

Dartmouth

## Office of the Registrar

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### Writing 5 Section Descriptions for Fall Term 2017

*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

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#### Writing 5 -- Expository Writing

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##### Section 01

**Hour:** 9L; **Instructor:** Timothy Baker

**Description:**

Creating Worlds; Constructing Narratives

What does it matter if the world was created by divine beings or born from time, chance, and evolutionary processes? Perhaps it doesn't; however, it seems that aspects of our sense of self are rooted in cosmology, the description of the origin and order of our world. Who we are and what we might attain is bound—sometimes loosely and sometimes strongly—to what we think about the world around us. Our goal in this course will be to become more nuanced writers by exploring the ways in which framing and constructing narratives about something (whether it be the subject of a term paper or an entire universe) serves to create and to impose the will of the author upon the thing described. We will examine various theological narratives that discuss the creation of the world. We will ask why various authors might have described their worlds in the ways in which they did. Success at the collegiate level requires the skillful negotiation of one's own authorial presence in intellectual conversations, both oral and written. This course is designed to improve creative and argumentative abilities through frequent writing and frequent presentations, culminating in an academic "conference" of research. With time spent creating drafts and revisions in classroom workshops, in individual meetings, and at home, our aim is to ensure that everyone leaves the course with a greater understanding of performing research, establishing boundaries for investigation, constructing persuasive arguments, responding to peer suggestion/criticism, and revising for greater clarity. In this course, we will read selections from the Bible (Hebrew Bible and New Testament), biblical scholarship (ancient and modern), Darwin, Derrida, and others. All readings will be provided through Canvas.

**Attendance Policy:** The heart of this course is frequent writing and revision. As such, attendance is a must, and you must be prepared each class to discuss actively and to participate freely with the other members of the

class. We will learn by listening and responding to each other, so it is everyone's duty and privilege both to hear and to be heard. Attendance and participation for every class is essential. This course is structured around active and engaged participation in workshops and in discussions. As such, a maximum of three absences (for any reason) will be permitted without subsequent grade penalty (one grade step per absence; e.g., A- > B+).

X-Period Usage: In-class use of the x-hour will be infrequent and limited to the final two weeks of the term. I will be available to meet during the unused x-hours (in addition to office hours) for individual and small group consultations.

**Textbook(s)Required:**

No required books to purchase

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**Section 02**

**Hour:** 9L; **Instructor:** Margaret Baum

**Description:**

Human Rights

Course Description:

You want to learn to write for college, sure-- but how can you use writing to learn? In this course, we will write, think, read, research, and speak about both writing itself and about human rights. We'll examine a range of readings and resources—including U.N. documents, books, films, scholarly articles, and journalism, to address questions about writing, rhetoric, and human rights. What IS rhetoric? Does writing have a purpose? Do human rights exist? Does everyone have them? Where did these ideas about human dignity come from? How do ideas about human rights affect our lives on campus and others' lives around the world?

In the process of formulating and exploring good questions, we'll practice strategies for enriching and presenting thoughts by developing effective arguments. We will engage in developing and expressing our own perspectives as we recognize multiple viewpoints. Learning activities include discussion, ungraded and graded writing assignments, peer review workshops, research, and individual writing conferences. Students will identify and explore their own questions and develop new ideas on human rights issues.

Our mission in this class will be to write about the difficult issues of human rights without simplifying them. We will struggle with contradictions and complexities as human rights issues arise in the news-- from campus events to global concerns. We will explore—in writing— the “troublesome knowledge” scholars insist we must engage with to learn.

Attendance Policy: Attendance is mandatory. Do not miss class. We are counting on your contributions at every session. Your active participation is required for optimal learning in this course, and missing more than three sessions may seriously affect your ability to succeed. Many required assignments will be completed in class. No make-ups will be accepted for in-class work. In-class opportunities to practice college-level writing, reading, speaking, and listening require your time and attention. Attending class means that you practice in a community where your peers and professor can give your writing the attention it deserves.

X-Period Usage: Students will be required to attend about half of the x-period sessions during the term.

**Textbook(s)Required:**

Williams, J. & J. Bizup. *Style: The Basics of Clarity and Grace* . Longman 5th Edition, ISBN: 0321953304.

Clapham, Andrew. *Human Rights: A Very Short Introduction*. Oxford 2nd edition, ISBN: 9780198706168.

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**Section 03**

**Hour:** 11; **Instructor:** Ann Bumpus

**Description:**

The Ethics of Human Enhancement

Course Description:

Humans have long sought ways to improve themselves, but some forms of human enhancement raise more ethical concerns than others. We approve of parents giving their children piano lessons, but are much less comfortable with parents using genetic engineering to make their offspring musical. We condone the use of genetic interventions to alleviate illness, but are made morally queasy when that same technology is used to enhance. With the first human trials of the gene-editing technology CRISPR/Cas9 underway, this is an excellent time to give more attention to the moral questions surrounding human enhancement. These questions, as they are raised in academic articles, the popular press, and film, will provide the material for our primary goal: adapting to college writing. To that end, we will focus on how to read critically, how to develop arguments, and how to revise papers for clarity. Most classes will be conducted as workshops, with student-led discussion and peer review of written work. Students should expect to write short pieces on a regular basis. Major assignments include three papers: a critical essay, a persuasive essay, and a research paper.

Attendance Policy: Because of the workshop nature of the course, attendance and participation are essential. Missing more than three classes will result in a lower grade.

X-Period Usage: I will use a number of x-hours. Students need to have this time available.

**Textbook(s)Required:**

Williams, J. & J. Bizup. *Style: The Basics of Clarity and Grace* . Longman 5th Edition, ISBN: 0321953304.

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**Section 04**

**Hour:** 12; **Instructor:** Ann Bumpus

**Description:**

The Ethics of Human Enhancement

Course Description:

Humans have long sought ways to improve themselves, but some forms of human enhancement raise more ethical concerns than others. We approve of parents giving their children piano lessons, but are much less comfortable with parents using genetic engineering to make their offspring musical. We condone the use of

genetic interventions to alleviate illness, but are made morally queasy when that same technology is used to enhance. With the first human trials of the gene-editing technology CRISPR/Cas9 underway, this is an excellent time to give more attention to the moral questions surrounding human enhancement. These questions, as they are raised in academic articles, the popular press, and film, will provide the material for our primary goal: adapting to college writing. To that end, we will focus on how to read critically, how to develop arguments, and how to revise papers for clarity. Most classes will be conducted as workshops, with student-led discussion and peer review of written work. Students should expect to write short pieces on a regular basis. Major assignments include three papers: a critical essay, a persuasive essay, and a research paper.

