

Dartmouth

## Office of the Registrar

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### Writing 5 Section Descriptions for Winter 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

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### Writing 5 -- Expository Writing

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#### Section 01

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

**Description:**

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

“Writing” is a process, one that includes a series of discrete yet always related tasks. These range from critical reading, textual analysis, or research, to composition and presentation. The goal of this course is to explore the writing process and practice these related tasks through a series of in-class and out-of-class activities. Our topic will be education. You will begin by reflecting upon your own educational journey from kindergarten through high school and on to Dartmouth College. We will then analyze, from a cross-cultural perspective (US, UK, South Africa), a series of plays and films that deal directly with education and society and the teacher-student relationship. The foundational text for the course will be John Dewey’s classic text on educational reform *Experience and Education*. This will be supplemented by other essays from the field of educational philosophy. Some of the questions we will address will be: What is the difference between being educated and being intelligent? What makes a good teacher? How does being a student at university differ from being a student in high school? What is and why get a liberal arts education? What is the relationship between education and social mobility? What role does education play in the idea of the American Dream? Your essays in the course will address these questions. Over the course of the term you will produce three short reflection papers, a longer, analytical paper with research, and the script for a "talking text" on education reform that you will perform in groups for your peers.

**Attendance policy:** This class will be constructed around in-class writing activities and short essays, class discussions and presentations, peer review, one-on-one conferences with the professor, and a theater workshop. Regular attendance is critical. After three unexcused absences, a student’s final

grade will be negatively impacted. I will use just a few x-periods on specific dates.

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**Textbook(s)Required:**

Bennett, Alan. *The History Boys*, London: Faber 7 Faber, 2006. ISBN: 571224644.

Dewey, John. *Experience and Education*, NY: Touchstone, 1997. ISBN: 684838281.

Freire, Paulo. *Pedagogy of the Opressed*, London & NY: Bloomsbury Academic, 2000 30th Ann. ED. ISBN: 826412769.

Hansberry, Lorraine. *A Raisin in the Sun and The Sign in Sidney Brustein's Window*, New York: Vintage, 1995. ISBN: 679755314.

Fugard, Athol. *My Children! My Africa!*, NY & London: Samuel French, Inc., 2011. ISBN: 573691932.

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**Section 02**

**Hour:** 10; **Instructor:** Aimee Bahng

**Description:**

Visual Culture

This writing seminar offers a survey of visual culture and its attendant theoretical frameworks. The course will introduce students to the fundamental tools and critical vocabulary for analyzing visual culture. By the end of the term, students will be able to demonstrate how to offer a close analysis of visual media against the backdrop of relevant historical, cultural, and geo-political contexts. We will examine a range of visual culture (photography, film, digital images and video, three-dimensional forms, drawing and painting, etc.) across various arenas, including but not limited to: cinema, museums exhibits, advertising, political iconography, comic books, documentary, medicine and science, and social media. Students will write a series of papers, each growing in length as the result of revising and expanding earlier versions. Through this layering process, students will attenuate, complicate, or alter their arguments as the examples accrete. These papers culminate in collaboratively produced multimedia final essay projects (see “Media Projects at Dartmouth”). Peer reviews, group discussions, and in-class writing workshops also contribute to the collaborative orientation of this class.

**Attendance Policy:** Attendance is mandatory. Students are permitted two absences, excused or otherwise, before their participation grade suffers. Students missing four or more class meetings risk failing the course.

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

**Textbook(s)Required:**

Sturken, Marita & Lisa Cartwright. *Practices of Looking*, Oxford, 2001 1st ed. ISBN: 0-19-874271-1.

Baker, Kyle. *Nat Turner*, Henry A. Abrams, 2008. ISBN: 978-0810972278. [graphic novel]

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**Section 03**

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

**Description:**

Human Rights, Global to Local

In this writing-intensive course, we will think, read, talk, and write about human rights issues. How do internationally recognized ideas about preserving human life and dignity apply to your hometown or to the Dartmouth campus? Are human rights universal? In our increasingly interdependent world, how do cultural differences complicate the definition of human rights? What challenges the promotion and protection of human rights? In addition to our textbooks, we will examine United Nations documents, scholarly articles from a variety of disciplines, and books written for a general audience. We will also analyze and discuss the human rights implications of current events from multiple perspectives. In the process, we'll practice strategies for enriching and presenting our thoughts by developing effective arguments. You will participate actively in writing exercises, peer review workshops, research, discussions, and more formal oral and written assignments.

