are you?" Coming from more than one culture, ethnicity, nationality or race group has both benefits and challenges that have parallels in the lives of "monoracial" people. Identity exploration is the fodder you will use to burnish your reading, thinking, understanding, explaining, and verbal communication. Typical assignments will challenge you to write clearly and elegantly about information that you draw from both texts and personal experiences. These assignments include reading autobiographies of biracial and bicultural people (e.g., President Barack Obama) and writing about how their experiences compare to yours, your friends', and to scholarly research on multiracial identity. In class we will hold writing workshops that develop essential communication tools of pre-writing, outlining, drafting, editing, and peer review. You will also learn how to work and write well in groups-tasks that many college courses require. The final research paper examines a topic related to biracial, biethnic, or bicultural identity, bringing together the academic research we cover during the class and secondary research conducted by group members. We will explore the social, historical, and

biological meanings of holding multiple ethnic, cultural, and racial identities.

Attendance Policy: I evaluate participation after each class. You must be present in order to earn a good participation grade.

I will use two of the x-hours.

**Textbook(s)Required:**

Williams, Joseph and Gregory Colomb. *Style: The Basics of Clarity and Grace*, Longman, 2010 4th edition.

ISBN: 978-0205830763

Zinsser, William. *On Writing Well*, Harper Perennial, 30 Anniv., 2006. ISBN: 0060891548

Obama, Barak. *Dreams from My Father*, Three Rivers Press, 2004. ISBN: 978-1400082773

Vaswani, Neela. *You Have Given Me a Country: A Memoir*, Sarabande Books, 2010. ISBN: 978-1932511826

McKinley, Catherine. *The Book of Sarahs: A Family in Parts*, Counterpoint Press, 2002. ISBN:

978-1582432595

---

**Section 10**

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

**Description:**

Instructor: Deanne Harper

The Pursuit of Happiness

‘The pursuit of happiness.’ It seems obvious, does it not, that we all want to be happy? But what, really, is *happiness*? How do we achieve happiness for ourselves? For others? Who deserves to be happy? Who or what is responsible for happiness? In this writing course we turn a critical eye to classic and modern attempts to answer these and related questions. We consider various perspectives: psychology, philosophy and ethics, economics and political science. We incorporate various media: fine arts and literature, television and film, the Internet. We read authors as diverse as Aristotle and Freud, the National Academy of Sciences and the *Tao Te Ching*, John Keats and Zadie Smith. We study words, sounds, and images, and also places, people, and artifacts. You will practice critical thinking and synthesis by reading, writing, and speaking. Coursework includes many short informal writing pieces, review of other students’ writing, and discussion presentations, three more formal essay projects with several revisions, and a final project that incorporates one or more ‘texts’ that you choose.

Attendance Policy: Much of our work together happens collaboratively and cannot be ‘made up,’ so your presence matters to your learning. We also meet in individually scheduled conferences at least two times per quarter. Missing more than two of any of these meetings, for any reason, will affect your course grade: each additional absence lowers your course grade one half letter grade.

We will use up to three x-hour sessions to allow for holidays, special viewings (museum visits, screenings) or cancelled regular class meetings.

**Textbook(s)Required:**

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

---

## Section 11

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

**Description:**

The Supreme Court

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

Attendance Policy: Class attendance is mandatory. Students are permitted two absences, excused or otherwise, before their participation grade suffers. Students missing more than four class periods for non-emergency reasons risk failing the course.

I will use a few of the x-periods on specific dates.

**Textbook(s)Required:**

Breyer, Stephen. *Active Liberty: Interpreting Our Democratic Constitution*, Knopf, paperback. ISBN: 307274942

Jordan, Terry. *The U.S. Constitution and Fascinating Facts About It*, Oak Hill, paperback. ISBN: 1891743007

Ronald Kahn & Ken Kersch, eds.. *The Supreme Court & American Political Development*, Univ Press Kansas, . ISBN: 700614397

Williams, Joseph and Gregory Colomb. *Style: The Basics of Clarity and Grace*, Longman, 2010 4th edition. ISBN: 978-0205830763

---

## Section 12

**Hour:** 10A; **Instructor:** William Craig

**Description:**

Reviewing Ourselves: Critical Writing and Personal Values

Would you like that book your friend's recommending? Should you see that movie the critics loved? The critic you can trust offers a consistent point of view expressing personal values. Her reviews explore the connection between "what I like" and "what I believe." Writing effectively about aesthetic experience requires us to use critical thinking to find words for "gut reactions." Research into historical and biographical context, media and technique, intention and interpretation can support or challenge our first impressions. The critical process becomes a boundless conversation, a dialogue through which we develop our personal aesthetics. We'll engage uncertainty, ambiguity and risk as elements of scholarship, critical thinking and the writing process. Putting our

perceptions and opinions on the page, we can't be wrong; we can only fail to do the work of examining, supporting and articulating our ideas. This class will focus on writing, workshops and multi-draft revision to create four polished critical essays. Topics will range from shared experiences—e.g., campus architecture, an exhibition at the Hood Museum of Art—to a self-designed research project. No experience in the arts is required. We'll strengthen research and documentation skills by creating brief annotated bibliographies. We'll also write informal essays defining the personal values that inform our critical reactions. Course texts sample lively criticism and encourage clear, concise writing.