Attendance Policy: Because of the workshop nature of the course, attendance and participation are essential. Missing more than three classes will result in a lower grade.

X-Period Usage: I will use a number of x-hours. Students need to have this time available.

**Textbook(s) Required:**

Williams, J. & J. Bizup. *Style: The Basics of Clarity and Grace*. Longman 5th Edition, ISBN: 0321953304.

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**Section 05**

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

**Description:**

Representing the Autism Spectrum

Course Description:

This writing class will explore how Autism spectrum disorders are portrayed in scientific, popular, and literary texts. In the course of this exploration, students will have the opportunity to become more flexible and confident college writers, prepared to adapt to the range of writing situations they may face in their future Dartmouth courses.

In 1943, Psychiatrist Leo Kanner presented a case study of eleven children who, he claimed, displayed symptoms of a unique disorder characterized by a “powerful desire for aloneness and sameness” (249). Kanner called the condition Autism, a term drawn from Eugen Bleuler’s earlier discussions of schizophrenia. Since Kanner’s initial case study, our understanding of the Autism Spectrum has been constantly transforming. Whereas it was once assumed that ASD was caused by a lack of maternal nurturing, it is now widely thought that ASD is a neurodevelopmental disorder with likely genetic underpinnings that are still not well understood. Yet, different and often conflicting perspectives on Autism—what it is, what causes it, and how it should best be represented—still proliferate. Some understand Autism primarily through the lens of “Theory of Mind” (Baron-Cohen), leading to the conclusion that ASD is characterized primarily by a deficit in cognitive empathy. Others, particularly in the autistic self-advocacy community, challenge what they call the “deficit model” of theory of mind, arguing instead for a view of autistic minds as different, not lesser.

In this course, we will use critical reading and writing to investigate some key shifts in the representation of Autism spectrum disorders and ask how they have impacted our understanding of Autism and autistic people. A core group of scientific, popular and literary texts about Autism will help us to ground our discussion of the

evolution of ASD. As the course progresses, students will use writing and research to pursue their own questions about the representation of the Autism spectrum. Students will approach these questions as writers and serious crafters of argument in a series of three major essays, and they will finish the course with a researched conference-style presentation.

This is an intensive writing course that focuses on developing student abilities to build strong evidence-based arguments and express those arguments effectively to a chosen audience. All work will be revised and workshopped multiple times in a collaborative atmosphere. Students will be expected to push the limits of their own comfort zone in writing and can expect to improve their writing and critical thinking abilities.

A sample of course readings: Leo Kanner's "Autistic Disturbances of Affective Contact," Simon Baron-Cohen's "Mindblindness: An Essay of On Autism and Theory of Mind," Oliver Sacks' An Anthropologist on Mars, Mark Haddon's The Curious Incident of the Dog in the Nighttime, Donna Williams' Nobody Nowhere and Tito Rajarshi Mukhopadhyay's How Can I Speak If My Lips Don't Move.

Attendance Policy: Students may miss up to three classes without penalty to their grade.

X-Period Usage: We will use 1-3 X-periods for make-up classes or workshops.

**Textbook(s)Required:**

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

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**Section 06**

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

**Description:**

Reviewing Ourselves: Critical Writing and Personal Values

Course Description:

Writing effectively about aesthetic experience requires us to use critical thinking to find words for "gut reactions." Would you like that book your friend's recommending? Should you see that movie the critics loved? The critic you can trust offers a consistent point of view expressing personal values. Her reviews explore the connection between "what I like" and "what I believe." Research 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. Studying effective and engaging style, we'll embrace revision as the creation of clarity. 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.

X-Period Usage: The course may attempt to incorporate an evening performance of a work presented at the Hopkins Center or other local venue. Since participation in non-classroom hour/non-x period events cannot be mandatory, alternative assignments will be offered. Four x-hour periods will be reserved for special viewings (museum visits, screenings) or cancelled regular class meetings.

**Textbook(s)Required:**

Ross, Alex. *Listen To This*. Picador 2008, ISBN: 978-03212610685.

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

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**Section 07**

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

**Description:**

Thinking about Education

Course Description:

Writing inspired by readings from philosophy and literature will focus on questions of education. What does it mean to be educated, how does one become educated, have I ever been educated, will I ever be educated? Who educates and to what end?

Or, what exactly am I doing here at Dartmouth anyway?

Readings will include Salinger's *Catcher in the Rye* as well as selections from Plato, Nietzsche, Frost, and Freire. Discussing selected texts, students will develop their abilities in critical reading and writing. Writing assignments move from observation, through memoir, to academic argument, with attention given to the importance of revision. A full introduction to library research is integrated into this course, as are discussions of the importance of imagination, creativity, and humor, even and especially, in academic writing. Students will draw from their own experiences and ideas, as well as those of the writers we read.

Attendance Policy: Because participation is central to success in this course, and because every voice is interesting, attendance is required except in the case of serious contagious illness. Unique circumstances, such as religious holidays, can be discussed at the beginning of the term.

X-Period Usage: We may use the X-Periods in the last two weeks of the term.

**Textbook(s)Required:**

Plato.. *Five Dialogues*. Trans. G.M.A Grube. Hackett Publishing 2nd Edition, ISBN: 9780872206335.

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

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

Williams, J. & J. Bizup. *Style: The Basics of Clarity and Grace*. Pearson Longman 3rd Edition, ISBN: 9780205605354.

Frost, Robert. *A Boys Will and North of Boston*. Dover Thrift Editions , ISBN: 0-486-26866-7.

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**Section 08**

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

**Description:**

Thinking about Education

Course Description:

Writing inspired by readings from philosophy and literature will focus on questions of education. What does it mean to be educated, how does one become educated, have I ever been educated, will I ever be educated? Who educates and to what end?

Or, what exactly am I doing here at Dartmouth anyway?

Readings will include Salinger's *Catcher in the Rye* as well as selections from Plato, Nietzsche, Frost, and Freire. Discussing selected texts, students will develop their abilities in critical reading and writing. Writing assignments move from observation, through memoir, to academic argument, with attention given to the importance of revision. A full introduction to library research is integrated into this course, as are discussions of the importance of imagination, creativity, and humor, even and especially, in academic writing. Students will draw from their own experiences and ideas, as well as those of the writers we read.