**Attendance Policy:** Attendance is mandatory. Do not miss class. We are counting on your contributions at every session. Come to class prepared, and bring your books, journal folder, and relevant course materials to every class. Missing class will affect your grade through the participation factor. Everyone's presence is required for optimal learning in this course. Many required assignments will be completed in class. In-class writing assignments must be done in class and turned in at the end of class that day— no make-ups will be accepted. In-class opportunities to practice college-level writing, reading, speaking, and listening require your time and attention.

I will use three or four x-hours during the term, to be announced.

**Textbook(s)Required:**

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

Clapham, A. *Human Rights: a very short introduction*, Oxford Univ. Press, 2007. ISBN: 812219481.

Hanhimaki, J. *The United Nations: a very short introduction*, Oxford, 2007. ISBN: 978019530437-4.

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**Section 04**

**Hour:** 10A; **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 explore 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.

A maximum of two x-hour periods per term will be reserved to replace unexpectedly cancelled regular class meetings.

**Textbook(s)Required:**

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

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

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**Section 05**

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

**Description:**

Contemporary Moral Issues

Academics, politicians, doctors, judges, journalists, film-makers, and others present their views on issues of contemporary moral interest in different ways. A supreme court decision on physician-assisted suicide reads very differently from an essay focusing on the needs of a dying parent, yet both use language to advance arguments for their position. How do we distill the core arguments in each case? How do we write most effectively for different audiences? We will focus on two topics: use of performance-enhancing drugs (in school and in sports) and physician-assisted suicide, analyzing the debate about each as it is carried out across different mediums. Coursework will include short essays as well as longer papers involving peer-review and revision. A significant amount of class time will go toward reviewing each other's work. Additionally, students will work in groups to prepare for in-class debates and to produce a short video.

Attendance Policy: Because group discussion and peer review are central to this class, attendance is required. More than two unexcused absences will negatively affect the final grade.

I will not use the x-hour on a regular basis, but may use it occasionally.

**Textbook(s)Required:**

Williams, Joseph M. & Joseph Bizup. *Style: The Basics of Clarity and Grace*, Pearson, 2014. ISBN: 9780321953308.

Michael Sandel. *The Case Against Perfection*, Belknap Press, 1st. ISBN: 978-0674036383.

Battin, Margaret, et al. eds. *Physician Assisted Suicide: Expanding the Debate*, Routledge, 1st. ISBN: 978-0415920032.

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**Section 06**

**Hour:** 10; **Instructor:** Sara Chaney

## **Description:**

Liberty, Conformity and Oppression

In this course, students will work together to sharpen and expand their writing and critical thinking abilities. They will pursue complex questions in their writing, construct well-founded arguments in multiple media, and increase their self-awareness and flexibility as writers. To reach these goals, we will read a set of texts—fiction and non-fiction—about the tension between social conformity and individual liberty. Our goal in reading? To explore, both in discussion and in writing, the bigger questions and problems that these texts contain. These might be questions like "Is conformity truly a threat to individual freedom?" or "What is the difference between liberty and transgression?" Students will be expected to develop questions of their own to explore in writing, to form written and visual arguments in response to those questions, and to rethink and revise their arguments in response to feedback. Community, collaboration, and exploration are some key words of this course. Students will be given an opportunity to grow as writers by engaging deeply with each other and with the course materials.

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:**

Wells, Herbert George. *The Island of Dr. Moreau*, Penguin Classics, 2005. ISBN: 014144102X.

Chinua Achebe. *Arrow of God*, Anchor, Reissue Edition, 1989. ISBN: 385014805.

Harriet Jacobs. *Incidents in the Life of A Slave Girl*, Dover, 2001. ISBN: 486419312.