**Attendance Policy:** Regular attendance is required, as individual and group success will depend on class discussion and revision through the workshop process. A maximum of three unexcused absences will be permitted, with further unexcused absences resulting in a lowered final grade. At mid-term, the professor will make available individual conference appointment times. These conferences are important for assessing progress so far and planning for the remainder of the term. All students are expected to make and keep at least one scheduled conference.

Four x-hour periods will be reserved to allow for holidays, special viewings (museum visits, screenings) or cancelled regular class meetings.

**Textbook(s)Required:**

Ross, Alex. *Listen to This*, Picador, 2008. ISBN: 0312610688

Huges, Robert. *Nothing If Not Critical*, Penguin, 1992. ISBN: 014016524X

Williams, Joseph and Gregory Colomb. *Style: The Basics of Clarity and Grace*, Longman, 2010 4th edition. ISBN: 978-0205830763

---

**Section 13**

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

**Description:**

Public Health Ethics: Exploring the Potential for Significant Ethical Violations and Undisclosed Consumer Risks

To what extent are college students at risk of making ill informed, potentially treacherous health care decisions? Furthermore, to what extent are their decisions based on faulty assumptions, restricted access to adequate data sources, or susceptibility to marketing ploys? For example, do students possess the proper analytical repertoire to assess the risks associated with wearable technology, routine DNA testing, the selling of eggs and sperm, the ingestion of supplements, and participation in clinical trials? During this term students will become well informed about controversial topics such as these by interpreting discrepant data sources, researching and discussing relevant inconsistencies, and formulating thoughtful analyses. Students then will construct first and second draft essays that persuasively convey their findings. The writing process will entail extensive class discussions, interviewing experts outside of class, peer editing, mandatory individual student conferences to review drafts, oral presentations, and in-class workshops. During our investigations we will uncover disturbing sources of bias, misleading content, undisclosed conflicts of interest, and ill-conceived research methodologies. We also will monitor to what extent “experts” vary in how they portray the “facts”. We then will create our own hypotheses as to how and why specific conflicts in medical ethics occur and test the validity of our hypotheses

during our class discussions. During our class discussions we also will identify significant consumer risks worthy of public disclosure and recommend future research endeavors. Lastly, we will revise our thinking, again and again, as we refine our analyses to produce informative, well-composed, and persuasive oral and written narratives. This course is designed so that students may enhance their understanding of requisite research and oral and written composing strategies to produce meaningful text. Multi-modal composing strategies may include the judicious use of words, images, video, and sound. Students then may continue to adapt, re-purpose, remix, and strengthen these strategies throughout their academic careers.

Attendance Policy: Class discussion, an integral part of making this class dynamic and rewarding, makes participation essential. For this reason, students are expected to attend class. However, one excused absence during the term will be permitted without penalizing a student's grade. All other absences will result in penalizing a student's grade unless they are due to a documented, prolonged illness or an extenuating situation. The final grade will be decreased by a half a grade for each unexcused absence. I also expect students to attend the individual conferences that they have scheduled. Missing any of these meetings will impact a student's grade by half a grade.

I do not intend to use x-periods in this class.

**Textbook(s)Required:**

Skloot, Rebecca. *The Immortal Life of Henrietta Lacks*, Broadway (reprint edition), 2011. ISBN: 978-1400052189

Jones, James H. *Bad Blood*, The Free Press, 1981. ISBN: 0-02-916676-4

---

**Section 14**

**Hour:** 2A; **Instructor:** Andrea Kremer

**Description:**

Public Health Ethics: Exploring the Potential for Significant Ethical Violations and Undisclosed Consumer Risks