Attendance Policy: Because participation is central to success in this course, and because every voice is interesting, attendance is required except in the case of serious contagious illness. Unique circumstances, such as religious holidays, can be discussed at the beginning of the term.

X-Period Usage: We may use the X-Periods in the last two weeks of the term.

**Textbook(s)Required:**

Plato (G.M.A. Grube trans.). *Five Dialogues*. Hackett Publishing 2nd Edition, ISBN: 9780872206335.

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

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

Williams, J. & J. Bizup. *Style: The Basics of Clarity and Grace*. Pearson Longman , ISBN: 9780205605354.

Frost, Robert. *A Boys Will and North of Boston*. Dover Thrift Editions , ISBN: 0-486-26866-7.

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## Section 09

**Hour:** 11; **Instructor:** James Dobson

**Description:**

Campus Life

Course Description: In this writing-intensive class centered on the idea of college, we will have the occasion 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. Throughout the term, we will examine the range of responses to these questions through a study of academic culture. We will sample arguments about the history and goals of learning, knowledge, and academic institutions and look at the representation of these ideas in recent films and novels. These selections will give us an understanding of how both high and popular culture think about college. We will then explore, through our argumentative writing, 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. 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 will be dropped a third of a letter grade (e.g., B to B-) for each absence after three.

X-Period Usage: I will use a few of the x-periods on specific dates.

**Textbook(s)Required:**

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

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

Korelitz, Jean Hanff . *The Devil and Webster*. Grand Central 2017, ISBN: 978-1455592388.

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## Section 10

**Hour:** 3B; **Instructor:** Svetlana Grushina

**Description:**

Mediating Our Selves in Everyday Life

Course Description: “Two young fish are swimming along and meet an older fish swimming the other way, who nods at them and says ‘Morning, guys. How's the water?’ The two young fish swim on for a bit, then one turns to the other and says, ‘What the hell is water?’” This “didactic little parable-ish story,” told by David Foster Wallace in a commencement address at Kenyon College, reflects well our often un-reflective performance of selves online. In this course, we will focus on writing our way into and through a broader, deeper, self-and-other-reflective world of online interactions. We will begin by drawing on foundational texts from the humanities (e.g., Aristotle’s *Nicomachean Ethics*) and excerpts from masterpieces of world literature (e.g., Mary Shelley’s *Frankenstein*, Aldous Huxley’s *Brave New World*) to establish workable concepts of character, identity, technology, and their interplay. We will then engage with original social science research as well as



popular writing by leading contemporary scholars who tackle topics of online communication and the role of technology in everyday life. You will think through a range of conflicting arguments on these topics as well as reflect on your own mediated interactions through a number of writing and research projects that will build on each other. Active class participation at every meeting will be vital, as we will write, discuss, debate, revise, review, and learn together. In addition to writing and discussion, we will have presentations, peer review, and individual conferences; these will combine for a stimulating, vibrant course that will help you grow as an informed, thoughtful, attentive, and empathetic writing citizen of the digital world.

Attendance Policy: Regular attendance and active participation in each class meeting are vital for your success and positive experience with the course. Attendance is mandatory; each unexcused absence after one will negatively impact your final grade.

X-Period Usage: We will use some of the X-periods.

**Textbook(s) Required:**

Graff, G. & Birkenstein, C. . *They Say/I Say: The Moves That Matter in Academic Writing*. New York and London: W.W. Norton & Co. 3rd edition 2016 , ISBN: 978-0393617436.

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**Section 11**

**Hour:** 10; **Instructor:** Alexandra Halasz

**Description:**

Classics in the Disciplines

Course Description: 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 and revising formal essays; sometimes you'll do notes for a presentation; sometimes you'll just play with sentences.

Attendance Policy: Attendance is crucial. More than 2 absences will result in a grade penalty.

X-Period Usage: No x-hours are planned, but student should keep the x-hour free in case a need to use them arises.

**Textbook(s) Required:**

Kuhn, Thomas. *The Structure of Scientific Revolution*. University of Chicago Press , ISBN: 978-0226458083 [3rd edition]; 978-0226458120 [4th edition] . 3rd or 4th edition is fine

Anderson, Benedict. *Imagined Communities*. Verso any edition from 2nd. (1991, 1998, 2006,2012, 2016), ISBN: 978-1784786755 or 978-0860915461.

More, Thomas. *Utopia*. Trans. Clarence Miller. Yale University Press 2001, 2014, ISBN: 978-0300186109 [2nd edition]; 978-0300186109 [1st edition].

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## Section 12

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

**Description:**

The Pursuit of Happiness

Course Description:

‘The pursuit of happiness.’ It seems obvious, does it not, that we all want to be happy? But what, really, is happiness? How 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 focused primarily on the happiness within groups. We consider what others have written from various perspectives: psychology, philosophy and ethics, neuroscience, economics, political science, etc. We define key questions and create our own answers relying on the evidence collected. We incorporate various media: academic articles and books, 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, reflection on your writing, and oral presentations. You will be asked to present three formal essays by walking through the entire process from research to drafting and revision. Each essay may also include various media (visual or audio), as appropriate.

Attendance Policy: We meet twice a week with occasional x-periods. Missing more than two class meetings, for any reason, will affect your course grade: each additional absence lowers your course grade one half letter grade. Don't come late if you can help it; you miss important directions and disrupt other students. If you are more than 15 minutes late or late often, you will be marked absent. Additionally, we will meet in mandatory scheduled conferences to discuss paper drafts. You can also schedule time with me or drop by during my posted office hour. Telephone conferences are fine since I'm not always on campus; just schedule a time via text or email. Much of our learning and work together happens collaboratively and cannot be “made up,” so your presence matters to your learning. I will often ask you to turn in assignments online, in advance of a particular class meeting. This is a workshop class; if you don't have the work or the materials, you are absent.

X-Period Usage: I will schedule 2-3 x-hour sessions, as needed, though I will not use these hours regularly.

**Textbook(s)Required:**

Parfitt, Matthew and Skorczewski, Dawn. *Pursuing Happiness / A Bedford Spotlight Reader*. MacMillan learning 2016, 1st Ed., ISBN: 978-1-4576-8377-0.

Williams, J. & J. Bizup. *Style: The Basics of Clarity and Grace* . Longman 5th Edition, ISBN: 0321953304.