Allan Moore. *V for Vendetta*, Vertigo, New Edition, 2008. ISBN: 140120841X.

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## **Section 07**

**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? What makes a review useful to you? The critic you can trust has examined her own reactions. Her reviews explain the connection between "what I like" and "what I believe." Writing effectively about aesthetic experiences requires you 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 your first impressions. The critical process becomes a boundless conversation, a dialogue through which you and the world continually expand your arguments and understandings.

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 a brief annotated bibliography. 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 two unexcused absences will be permitted, with further unexcused absences resulting in a lowered final grade.

Three x-hour periods will be reserved to allow for holidays, special viewings (museum visits, screenings) or to replace cancelled 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.

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**Section 08**

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

**Description:**

Writing into the Wilderness

What does it mean to have a "voice in the wilderness?" How do we capture in words the importance of wilderness and the power of our relationship to "wildness," to our own personal open landscape? Readings will include selections from H.D. Thoreau, E. Dickinson, J. Muir, A. Leopold, R. Frost, R. Carson, A. Dillard, W. Stegner, W. Berry, T.T. Williams, G. Snyder, H. Daly and B. McKibben. Discussing selected texts and films, students will develop their skills in critical reading, writing, and oral presentation. Writing assignments will move from memoir through various forms of discourse to academic argument. A full introduction to library research is integrated into this course, as are discussions on the importance of imagination, creativity, and humor. Students will draw from their own environmental experiences and ideas, as well as those of the writers we read.

**Attendance Policy:** Given the importance of participation, and because every voice is important and interesting, attendance is required. Unique circumstances, such as religious holidays, can be discussed, of course. Please see me as soon as possible if you have such a situation.

Undiscussed/unexcused absences will reduce the grade.

I will use x-periods often in this class.

**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.

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## Section 09

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

**Description:**

Writing into the Wilderness

What does it mean to have a “voice in the wilderness?” How do we capture in words the importance of wilderness and the power of our relationship to "wildness," to our own personal open landscape? Readings will include selections from H.D. Thoreau, E. Dickinson, J. Muir, A. Leopold, R. Frost, R. Carson, A. Dillard, W. Stegner, W. Berry, T.T. Williams, G. Snyder, H. Daly and B. McKibben. Discussing selected texts and films, students will develop their skills in critical reading, writing, and oral presentation. Writing assignments will move from memoir through various forms of discourse to academic argument. A full introduction to library research is integrated into this course, as are discussions on the importance of imagination, creativity, and humor. Students will draw from their own environmental experiences and ideas, as well as those of the writers we read.

**Attendance Policy:** Given the importance of participation, and because every voice is important and interesting, attendance is required. Unique circumstances, such as religious holidays, can be discussed, of course. Please see me as soon as possible if you have such a situation.

Undiscussed/unexcused absences will reduce the grade.

I will use x-periods often in this class.

**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.

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## Section 10

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

**Description:**

Dartmouth College in Fiction and in Fact

Dartmouth College, as both a setting and object of analysis, has appeared in numerous cultural objects as alumni, students, and those looking in from the outside have reflected on the intellectual and social life of the College. In this writing-intensive course we will examine the range of representations of Dartmouth in a variety of prose sources including memoirs, novels, and essays. We will write our own analyses of these texts before conducting historical research in Rauner, Dartmouth's special collections library. Along the way, we'll learn something about the history of our institution, differences between various student experiences, and debates over the past and future of Dartmouth College. Four major essays will offer the opportunity to analyze existing arguments and

textual representations while practicing our own analytical writing. Each paper will be organized around specific strategies. We will be building on previously acquired abilities as we move toward our final paper. As revision is critical to becoming better writers, we will write multiple drafts of all major papers. Group workshops and individual conferences will be organized around the revision process.

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 just a few of the x-periods on specific dates.

**Textbook(s)Required:**

Barreca, Gina. *Babes in Boyland: A Personal History of Co-Education in the Ivy League*, UPNE, 2011. ISBN: 978-1611682038.

Miller, Chris. *The Real Animal House: The Awesomely Depraved Saga of the Fraternity That Inspired the Movie*, Little, Brown and Company, 2008. ISBN: 978-0316022415.