To what extent are college students at risk of making ill informed, potentially treacherous health care decisions? Furthermore, to what extent are their decisions based on faulty assumptions, restricted access to adequate data sources, or susceptibility to marketing ploys? For example, do students possess the proper analytical repertoire to assess the risks associated with wearable technology, routine DNA testing, the selling of eggs and sperm, the ingestion of supplements, and participation in clinical trials? During this term students will become well informed about controversial topics such as these by interpreting discrepant data sources, researching and discussing relevant inconsistencies, and formulating thoughtful analyses. Students then will construct first and second draft essays that persuasively convey their findings. The writing process will entail extensive class discussions, interviewing experts outside of class, peer editing, mandatory individual student conferences to review drafts, oral presentations, and in-class workshops. During our investigations we will uncover disturbing sources of bias, misleading content, undisclosed conflicts of interest, and ill-conceived research methodologies. We also will monitor to what extent “experts” vary in how they portray the “facts”. We then will create our own hypotheses as to how and why specific conflicts in medical ethics occur and test the validity of our hypotheses during our class discussions. During our class discussions we also will identify significant consumer risks

worthy of public disclosure and recommend future research endeavors. Lastly, we will revise our thinking, again and again, as we refine our analyses to produce informative, well-composed, and persuasive oral and written narratives. This course is designed so that students may enhance their understanding of requisite research and oral and written composing strategies to produce meaningful text. Multi-modal composing strategies may include the judicious use of words, images, video, and sound. Students then may continue to adapt, re-purpose, remix, and strengthen these strategies throughout their academic careers.

Attendance Policy: Class discussion, an integral part of making this class dynamic and rewarding, makes participation essential. For this reason, students are expected to attend class. However, one excused absence during the term will be permitted without penalizing a student's grade. All other absences will result in penalizing a student's grade unless they are due to a documented, prolonged illness or an extenuating situation. The final grade will be decreased by a half a grade for each unexcused absence. I also expect students to attend the individual conferences that they have scheduled. Missing any of these meetings will impact a student's grade by half a grade.

I do not intend to use x-periods in this class.

**Textbook(s)Required:**

Skloot, Rebecca. *The Immortal Life of Henrietta Lacks*, Broadway (reprint edition), 2011. ISBN: 978-1400052189

Jones, James H. *Bad Blood*, The Free Press, 1981. ISBN: 0-02-916676-4

---

**Section 15**

**Hour:** 10A; **Instructor:** Jonna Mackin

**Description:**

Ch-Ch-Ch-Ch-Changes

CHANGE is the theme that runs through everything we do in this class: we study it, you write about it, you perform it, i.e., this class is likely to be a change from what you have experienced in previous writing classes. Class experiences include discussion and analysis, improvisation exercises, writing traditional papers with thesis and argument, and a multi-week project using a unique writing process called “adaptive transfer.” In this project you will write one version of the project as a traditional written essay, and then you will “transfer” that story or analysis to another medium – perhaps a digital medium, for example. Both “compositions” will be about the same topic, but the different media will demand different rhetorical strategies, and in peer interviews and conferences with the instructor, you will be asked to reflect upon the modes you chose to compose the revised project and how you integrated the two versions. In the final section of the course, we’ll look at several versions of the “same” story – as a short story, a movie, and finally a tony-award winning musical. We will have the tremendous privilege of talking-via long distance- with the tony-nominated writer who wrote the “book” for that musical. The course goal is to expand your repertoire of effective rhetorical modes for crafting and communicating a clear thesis and argument. **Participation in class is essential.**

Attendance Policy: Students may miss 3 classes without penalty. Every absence after 3 will result in a final grade reduction.

We will use 1-3 X-hours during the term for additional workshops.

**Textbook(s)Required:**

Midgley, Mary. *Are You An Illusion*, Acumen Press, Durham, England :2014. ISBN: 978-1-84465-792-6  
Burger, Edward and Starbird, Michael. *The 5 Elements of Effective Thinking* , Princeton University Press, 2012. ISBN: 9780691156668  
Lessing, Dorris. *The Summer Before Dark*, Vintage International, 1973. ISBN: 978-0307390622  
Rio, Michel. *Dreaming Jungles*, Pantheon, 1st Edition. ISBN: 394750357  
Spencer, Elizabeth. *The Light in the Piazza*, University Press of Mississippi, 1996. ISBN: 878058370

Students may buy all books online. Good used copies and Kindle versions are acceptable. The book store will stock only the following required text: Mary Midgley, Are You An Illusion, Acumen Press, Durham, England :2014 ISBN: 978-1-84465-792-6