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## Section 13

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

**Description:**

## The Pursuit of Happiness

### Course Description:

'The pursuit of happiness.' It seems obvious, does it not, that we all want to be happy? But what, really, is happiness? How 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 focused primarily on the happiness within groups. We consider what others have written from various perspectives: psychology, philosophy and ethics, neuroscience, economics, political science, etc. We define key questions and create our own answers relying on the evidence collected. We incorporate various media: academic articles and books, 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, reflection on your writing, and oral presentations. You will be asked to present three formal essays by walking through the entire process from research to drafting and revision. Each essay may also include various media (visual or audio), as appropriate.

**Attendance Policy:** We meet twice a week with occasional x-periods. Missing more than two class meetings, for any reason, will affect your course grade: each additional absence lowers your course grade one half letter grade. Don't come late if you can help it; you miss important directions and disrupt other students. If you are more than 15 minutes late or late often, you will be marked absent. Additionally, we will meet in mandatory scheduled conferences to discuss paper drafts. You can also schedule time with me or drop by during my posted office hour. Telephone conferences are fine since I'm not always on campus; just schedule a time via text or email. Much of our learning and work together happens collaboratively and cannot be "made up," so your presence matters to your learning. I will often ask you to turn in assignments online, in advance of a particular class meeting. This is a workshop class; if you don't have the work or the materials, you are absent.

**X-Period Usage:** I will schedule 2-3 x-hour sessions, as needed, though I will not use these hours regularly.

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

Parfitt, Matthew and Skorczewski, Dawn. *Pursuing Happiness / A Bedford Spotlight Reader*. MacMillan learning 2016, 1st Ed., ISBN: 978-1-4576-8377-0.

Williams, J. & J. Bizup. *Style: The Basics of Clarity and Grace*. Longman 5th Edition, ISBN: 0321953304.

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## Section 14

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

### **Description:**

The Supreme Court

**Course Description:** Strong analytical writing requires strong analytical reading and thinking abilities, applied both inside and outside of the classroom. Together we will hone our critical abilities by entering one of this

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

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

X-Period Usage: I will use just a few of the x-periods on specific dates.

**Textbook(s) Required:**

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

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

(Kahn, Ronald &Kersch, Ken eds.). *The Supreme Court & American Political Development*. Univ Press Kansas , ISBN: 978-0700614394.

Williams, J. & G. Colomb . *Style: The Basics of Clarity and Grace*. Longman 4th edition, ISBN: 978-0205830763.

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**Section 15**

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

**Description:**

Predatory Marketing Maneuvers, Cognitive Traps, and the Impact of Ill Informed Consent

Course Description:

Are college students particularly susceptible to deceptive marketing campaigns and well deployed cognitive traps? In fact, are even the most discerning college aged consumers bamboozled by adept slight of hand communication strategies that entice them into making ill informed decisions?

How might students become better informed so that they are not vulnerable consumers easily persuaded by false advertising and fictionalized information? Also, under what circumstances might it be especially important for students to confer truly "informed consent"? To begin to answer questions such as these, students will examine the following case studies: the Tuskegee Syphilis Study, the commerce of reproduction, the nondisclosure practices in collecting personal health related data, and dietary misnomers (bottled water and supplements). As students examine these topics, they will write argumentative essays: two informal short essays (non-graded), two formal essays, and a research paper.

The process of writing argumentative essays entails practicing productive, "smart" skills of inquiry as well as

exploring effective composing strategies. This course is designed to practice both of these endeavors; students will be encouraged to discover the "facts", discuss their assumptions, draft and revise their ideas in peer review and individual conferences, re-conceive their argument, and re-design their essays. To facilitate the writing process students will experiment with the judicious use of multi-modal composing strategies (e.g., words, images, video, and sound) as they create sixty second public service announcements, compelling visuals, and effective text.

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.

X-Period Usage: I do not intend to use the x-period.

**Textbook(s)Required:**

Jones, James. *Bad Blood*. Simon & Schuster 1992, ISBN: 978-0029166765.

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**Section 16**

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

**Description:**

Predatory Marketing Maneuvers, Cognitive Traps, and the Impact of Ill Informed Consent

Course Description:

Are college students particularly susceptible to deceptive marketing campaigns and well deployed cognitive traps? In fact, are even the most discerning college aged consumers bamboozled by adept slight of hand communication strategies that entice them into making ill informed decisions?

How might students become better informed so that they are not vulnerable consumers easily persuaded by false advertising and fictionalized information? Also, under what circumstances might it be especially important for students to confer truly "informed consent"? To begin to answer questions such as these, students will examine the following case studies: the Tuskegee Syphilis Study, the commerce of reproduction, the nondisclosure practices in collecting personal health related data, and dietary misnomers (bottled water and supplements). As students examine these topics, they will write argumentative essays: two informal short essays (non-graded), two formal essays, and a research paper.

The process of writing argumentative essays entails practicing productive, "smart" skills of inquiry as well as exploring effective composing strategies. This course is designed to practice both of these endeavors; students will be encouraged to discover the "facts", discuss their assumptions, draft and revise their ideas in peer review and individual conferences, re-conceive their argument, and re-design their essays. To facilitate the writing process students will experiment with the judicious use of multi-modal composing strategies (e.g., words, images, video, and sound) as they create sixty second public service announcements, compelling visuals, and effective text.

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.

X-Period Usage: I do not intend to use the x-period.

**Textbook(s)Required:**

Jones, James. *Bad Blood*. Simon & Schuster 1992, ISBN: 978-0029166765.

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**Section 17**

**Hour:** 12; **Instructor:** Thomas Luxon

**Description:**

Friendship and Love from Plato to Hemingway

Course Description: This course will introduce you to an array of abilities necessary to the tasks of critical reading and analytical writing. We shall read, discuss and develop critical analyses of a selection of texts that focus on friendship and love, from Plato and Aristotle to Montaigne, Shakespeare and Hemingway. We will practice strategies for reading a variety of texts — philosophy, essays, drama, and prose fiction — with an eye to writing critical analyses of them. Throughout, students will be encouraged to be active as well as collaborative learners and to foster the habits of mind required for success in academic writing. There will be frequent short writing exercises and four formal essays.

Attendance Policy: Students are expected to attend every meeting of this class. Attendance records figure in the final grade for the course.

X-Period Usage: X-hours will be scheduled to meet for the first four weeks of term.

**Textbook(s)Required:**

Pakaluk, Michael. *Other Selves: Philosophers on Friendship*. Hackett Publishing 1991, ISBN: 0-87220-113-9.  
Shakespeare, William (Bruce Smith ed.) . *Twelfth Night: Texts and Contexts (Bedford Shakespeare)*. Bedford St. Martin's 2001, ISBN: 0-312-20219-9.