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**Section 11**

**Hour:** 11; **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.

X-hour policy – 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.

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**Section 12**

**Hour:** 10A; **Instructor:** Christiane Donahue

**Description:**

Writing, English, and Languages: What in the World Do We Need?

\*\*\* Students who want to enroll in this section need to email the instructor, Christiane Donahue (Christiane.Donahue@dartmouth.edu), for instructor permission. Permission has to be granted in the Banner system before a student can successfully elect this section in Banner. \*\*\*

Who owns writing? Why are writing courses most often assumed to be “English class”? In our networked globalized world, what language abilities do we need, and how do these abilities connect to college writing? We will study the nature of language and the demands globalization is placing on our speaking and writing abilities. We will consider the value of translation, “translingual” strategies for composing, and the ways in which multilingual capabilities are a resource and a challenge in communication. You will explore your own language resources (no advanced language ability required, though it is welcome), the place of languages in globalized communication, and the importance of adaptability in successful writing today. We will read essays by authors such as Suresh Canagarajah, Bruce Horner, M.M. Bakhtin, Ilona Leki, or Maria Jerskey, and we will work on your writing every day, in class and on your own, in relation to reading and speaking and in interaction with questions of language. Coursework will include many short informal writing pieces and discussion presentations, three more formal essay projects with several revisions, frequent peer review and conferencing, and a final project that will focus on an issue of your choice from the various subjects we cover. You will have the option to produce a multimodal project in place of one essay.

Attendance Policy: 2 unexcused absences; course grade is affected after 2.

I use a third to half of my x-hours.

**Textbook(s)Required:**

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

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### Section 13

**Hour:** 9L; **Instructor:** Christian Haines

**Description:**

After Humans

In recent years, human extinction has become a real possibility. Phenomena such as global warming, decreasing water supplies, and economic crisis have created an increasing awareness of the precariousness of human existence. In this class, we will examine various ways in which the human species is an historical entity, one which not only had to come into being but which may also pass away. Extinction is not the only phenomenon that forces us to rethink the status of human existence. The course also addresses the following issues: the connections among humans, animals, plants, and minerals; organ transplantation and prosthetics; cloning; and cyborgs. A number of ethical, political, and philosophical questions open up when we cease to take human existence for granted and begin to think of it as something continuously reshaped by society, culture, and nature: Can we truly distinguish the human animal from other species? How do definitions of who or what counts as human get mobilized to justify practices such as slavery and genocide? What responsibility does the human species have towards its environment? How can we so easily divide living from non-living entities, when the human body itself has come to incorporate technology (from glasses to prosthetic limbs)? We will develop strategies for writing responses to these questions, specifically strategies for writing responses that grapple with complexity, rather than rely on common sense or dogma. Readings and viewings will include non-fiction texts from the fields of anthropology, philosophy, and science studies; short stories, especially science fiction; and post-apocalyptic films and television shows. Class time will involve discussion (with the class as a whole and in small groups); short writing exercises at the beginning of class; peer review; the occasional short lecture on writing techniques and critical thinking; and brief screenings. Assignments include four essays (three will require analytical and expository writing but one will include an option for creative writing), revisions, peer review, and short exercises in analysis and interpretation. Students will write approximately 25-30 pages in total. (This amount includes the opportunity to rework and elaborate upon previous pieces of writing.)

**Attendance Policy:** Attendance is mandatory. For excused absences (for example, medical emergency or religious holiday), you must notify me as soon as possible. After two unexcused absences, your final grade will lower significantly for each additional absence.

We will use only a few of the X-periods for writing workshops/conferences.

**Textbook(s)Required:**

No required books to purchase. Readings will be made available electronically.