---

**Section 16**

**Hour: 2; Instructor:** Megan McIntyre

**Description:**

Parlaying with the Digital Pirates

This course explores your composing processes. We will read, invent, draft, collaborate, and revise. As we do, we will investigate digital piracy and the intersections between rhetoric, ethics, and technologies. To begin, you will compose multimodal texts that seek to define one of these three terms. We will then use these definitions to examine the emergence and impact of the hacker collective Anonymous and the torrent site the Pirate Bay. These two groups represent two iterations of digital piracy: the hacker and the torrenater. How do these groups trouble our own experiences of online spaces? What ethical and legal questions do their actions invite? Throughout the course we will read, talk, and write about work by those on the cutting edge of rhetoric and technology, including Clay Shirky, DJ Spooky, Lawrence Lessig, and the late Aaron Schwartz, among others. We will then spend the second two-thirds of the course reading, talking, and writing about Anonymous and the Pirate Bay (and the resulting legislation aimed at curtailing at least some of their activities). In exploring questions about rhetoric, technology, and digital ethics, you will compose the aforementioned multimodal definitional text as well as a literature review essay and a final case study that examines a case related to our course topic. Students will be encouraged to explore new genres and technologies throughout the course, and a significant portion of our class time will be spent writing, revising, and reading one another's work. Apart from Williams' style book, all course texts will consist of articles and chapters available on the open web or via digital course reserves.

Attendance Policy: You may miss two class meetings without penalty. (Any missed peer reviews or conferences count as missed class meetings.) Subsequent absences will negatively impact your final grade.

I will use a few of the x-periods on specific dates.

**Textbook(s)Required:**

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

---

## Section 17

**Hour: 2; Instructor:** James Murphy

**Description:**

Sex and Violence in the Bible

In this course, students will learn how to write daily 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. No book has been more influential on world history and world culture than the Bible: much of our art, literature, and even politics is inspired by the Bible, ranging from the temperance movements to the various civil rights movements. At the same time, no book has been more controversial and more divisive than the Bible: it is the most beloved and the most hated book of all time. In this course, we shall study selected stories from the Bible and discuss the moral and political ideas we find there. Students will be required to master a variety of kinds of writing as you explicate the meaning of the Bible, apply the Bible to your own life, and evaluate the truth of the Bible.

Attendance Policy: Attendance is mandatory for all class meetings.

I will make extensive use of our X-Hour periods for intensive discussions and for writing workshops.

**Textbook(s)Required:**

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

---

## Section 18

**Hour: 2A; Instructor:** Wendy Piper

**Description:**

Aims of Education

Ever since Socrates proclaimed—in the fifth century BCE—that the “unexamined life is not worth living,” educators in the West have been considering the nature and role of education. This question becomes even more cogent when it’s asked within a democratic society, which, of course, is the context within which Socrates was speaking. A first-year writing class at Dartmouth is a good place to consider the aims of education as our work centers on the literate arts of reading, writing, and interpretation, within a select liberal arts curriculum. In this class we’ll be reading essays by writers who’ve thought about the role of education in our lives and in the greater society. We’ll begin with Paulo Freire, a radical educator in the 1960s, whose work with impoverished adults in Brazil forces us to reconsider the traditional roles of student and teacher; we’ll continue through a variety of essays that discuss printed texts as the sources of communication between conflicting cultures and we’ll consider what writers hope to be the transformative role or ultimate efficacy of education. The essays we write will ask you to look at these writers’ arguments in relation to your own experiences, and to consider their reflections personally, locally, and perhaps globally. We’ll spend a lot of time in class in reading, discussion, and writing exercises, and the texts we’ll work on include both the essays of the professional writers and the

work we'll produce in class.

Attendance Policy: You may miss two classes without penalty; missing more than two classes for any reason will negatively impact your final grade in the course.

X-hours used as needed.

**Textbook(s)Required:**

Bartholomae, David. *Ways of Reading*, Bedford St. Martin's, Tenth. ISBN: 978-1-4576-2685-2

Diana Hacker and Nancy Sommers. *A Pocket Style Manual*, Bedford St Martin's, Sixth edition. ISBN: 978--0-312-54254-2

---

**Section 19**

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

**Description:**

Debates in International Politics

This course will teach students to write interpretive memos, short essays, and a longer documented essay on debates in international politics. Students will be encouraged to take positions on key economic, security, and global controversies. The course will examine the theories, patterns, and frameworks that have provided for the origins as well as the potential failure of governmental forms that have been intended as tools for stabilizing societies. It will critically examine debates surrounding phenomena such as sovereignty, imperialism, terrorism, and state failure. And it will investigate disputes over international injustice, environmental degradation, global trade, America's role toward China and the rest of the world.

Attendance Policy: Class attendance is obligatory for the course.

X-Periods will be used for make-up classes in the event of class cancellation.

**Textbook(s)Required:**

Singer, Peter. *One World: The Ethics of Globalization*, Yale University Press, 2002. ISBN: 978-0300096866

Garfinkle, Adam. *Political Writing: A Guide to the Essentials*, M.E. Sharpe, 2012. ISBN: 9780765631244

---

**Section 20**

**Hour:** 3B; **Instructor:** David Rezvani

**Description:**

Debates in International Politics

This course will teach students to write interpretive memos, short essays, and a longer documented essay on debates in international politics. Students will be encouraged to take positions on key economic, security, and global controversies. The course will examine the theories, patterns, and frameworks that have provided for the origins as well as the potential failure of governmental forms that have been intended as tools for stabilizing societies. It will critically examine debates surrounding phenomena such as sovereignty, imperialism, terrorism,

and state failure. And it will investigate disputes over international injustice, environmental degradation, global trade, America's role toward China and the rest of the world.