Plato. *The Symposium and The Phaedrus: Plato's Erotic Dialogues*. State University of New York Press 1993, ISBN: 0-7914-1618-6.

Hemingway, Ernest. *In Our Time*. Simon and Schuster 1996, ISBN: 0-684-82276-8.

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**Section 18**

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

**Description:**

Digital Pirates: Hacking (and) Democracy

Course Description:

This course explores your composing processes. We will read, invent, draft, collaborate, and revise. As we do, we will investigate hacking, propaganda, and democracy as well as the intersections between rhetoric, ethics, and technologies.

Throughout the course we will read, talk, and write about work by those on the cutting edge of rhetoric and technology. We will then spend the second two-thirds of the course reading, talking, and writing about hackers, bots, and WikiLeaks (and the political and technological fallout of their work). In exploring questions about rhetoric, technology, and digital ethics, you will compose a multimodal definitional text as well as a literature review essay and a 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.

Attendance Policy: More than three absences may negatively impact your final grade.

X-Period Usage: We will use select x-hours over the course of the term.

**Textbook(s)Required:**

No required books to purchase

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**Section 19**

**Hour:** 10A; **Instructor:** Cynthia Monroe

**Description:**

Words as World

Course Description:

From the dreamscapes of myth to scalpel-sharp scientific writing, this course grapples with writing as story—the force that carves the world. What stories have hewn your reality? And how can you wield the written word to engage, to investigate, to cajole or describe effectively? Through writing projects in and outside of class, peer review, readings and reflection, we will develop effective, fluent academic writing. Among our themes will be the centrality of story, cultural narratives, authorial voice, and human conflict as narrative clash. Writers, works and disciplines we'll draw on include Lao Tse, Plato, Native American tales, Artificial Intelligence theory, the speeches of Malcom X, Richard Dawkins' *The Ancestor's Tale*, Ta-Nehesi Coates, *Harpers Magazine*, current scientific publications, and your own favorite books.

Throughout, we'll delve into historical, biographical, and cultural materials that provide context for evaluating sources. Reading, we'll ask, 'Is this true? Is it reliable?' and, 'How can I tell?', as well as, 'What reputable evidence contradicts my view, and how does that change what I think?'—questions that exemplify critical thinking. We'll also ask, 'What would the world be like if this were true?'—a question toward critical empathy. Writing, we'll ask, 'Where exactly do I want to take my readers, and how can I make these slippery, shifting things called words get them there?' The world will never read the same again.

Coursework will include in-class assignments, participation in brief daily writing prompts, discussion presentations (some collaborative), and three longer papers which develop well-defended, independent ideas

with reference to supporting (and contrary) evidence and expert opinion.

Attendance Policy: More than three absences may negatively impact your final grade.

X-Period Usage: We will use select x-hours over the course of the term.

**Textbook(s)Required:**

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

Coates, Ta-Nehisi . *Between the World and Me*. Spiegel & Grau 2015, ISBN: 978-0-8129-9354-7.

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**Section 20**

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

**Description:**

Sex and Violence in the Bible

Course Description:

We shall learn how to write in a variety of formats, including daily blogs, short essays, and a term paper. All learning comes from doing, so we shall be writing and revising throughout the term. Several meetings of our class shall be devoted entirely to writing workshops and supervised practice in drafting essays. Good writing also comes from good reading, and we shall be reading the Book of Books. The Bible we shall be studying is based on the King James translation, which is widely considered to contain the most beautiful prose in the English language. Reading the best English prose leads to writing the best English prose.

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.

Attendance Policy: Attendance at all class meetings is required.

X-Period Usage: We shall be using most of the X-Hour periods.

**Textbook(s)Required:**

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

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**Section 21**

**Hour: 2A; Instructor:** Ogunfeyimi Adedoyin



**Description:**

Inclusion, Diversity, and Higher Education

Course Description:

With the recent wake of the crisis on race, immigration, gender, etc., in the US, universities nationwide have consistently invoked and reaffirmed “inclusivity” and “diversity” to invent a dwelling (safe and hospitable space) for students, faculty, and staff with respect to their race, ethnicity, language, nationality, gender, etc. They appeal to these commonplaces to contest pervasive histories that segregate certain bodies from gaining access to higher institutions or comfortably inhabiting these learning environments. Both commonplaces evoke everybody as a significant and worthy member of academic communities but also presuppose the presence of exclusion in those communities. As higher institutions of learning re-write the histories of exclusion to accommodate people of all backgrounds, how have their revisionist rhetorics attracted, recruited, protected, sustained—but also constrained—a diverse body of students, faculty, and staff? To what extent have members of institutions embraced or, in some cases, resisted this rhetoric? How might we, as writers and members of this institution, recast these divisive narratives to create an inclusive ecology for ourselves and others? If writing interrupts exclusionary practices and invents a dwelling, what kinds of writings really do so, and how can we identify, compose, and even circulate such writings?

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

Attendance Policy: You are permitted two absences throughout the semester, but you must be in class when we discuss, workshop, and peer-review new assignments/projects.

X-Period Usage: I will use 3-5 x-periods

**Textbook(s) Required:**

No required books to purchase

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**Section 22**

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

**Description:**

## Aims of Education

Course Description: 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, as was the case with Socrates. In this class we’ll be reading essays by writers who’ve thought about the role of education in our lives and in society, generally. We’ll begin with civil rights activist W.E.B. DuBois, continue with 1960s radical educator Paulo Freire, and consider what writers hope to be the transformative value of the literate arts of reading, writing, and interpretation. The essays we write will ask you to look at these writers’ arguments in relation to your own experiences; we’ll have both formal and informal writings and the final essay will include a research exercise. Class time will be spent in discussion and workshop of the essays by professional writers and the work we’ll produce in class.

Attendance Policy: Maximum of 2 absences.

X-Period Usage: X-hours will be used as needed.

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

Bartholomae, D., Petrosky, A., and S. Waite, eds. *Ways of Reading: An Anthology for Writers*. Bedford 11th, 2017, ISBN: 978-1-319-09142-2 .

Hacker, Diane and Summers, Nancy. *A Pocket Style Manual*. Bedford, 6th or 7th edition, ISBN: 978-0-312-54254-2.

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## Section 23

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

### **Description:**

Debates in International Politics

### **Course Description:**

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

This class aims to improve student writing as it pertains to debates in international politics. The course will focus on the development of student writing strategies, argumentation, the use of evidence, writing clarity, and the use of scholarly sources. The course will feature interactive exercises, collaborative debates, oral presentations, rigorous readings, and essays. Reading is not just a matter of passing one’s eyes over words, but critically engaging with the content, critiquing sources, formulating questions, internalizing key concepts, and

taking ownership of ideas. Serious reading also involves re-reading. Similarly, serious writing involves re-writing and revision. During the course students will write papers, evaluate the essays of their peers, revise their own work, orally present their ideas, and again receive further collaborative advice for further revision.

Attendance Policy: Class attendance is obligatory for the course.

X-Period Usage: X-hours will not be used for the course unless there is an unlikely class cancellation.

**Textbook(s) Required:**

Singer, Peter. *One World Now: The Ethics of Globalization*. Yale University Press 2016, ISBN: 9780300196054.

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

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**Section 24**

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

**Description:**

Memoirs of Family

Course Description:

This course uses the popular genre of memoir to explore the common elements of all academic discourse: analysis, argument and evidence. We will also study the art of clear writing. The two memoirs which we will read together as a class are *Battle Hymn of the Tiger Mother*, by Amy Chua, about raising super-achievers, and *The Color of Water*, by James McBride, about growing up bi-racial. Students will write several papers based on the assigned readings, which include scholarly articles in addition to the two memoirs above. You will also read and write about a memoir of your own choosing. You will complete a research project, which entails using Dartmouth's incredible collection of scholarly sources to learn more about an aspect of your own family history that interests you. Throughout the course, we will discuss the process of writing, including drafting, receiving feedback and revising. Our discussions will address many of the key steps in the process of writing, including stating a thesis; drafting topic sentences; organizing arguments; incorporating evidence; and writing introductions and conclusions. Individual and group conferences are an integral part of Writing 5. We will have several.

Attendance Policy:

The attendance policy is simple: Attend! I am counting on you, and your classmates are counting on you, to be in class and to be on time. We are also counting on you to hand in work on time, because we often do in-class exercises based on your recent work. If you are late for class more than twice, or if you have two or more unexcused absences, I will factor your lateness/absence into your class participation grade.

Excused absences: Generally, I excuse absences for religious observance, serious illness and family emergencies. If you miss two or more classes because of illness, please have your dean contact me. After speaking with your dean, I will make a decision as to whether or not your absences are excused.

Unexcused absences: Generally, I do not excuse absences for alarm clock failure, athletic events, malaise, or social engagements. If you use your one “free” absence for any of these or similar reasons, I appreciate an email to let me know you are okay and to tell me when I can expect to see you again.

X-Period Usage: I will not regularly use x-hours but will occasionally do so.

**Textbook(s)Required:**

Chua, Amy. *Battle Hymn of the Tiger Mother*. Penguin 2011, ISBN: 978-0143120582.

McBride, James. *The Color of Water*. Riverhead 2006, ISBN: 1-57322-022-1.

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

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**Section 25**

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

**Description:**

Food for Thought

Course Description:

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

Attendance Policy: Students are expected to attend all class meetings. More than 2 absences (whether excused or unexcused) will result in a lower participation grade AND a lower final grade assignment.

X-Period Usage: We will use a few x-periods on specified dates.

**Textbook(s)Required:**

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

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**Section 26**

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

**Description:**

## Food for Thought

### Course Description:

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

Attendance Policy: Students are expected to attend all class meetings. More than 2 absences (whether excused or unexcused) will result in a lower participation grade AND a lower final grade assignment.

X-Period Usage: We will use a few x-periods on specified dates.

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

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

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## Section 27

**Hour:** 2A; **Instructor:** Nirvana Tanoukhi

### **Description:**

The Beautiful, the Cute, and the Relatable

### Course Description:

Millennials, sometime around the 1990s, began using the term “relatable” to express aesthetic pleasure in things and people. And while the term has become ubiquitous, most academic and mainstream commentators have been skeptical, arguing that the term is meaningless, narcissistic, even racist.

Through group discussions and a series of writing exercises, we will ask: How is the relatable less meaningful than, say, the beautiful or the cute? Students will be invited to contribute to the debate on “relatability” as researchers and participant-users of the English language. Students will work to develop well-informed and critically argued expository papers that:

- EXAMINE influential views of how taste terms work, and what aesthetic judgment is
- REFLECT on what we mean or understand by the relatable, individually and together

- ANALYZE and INTERPRET the term's documented use by others, and its evident meaning(s)
- EVALUATE current arguments against and in favor of the relatable
- INTEGRATE the above into an expository argument
- REVISE and CRAFT the final product to engage the reader

Readings:

Textbook(s) Required:

1. Williams, J. and J. Bizup *Style: The Basics of Clarity and Grace*. Pearson, 5th Edition. ISBN: 0321953304.
2. All other course materials supplied via Canvas in PDF format

Secondary texts like: Immanuel Kant, *Critique of Judgment* (excerpts); Schopenhauer, *The World as Will and Representation* (excerpts); Sianne Ngai, "The Cuteness of the Avant Garde."

Case Studies like: Newspaper articles on the un/reliability of Donald Trump and Hillary Clinton, blog posts and journal articles on the relatable in the literature classroom, Reddit discussion threads on relatable comics and memes.

Office Hours: Time to be scheduled once I know your schedules.

Attendance Policy: Attendance is mandatory. Do not miss class. We are counting on your contributions at every session. Your active participation is required for optimal learning in this course. In-class opportunities to practice college-level writing, reading, speaking, and listening require your time, attention and feedback. Attending class means that you practice in a community where your peers and instructor can give your writing the attention it deserves. 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.

X-Period Usage: X-periods will be used as needed.

**Textbook(s) Required:**

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

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**Section 28**

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

**Description:**

Quest

Course Description:

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, class discussions, a movie, and reflective writings, you will work on improving your critical writing and reading abilities. There will be a significant emphasis on writing, particularly idea and evidence generation, drafts, revision, reflections, as well as peer review. Weekly writing assignments (of increasing length, as the course progresses) will enhance

your meta-writing talent and flexibility. You will also have the opportunity to learn and enhance your library/scholarly research abilities through a research project, due at term's end.