Attendance Policy: Class attendance is obligatory for the course.

X-Periods will be used for make-up classes in the event of class cancellation.

**Textbook(s)Required:**

Singer, Peter. *One World: The Ethics of Globalization*, Yale University Press, 2002. ISBN: 978-0300096866  
Garfinkle, Adam. *Political Writing: A Guide to the Essentials*, M.E. Sharpe, 2012. ISBN: 9780765631244

---

**Section 21**

**Hour:** 9L; **Instructor:** Jennifer Sargent

**Description:**

Crime, The Criminal Mind and The Courtroom

Have you ever wondered what “guilty beyond a reasonable doubt” really means? Let’s explore that question as we learn the craft of expository writing by analyzing criminality, society’s responses to crime, and the trustworthiness of evidence and criminal convictions in the American criminal justice system. Texts include Alan Dershowitz’s *Reversal of Fortune* (book), Jennifer Ridha’s *Criminal That I Am* (book), *Serial* (podcast), and Robert Jarecki’s *The Jinx* (documentary miniseries). TED Talks and shorter literary articles provide even more opportunity for speech and writing workshops. Your professor, a former criminal defense attorney, legal ethics prosecutor and district court judge, will emphasize the importance of technical writing and use of voice and style. You will come to understand that persuasive writing incorporates clarity of topic, factual precision, and organization in analysis. In order to help students develop comfortable and effective writing styles, the professor will introduce students to adult learning theory and encourage students to become familiar with their own learning styles. You will actively participate in the exchange of feedback, critique and collaborative learning with your classmates. The subject matter is graphic and we will discuss it honestly, in a professional, respectful way that is relevant to our work. The use of laptops in this classroom is strongly discouraged.

Attendance Policy: Attendance is mandatory (athletic events/trips are not excused absences), deadlines are clear, and wondrous learning rules the day. At the end of the term, I may reduce your final grade one level for each unexcused absence (e.g. if you have an A- and have one unexcused absence, I can bring the grade down to a B+; if you have had two, I can bring the grade down to a B, etc.). I have the discretion on a case-by-case basis to decide whether an absence is excused. You are responsible for making up all missed work.

I do not plan to use many x-periods.

**Textbook(s)Required:**

Williams, J. & Bizup, J. *Style: The Basics of Clarity and Grace*, Longman, 5th Edition. ISBN: 978-0321953308  
Zinsser, William. *On Writing Well*, Harper Perennial, 30 Anniv., 2006. ISBN: 978-1603290241  
Dershowitz, Alan. *Reversal of Fortune: Inside the Von Bulow Case*, Random House, 1986. [This book is out of print so you’ll need to get a used edition – any hard cover or paper back version is fine.]

Ridha, Jennifer. *Criminal That I Am*, Scribner, (May 12, 2015). ISBN: 978-1476785721

---

## Section 22

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

**Description:**

Food for Thought

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. Our food decisions also influence how food is grown, and therefore have wider reaching effects, such as on the environment, the economy, and public health. This idea that our world and ourselves are shaped by food will serve as inspiration for the primary goal of this course—sharpening our writing and critical thinking abilities. We will explore the personal side of food writing as well as contemporary issues in our food and agricultural systems, including nutritional research, sustainable agriculture, and the genetically modified crop debate. Our readings will come from authors such as MFK Fisher, Wendell Berry, David Foster Wallace, and Michael Pollan, including magazine articles, scholarly papers, and the scientific literature. We will write about food in the form of essays, research exercises, and academic arguments. Ample classroom time will be spent reviewing the principles that underlie writing in all disciplines, workshopping student writing, and discussing the processes of reading, writing, research, and revision.

Attendance Policy: Students are expected to attend all class meetings. More than 2 absences (excused or unexcused) will result in a lower participation grade AND a lower final grade assignment. Any work missed due to absence must be made up.

I will use a few of the x-periods on specific dates.

**Textbook(s)Required:**

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

---

## Section 23

**Hour:** 10A; **Instructor:** Carl Thum

**Description:**

Quests

A singular feature of being human is "going on" quests. Whether we are seeking a better life, making sense of our (true) identity, or trying to attain the unattainable, we are travelling through space, time, and events to seek out or discover something that we want or need. In this course, through a variety of readings and class discussions, as well as Canvas site exchanges, we will work on our writing through examining and learn how quests are an essential part of human nature and inform how we view and understand ourselves and others (individually and communally). Reading and discussing the assigned texts are an important part of the course. Similarly, there will be a significant emphasis on writing, particularly idea and evidence generation, drafts, and revision, as well (as class discussion and peer review). Weekly writing assignments (of increasing length, as the

course progresses) will enhance our meta-writing talent and flexibility. You will also have the opportunity to learn and enhance your library/scholarly research skills in composing a ten page research paper. The research paper should reflect your increased ability of sustained argumentation and will enhance your understanding of how to access and integrate outside/scholarly sources as you explore a "quest topic" of your choice.

Attendance Policy: Class attendance and discussion are essential elements of the course. Two absences are allowed; additional absences will reduce your final grade.

One or two x-periods will be required; the rest will be available for drop-in consultations about the writing assignments.

**Textbook(s)Required:**

Morrison, Toni. *Beloved*, Random House, 2004. ISBN: 1400033411

Melville, Herman. *Moby Dick*, Library of America Paperback Classic (Penguin), 2010. ISBN: 978-1-59853-085-8

Roth, Philip. *Goodbye, Columbus*, Vintage, 1994. ISBN: 9780679748267

Cisneros, Sandra. *House on Mango Street, the*, Vintage, 1991. ISBN: 679734775

---

**Section 24**

**Hour:** 2A; **Instructor:** Nicholas Van Kley

**Description:**

Cultures of Place

Place still matters in American culture. In our popular media, Detroit is a symbol for post-industrial blight and urban decay, the Alaskan "frontier" inspires stories of independent spirit and ingenuity, and New England stands in for the nation's colonial history and its high culture. We use stories of place to help define ourselves and the collectives to which we belong. Place generates authenticity across a wide array of public discussions. In literature, news media, politics, business, and other domains, to be from somewhere is to be genuine. In this course, you will work on your writing by probing the logic of localism in several of these fields. You will ask what counts as a region or place, and identify techniques of representation that define place. You will examine the ways regions and locales are tied to race, class, and gender, and speculate about regional and local narratives' capacity to empower or silence marginal cultures. Along the way, you will navigate diverse media, including scholarship on architecture, fiction, and politics; contemporary popular music; poetry; painting; and current, online conversations about localism and political activism. By exploring this topic, you will sharpen your understanding of what it means to participate in ongoing written discussions about knowledge in the university setting. You will learn standards of academic writing, practice those standards, and develop a critical vocabulary for thinking about the process of composition and revision. You will sharpen your capacity to think critically and creatively about the sources you encounter, develop your understanding of writing as a process of discovery, and write to engage with and participate in ongoing critical conversations about the course topic. Assignments include regular informal writing, multiple drafts of three formal essays, and a media-rich digital writing project.

Attendance Policy: Coming to class regularly is a basic expectation for this course. Your chances for success as

a writer at Dartmouth will improve if you are present every day, on time, and prepared to participate in discussions and activities. Our limited schedule demands that we move swiftly through the course material; we only rarely have time to revisit texts. More than two absences for any reason will result in a significant reduction to your final grade.

We will hold five, mandatory peer workshops during our scheduled x-periods.

**Textbook(s)Required:**

Williams, J. and Bizup, J. *Style: The Basics of Clarity and Grace*, Longman, 5th Edition 2014. ISBN: 321953304

---

**Section 26**

**Hour:** 12; **Instructor:** Andreea Aldea

**Description:**

Philosophy, Existence, and the Question

How do questions emerge? Why do we seek answers to some questions rather than others? Why are some methods successful in pursuing answers to our questions? While philosophers disagree, sometimes in irreconcilable ways, they all recognize the power of writing and harness it accordingly. We will strive to do the same by engaging their views through writing. Philosophy proposes we understand the human condition as a fundamentally inquiring one. To be human is to raise questions and seek answers to them. In this writing class we will look closely at this claim and examine several important ways in which philosophers have sought to defend it. We will do so not solely with an eye for the arguments they put forth; important as they may be, ideas are communicated through language and discourse to a community of readers. We will thus examine how thinkers such as Plato, Seneca, Pico della Mirandola, Michel de Montaigne, Friedrich Nietzsche, and Simone de Beauvoir have chosen to communicate their views in the attempt to persuade not only a specialized audience of philosophers, but all who are interested in what philosophy has to say about the human condition; we will work together on your ability to communicate in these same ways. The main writing assignments for this course will consist of analytic, close reading, and academic-research papers (one of each).

Attendance Policy: Attendance is mandatory. More than 3 unexcused absences will negatively affect your grade.

We will meet during 3-4 X-hour periods for informal writing workshop sessions.