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

**X-Period Usage:** 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

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

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

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**Section 29**

**Hour:** 11; **Instructor:** Elizabeth Tremmel

**Description:**

Instructor: Betsy Tremmel

Identity: It's Complicated

**Course Description:**

Athlete. Valedictorian. Frat boy. Vegan. Muslim. Native American. Overachiever. Goth. Goody two-shoes. Food snob. Hypochondriac. Introvert. Italophile. Trekkie. Cat lover. Each of us has multiple identities that intersect and interweave, that come to the fore at times and blend into the background in other moments. While we may intentionally construct some of these identities, certain of these identities may also be given to us. In this course, we will practice writing by thinking about what identity is—how it is defined—and reading about how identities are co-constructed, assigned, resisted, and negotiated by individuals and groups. Through reading about, for example, how U.S. college students construct themselves as “foreign” or “American” while studying abroad, how we view the role of DNA as a key building-block of our ethnic identity, or how race and religious identity play out for Somali youth in school, we can begin to better understand ourselves and those around us. Through discussing course readings (e.g., Rom Harré on positioning theory and Bonny Norton on theories of language, identity and power), writing and revising, participating in peer review, and meeting individually with the instructor, students will work on both their writing process and written products. Students will practice summarizing and synthesizing the ideas of others, appropriating key ideas in the formulation of their own arguments, articulating and supporting claims convincingly, citing sources accurately, and expressing their ideas clearly and effectively.

**Attendance Policy:** Due to the interactive nature of the course, participation is vital! Students are allowed 2 absences; each additional absence will result in the final grade being dropped a third of a letter grade (e.g., B to B-).

**X-Hour Usage:** Select x-periods may be used; students should keep the x-hour free.

**Textbook(s)Required:**

No required books to purchase.

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**Section 30**

**Hour:** 10A; **Instructor:** Tina Van Kley

**Description:**

Instructor: Tina Van Kley

Grotesque Bodies

Course Description:

The title of this course, “Grotesque Bodies,” may sound appealing, strange, or off-putting to you – perhaps even all three. The ambivalence of our responses are important markers of the grotesque, which is often located in an object that provokes desire but is also prohibited, or that is situated between conceptual categories (e.g., human and animal), and is consequently both fascinating and disturbing. We will read key texts from the rich scholarly tradition attempting to define the grotesque – is it a genre? a style? a mode? – as we apply the term to the ways we think about and look at the human body. What is – and or who has – a grotesque body? Who defines that body as grotesque, and what are the broader implications of doing so? In varied writing assignments, you will reflect on the ways we construct, encounter, and respond to bodies deemed “grotesque.” You will examine how forms social power are at play in the practices, institutions, and techniques of representation that define bodies as good or bad, acceptable, or unacceptable. Consequently, you will consider how the categorizing and hierarchizing of bodies are tied to gender, race, class, and ability. Along the way, you will navigate diverse media that may include scholarship by M.M. Bakhtin, Rosemary Garland-Thomson, and others; film and tv, including Tod Browning’s classic *Freaks* and *Here Comes Honey Boo Boo*; poetry by Jonathan Swift; a memoir by Lindy West; as well as other examples from contemporary popular and online culture.

This course will foster your understanding of what it means to participate in ongoing written discussions about knowledge in the university setting. We will read, talk, and write about standards of academic writing, practice those standards, and expand your 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. The work in this class involves reading, class discussions, regular informal and reflective writing, peer review, and individual conferences as you develop multiple drafts of two formal essays and a media-rich digital writing project.

**Attendance Policy:** Coming to class regularly is a basic expectation for this course. More than two absences for any reason will result in a significant reduction to your final grade.

**X-Hour Usage:** The course schedule includes 2-3 x-periods.

**Textbook(s)Required:**

Williams, J. & J. Bizup. *Style: The Basics of Clarity and Grace*. Longman 5th Edition, ISBN: 0321953304.



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## Section 31

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

**Description:**

Gender and the Holocaust

Course Description:

Writing is a process that includes the ability to undertake research in primary sources, analyze diverse texts, and develop coherent evidence-based arguments. The goal of this course is to explore all aspects of the writing process through the lens of Gender and the Holocaust. The earliest research and writing on the Holocaust was largely male-driven. Although this first generation of historical research and personal writings laid out the essential documentation for much of the work that would follow, women historians and survivors began, by the 1980s, to challenge the template created by their male predecessors. How does gender affect how we understand what happened to the Jews of Europe from 1939-1945?

Examining “life writings” such as diaries and 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. Short fiction and films will enrich our work with these remarkable sources.

Because revision is an important aspect of the writing process, students will frequently submit drafts of papers and receive feedback from their peers and from me. Students will participate in peer reviews, group discussions, and writing workshops. Requirements are three formal essays and short in-class writing exercises.

No laptops or smart phones are allowed in class. Bring instead a notebook and pen!

We will read portions from each of these texts, which are required: *Night*, Elie Weisel; *Survival in Auschwitz*, Primo Levi; *Anne Frank: The Diary of a Young Girl*, (the definitive edition, Doubleday, 1995); *The Shawl*, Cynthia Ozick; *Rue Ordener, Rue Labat*, Sarah Kofman; and *Still Alive: A Holocaust Girlhood Remembered*, Ruth Kluger.

Attendance Policy: Regular attendance is essential. After two or more unexcused absences, a student’s final grade will be negatively impacted. Unique circumstances, such as religious holidays, can be discussed at the beginning of the term. Neither athletic events nor classes missed at the beginning of the term are considered excused absences.

X-Hour Usage: We will use 3-5 of the x-hours.

**Textbook(s) Required:**

Wiesel, Elie. *Night*. Trans. Marion Wiesel. Hill & Wang, 2006, ISBN: 978-0-374-50001-6.

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

Kofman, Sarah. *Rue Ordener, Rue Labat*. Trans. Ann Smock. Univ. of Nebraska Press, 1996, ISBN: 978-0-8032-7780-9.

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## Section 32

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

**Description:**

Instructor: James Binkoski

Philosophy and Climate Change

Course Description:

The problem of climate change is typically framed as either a scientific problem or an economic problem. But the most challenging aspects of the problem are philosophical. In this writing course, we will study the philosophical dimensions of the problem of climate change, with a special emphasis on (1) questions of morality and justice, and (2) questions concerning the proper role of science with respect to public policy. Our aim will be to develop a clear sense of the obstacles that have stood in the way of a comprehensive solution to the problem, and to understand what our failure to act means for our future.