**Textbook(s)Required:**

Note: All texts will be made available as PDFs via Canvas and Electronic Reserves. Students will be required to print them and bring the hard copies to our meetings

- 1) Plato, *Alcibiades I*
- 2) Seneca, *On Anger*
- 3) Pico della Mirandola, *Oration on the Dignity of Man*
- 4) Michel de Montaigne, *Apology for Raymond Sebond*
- 5) Friedrich Nietzsche, *On the Uses and Disadvantages of History for Life*

6) Simone de Beauvoir, *Pyrrhus and Cineas*

---

## Section 27

**Hour:** 10A; **Instructor:** Jennifer Sargent

**Description:**

Crime, The Criminal Mind and The Courtroom

Have you ever wondered what “guilty beyond a reasonable doubt” really means? Let’s explore that question as we learn the craft of expository writing by analyzing criminality, society’s responses to crime, and the trustworthiness of evidence and criminal convictions in the American criminal justice system. Texts include Alan Dershowitz’s *Reversal of Fortune* (book), Jennifer Ridha’s *Criminal That I Am* (book), *Serial* (podcast), and Robert Jarecki’s *The Jinx* (documentary miniseries). TED Talks and shorter literary articles provide even more opportunity for speech and writing workshops. Your professor, a former criminal defense attorney, legal ethics prosecutor and district court judge, will emphasize the importance of technical writing and use of voice and style. You will come to understand that persuasive writing incorporates clarity of topic, factual precision, and organization in analysis. In order to help students develop comfortable and effective writing styles, the professor will introduce students to adult learning theory and encourage students to become familiar with their own learning styles. You will actively participate in the exchange of feedback, critique and collaborative learning with your classmates. The subject matter is graphic and we will discuss it honestly, in a professional, respectful way that is relevant to our work. The use of laptops in this classroom is strongly discouraged.

Attendance Policy: Attendance is mandatory (athletic events/trips are not excused absences), deadlines are clear, and wondrous learning rules the day. At the end of the term, I may reduce your final grade one level for each unexcused absence (e.g. if you have an A- and have one unexcused absence, I can bring the grade down to a B+; if you have had two, I can bring the grade down to a B, etc.). I have the discretion on a case-by-case basis to decide whether an absence is excused. You are responsible for making up all missed work.

I do not plan to use many x-periods.

**Textbook(s)Required:**

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

Zinsser, William. *On Writing Well*, Harper Perennial, 30 Anniv., 2006. ISBN: 978-1603290241

Dershowitz, Alan. *Reversal of Fortune: Inside the Von Bulow Case*, Random House, 1986. [This book is out of print so you’ll need to get a used edition – any hard cover or paper back version is fine.]

Ridha, Jennifer. *Criminal That I Am*, Scribner, (May 12, 2015). ISBN: 978-1476785721

---

## Section 28

**Hour:** 2A; **Instructor:** William Boyer

**Description:**

On Poor Taste

What is poor taste? Is it the same thing as bad taste? Who decides? In this class, we will work on college writing by exploring the changing notions of aesthetics, value, style, acceptable behavior, and the appreciation

of the arts throughout history. Assigned authors will include Miley Cyrus, Confucius, Raymond Williams, Plotinus, David Hume, Stuart Hall, and Tania Modleski. Through regular writing practice and collaborative workshopping of your writing, which will consist of up to four essays totaling approximately seven thousand words, we will develop intellectual tools and fundamental strategies that will benefit you throughout your academic career.

Attendance Policy: Attendance is mandatory. In the event that an absence is unavoidable, such as a medical or family emergency, you must notify me as soon as possible by email. After two unexcused absences your grade will drop one full grade per absence.

X-Periods will be used rarely if at all, primarily as replacements for cancelled class meetings.

**Textbook(s)Required:**

Wilson, Carl. *Let's Talk About Love: Why Other People Have Such Bad Taste*, 1441166777, Bloomsbury Academic. ISBN: 2013

Williams, Joseph M. & Joseph Bizup. *Style: Lessons in Clarity and Grace*, 321898680, Longman. ISBN: 11th Edition, 2013

---

**Section 29**

**Hour:** 11; **Instructor:** Alexandra Halasz

**Description:**

Disciplinary Classics

We'll read three books, each a classic in its field: Thomas Kuhn's *The Structure of Scientific Revolution*, Benedict Anderson's *Imagined Communities*, and Thomas More's *Utopia*. We'll also read short contemporary essays on topics related to the books. We'll talk about how issues of knowledge, evidence, and argument differ in the sciences, social sciences, and humanities. We'll talk about the writing you read and the writing you do. You'll write for every class. Sometimes the writing will be informal and ungraded; sometimes you'll be crafting formal essays; sometimes you'll do notes for a presentation; sometimes you'll just play with sentences.

Attendance Policy: Attendance is crucial. Any anticipated absence must be discussed with me at least 48 hours in advance. Two unexcused absences will automatically lower the overall grade by 5%.

No x-hours are planned.

**Textbook(s)Required:**

Thomas Kuhn. *The Structure of Scientific Revolution*, University of Chicago, . ISBN: 978-0226458120

Thomas More; ed. George Logan. *Utopia*, Cambridge University Press, 2002. ISBN: 978-0521525404

Benedict Anderson. *Imagined Communities*, Verso, 2006. ISBN: 978-1844670864

---

**Section 30**

**Hour:** 10A; **Instructor:** Patricia Stuelke

**Description:**

## Gendered Visions of U.S. Empire

Instructor: Patricia Stuelke

In this class we will write and revise essays about the visual and literary tools of U.S. empire, considering their relationship to changing ideas about gender and sexuality. We will also analyze gendered counter-visual and literary strategies for anti-imperialist resistance and solidarity. First, we will construct close readings of photographs of turn-of-the-century U.S. imperial scenes—soldiers at leisure, Hawaiian hula dancers at work, and World's Fair exhibitions—in dialogue with theories that posit connections between gender, violence, and visual culture. Next, we will consider 1920s and 1930s Hollywood, writing multi-source essays about films that use the figures of the zombie and the kidnapped woman to depict fantasies of U.S. orientalism and military occupation. Finally, we will research contemporary anti-imperialist literary visions and testimony from solidarity movement campaigns; students will have the option to write their final essay about the assigned material or about a text of their choosing in relation to the course topic. Texts may include photographs by Frances Benjamin Johnston and Jesse Tarbox Beals; films such as *The Sheik* (dir. Melford, 1921) and *White Zombie* (dir. Halperin, 1932); and fiction by Claude McKay and Edwidge Danticat.

Attendance Policy: You may miss two classes without penalty; missing more than two classes for any reason will negatively impact your final grade in the course.

We will meet during x-period for class instruction three times during the quarter.

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

Williams, Joseph and Joseph Bizup. *Style: Lessons in Clarity and Grace*, Longman, 11th Edition. ISBN: 978-0321898685

Danticat, Edwidge. *The Farming of Bones*, Soho Press, 2013. ISBN: 978-1616953492

---

## Section 31

**Hour:** 10A; **Instructor:** Shalene Vasquez

### **Description:**

Black and Latino Spiritual Practices

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

Du Bois, W. E. B. *The Souls of Black Folk*, Signette, ISBN: 0-451-52397-0

Hurston, Zora Neale. *Tell My Horse*, Perennial Library – Harper and Rowe, ISBN: 0-06-091649-4

Marshall, Paule. *Praisesong for the Widow*, Plume, ISBN: 0-452-26711-0

Williams, J. and Bizup, J. *Style: The Basics of Clarity and Grace*, Longman, 5th Edition ISBN: 321953304

Students will need to order texts online.

---

## Section 32

**Hour:** 10; **Instructor:** Melissa Zeiger

### **Description:**

*The Waste Land*, Before and After

*The Waste Land*, T.S.Eliot's difficult, complex, Modernist poem, central to twentieth century aesthetics, has had a huge effect on the cultural world we live in. Many have found the poem intimidating, but with the right tools, readers find it an exciting puzzle and a powerful reading experience. We will study a number of sources, the poem's context, the poem itself, and a graphic detective novel based on it. A variety of writing assignments will engage with these texts.

Attendance Policy: Class attendance is mandatory; more than three unexcused absences will result in a failing grade. I will use some of the x-periods for this class, so please keep them open. Some students may wish to take part in religious observances that occur during this academic term. If you have a religious observance which conflicts with your participation in the course, please meet with me before the end of the second week of the term to discuss appropriate accommodations. Similarly, if you have a visible or invisible handicap that may interfere with your work for the course, please meet with me before the end of the second week of the term with the relevant documentation.

I may occasionally use x-hours in case of illness or family emergency.

**Textbook(s)Required:**

T.S.Eliot, Michael North, ed.. *The Waste Land and Other Poems, Norton Critical Edition*, W.W.Norton and Company, 36888. ISBN: 978-0393974997

T.S.Eliot . *The Waste Land and Other Poems*, Dover Thrift Editions, 35821. ISBN: 978-0486400617

Martin Rowson . *The Waste Land*, Seagull Books; Reprint edition, 41167. ISBN: 978-0857420411

William Shakespeare. *The Tempest (The Pelican Shakespeare) [Paperback]*, Penguin Classics , (September 1, 1999). ISBN: 978-0140714852