In this course, you will learn to see writing not only as a means of communication, but as a useful tool for problem solving. Toward this end, we will use argument mapping software to learn how to extract an argument from a text, identify and evaluate its premises, uncover any implicit background assumptions, and construct a targeted and detailed response. In addition to mapping exercises, coursework will include frequent, short writing assignments, three papers (each of which will go through multiple revisions), and a final project of your own design.

Class will be discussion-based and centered around course readings. We will also learn about different research methods, problem solving strategies, and techniques for reading in an engaged and critical fashion. Beyond that, we will learn about "peer review" and what it means to revise a paper. Over time, we will learn to see each of these as an essential ingredient in the construction of a piece of mature, academic writing.

Readings will be interdisciplinary, drawing from the sciences, economics, law, philosophy, public policy, and the popular press. Highlights include recent work by Peter Singer, Dale Jamieson, and Heather Douglas.

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

X-Hour Usage: We will use half of our x-blocks. These will be spent learning argument mapping techniques. Work will be conducted in teams of three and organized around problem sets. Sessions will be student-run, though I will be on hand to offer targeted feedback.

**Textbook(s) Required:**

Jamieson, Dale. *Reason in a Dark Time*. Oxford University Press, First Edition (Hardcover 2014, Paperback 2017), ISBN: 9780190845889 (Paperback), 9780199337668 (Hardcover). [The paperback comes out on September 1st. So it may not be available. If that is the case, then please order the hardcover.]

Douglas, Heather. *Science, Policy, and the Value-Free Ideal*. Pittsburgh University Press, First Edition (2009),

ISBN: 9780822960263.

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### Section 33

**Hour:** 10A; **Instructor:** Susan Overton

**Description:**

Instructor: Susan Overton

"I'm not a feminist but..."

Course Description:

From Beyonce's marquee feminism to Emma Watson's UN campaign HeForShe; from the organizers of the January 2017 Women's March to #BlackGirlMagic to #EffYourBeautyStandards to #NotYourAsianSidekick to #AllMenCan, feminism has arrived in the zeitgeist of American pop culture. But many women and men refuse the term and identity, even though they may heartily endorse the aims of feminism.

This course will offer students an opportunity to enhance their writing and ability to "read deeply" through an exploration of historical and contemporary feminist writings. bell hooks has called feminism "the most important social movement of the 20th century." To explore our own viewpoints about this statement, we will read examples of first, second, and third wave American feminism; Black and Chicana feminist theory; intersectional feminism; and transnational feminism. We will analyze the effectiveness of current feminist activism.

Through course writing assignments -- in journals that summarize and reflect on readings, and in more formal papers that present analyses and extend thinking about feminism -- students will explore their understandings of and relationship to feminism. At the end of the semester, students will

- Better understand the ways in which sexism operates and intersects with racism, classism, nationalism in our culture and everyday lives;
- Gain confidence in expressing themselves orally and in writing;
- Have improved reading comprehension and analysis;
- Have practiced clear and focused writing that provokes interest.

Writing assignments will focus on the ways in which students can constructively write for the Dartmouth community about an often emotional and 'loaded' topic. Students will draw from their own experiences and ideas, as well as those of the writers we read. We will spend substantial in and out of class time on drafts and revisions of papers, utilizing peer review and individual conversations.

**Attendance Policy:** Your intellectual and physical presence is required in every class session. 'Perfect' attendance will be rewarded in your final course grade. If you miss more than 2 class sessions, your course grade will begin to be negatively affected. Please note that neither athletic events nor classes missed at the beginning of the term are considered excused absences.

**X-Hour Usage:** We may use X hours on a few specific dates (to be announced).

**Textbook(s) Required:**

Adichie, Chimamanda. *We Should All be Feminists*. Anchor Books, 2015. ISBN: 978-1101911761. [All other required course readings will be available in our class Canvas site.]

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**Section 34**

**Hour:** 10A; **Instructor:** Susan Reynolds

**Description:**

Instructor: Susan Reynolds

The Art of the Interview: Primary Sources in the Age of Fake News

Course Description:

In this writing class, we'll look at the foundation for so much primary source material: the interview. As we learn about new ways to think about writing in college, we'll review the main ingredients of any good interview: credibility, clarity, and context. In the age of fake news, interviews and quotes are often misused to support arguments. What does it mean to live in an age where truth is hidden under layers of competing interests? There is an unspoken pact between writer and reader. When is that pact broken beyond repair?

We'll explore truth in the context of the interview; how can we assess the reliability of our sources? We'll analyze texts in a variety of disciplines and create a fundamental set of steps readers can use to uncover reliable information in primary sources. How can we get the facts we need without creating a restrictive narrative that ignores multiple perspectives and simply echoes our own point of view? What are the ethical questions that arise in the process of making an evidence-based argument using interviews and other primary source material?

We'll talk about cultivating and protecting sources; designing questions; maintaining respect and the rules of conduct around human subjects. Good investigative work (for journalistic or academic purposes) doesn't mean "getting the scoop," or "getting the dirt." We will practice interviewing, inside and outside the classroom, including building trust and rapport with our interviewees; conducting interviews and the various tools that can be used in the interview, constructing the interview, and the critical follow-up phase.

Readings will include brief excerpts from: Oriana Fallaci, *Interview with History*, George W.S. Trow, "Within the Context of No Context," Vivian Gornick, *The Situation and the Story*, Richard Dawkins, "Good and Bad reasons for Believing: A Letter to My Daughter," Terry Tempest Williams, *The Open Space of Democracy*, Arundhati Roy, *War Talk*, Ha Jin, *The Writer as Migrant*, Malcolm Gladwell, *What the Dog Saw*, and David Foster Wallace, "This is Water," and from Williams, J. & J. Bizup, *Style: The Basics of Clarity and Grace*.

Over the course of the term you will produce two short profiles based on interviews, an invented/imagined interview with an historical figure; and a longer, analytical paper that incorporates several interviews representing competing points of view on a subject of your choosing.

Attendance Policy: This class will be constructed around in-class writing activities and short essays, class discussions and presentations, peer review, and one-on-one conferences with the professor. Regular attendance is critical. After two unexcused absences, a student's final grade will be negatively impacted.

X-Hour Usage: I will use a few x-periods on specific dates. At least two will require mandatory attendance. Others can be used for special tutoring or make-up sections.

**Textbook(s)Required:**

Fallaci, Oriana. *Interviews with History and Power*. Rizzoli Universe, Reissue edition (April 5, 2016), ISBN: 0789331322.

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

[All other course materials supplied via Canvas in PDF format].