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### Section 14

**Hour: 2A; Instructor:** Marlene Heck

**Description:**

America's Founding Fathers: Why They Still Matter

Many first-year college students no longer are interested in American history classes. *Haven't you heard it all before, especially the bits about the Founding Fathers?* This course asks you to reconsider much of what you know about these men, for it turns out there is much to be learned from recent scholarship that reexamines the Founders and the nation they attempted to create after the Revolutionary War. Class discussions engage with the ideas offered by historians Joseph Ellis (who provides a lively account of the imperfect 'band of brothers' who checked and balanced each other) and Gordon Wood (he argues persuasively that the Founders' careful cultivation of personal character set them apart from all who followed), and other points of view from journal articles, critical reviews and New Yorker essays. Most days we pair our lively debates and analyses with writing workshops that cover the complex process of writing, including active reading, the 'architecture' of a paper, revision, research and academic sources, and the important work of citations. Then you apply what you've learned about the Founders and about writing in a series of parallel assignments that emphasize precise thinking, clear prose and the accurate presentation of ideas. Individual meetings with the professor, peer reviews of your classmates' work, and oral presentations provide regular opportunities to demonstrate your growing historical and rhetorical expertise. A culminating essay asks that you draw together all that you have learned about a particular founder (your choice) and the process of scholarly writing.

Attendance Policy: Because this is a small and intensive course, its success depends on the full participation of each student. You are required to attend each session and to contribute to every discussion. If you must miss class, you must notify the instructor in advance. Legitimate absences may be negotiated, but after two unexcused absences your course grade automatically falls by a full grade. Three or more unexcused absences will be brought to the attention of your class dean. Please note that athletic events are not considered legitimate absences.

I typically use 2-3 X hours each term.

**Textbook(s)Required:**

Ellis, Joseph. *Founding Brothers: The Revolutionary Generation*, Vintage, 2002. ISBN: 978-0375705243.

Wood, Gordon. *Revolutionary Characters: What Made the Founders Different*, Penguin, 2007. ISBN: 978-0143112082.

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**Section 15**

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

**Description:**

Biracial Americans

Do you hesitate before checking off a race box on forms like the SAT or the Common App? Do you

think twice when people ask you to describe yourself? In this writing seminar we will explore self-expression through writing and reading about racial identity. Typical assignments are designed to develop your ability to write clearly and elegantly about information that you draw from both texts and personal experiences. These assignments include reading autobiographies of multiracial people (e.g., President Barack Obama) and writing about how their experiences compare to your own and to scholarly research on multiracial identity. In class we will hold regular writing workshops that develop essential writing tools of pre-writing, outlining, drafting, editing, and peer review. At the time the U.S. Supreme Court struck down state laws banning interracial marriage (*Loving v. Virginia*, 1967), fewer than one in 100 children in the United States was born to parents of different races but currently close to 7% of American youth identify with more than one race. We will explore the social, historical, and biological meanings of the term multi-racial. Please note: although the topic of multiracial identity is important to developing our ideas, the central focus of the course is writing.

Attendance Policy: Participation counts. Missing classes will affect your participation grade.

I will use one or two x-hours.

**Textbook(s)Required:**

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

Williams, Gregory Howard. *Life on the Color Line: The True Story of a White Boy Who Discovered He Was Black*, Plume, 1996. ISBN: 978-0452275331.

Giovanetti, Jean. *One Asian Eye: Growing Up Eurasian in America*, iUniverse Inc, 2004. ISBN: 978-0595335879.

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

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

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**Section 16**

**Hour:** 12; **Instructor:** Marlene Heck

**Description:**

Course topic changing due to instructor change, will be updated soon.

**Textbook(s)Required:**

Simon, James F. *What Kind of Nation: Thomas Jefferson, John Marshall & the Epic Struggle to Create a United States*. Simon & Schuster; Reprint edition (March 10, 2003). ISBN-13: 978-0684848716

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**Section 17**

**Hour:** 2; **Instructor:** Mark Koch

**Description:**

The End of Reason

We believe in UFOs, and we distrust vaccinations. We think that climate change is a fraud but that ghosts are real. Our culture's novels, films, and news stories often present paranoia and conspiracy as binary opposites. Recently a number of writers have argued that, as common hubs of information and belief fracture and splinter, elements of contemporary culture show an increasing move away from empirical evidence, from rational thinking, from reason. As a foundation for developing and refining college writing abilities, this course will explore this apparent epistemological shift away from reason and will consider the problem of truth and truthiness in contemporary discourse. Is the cause of this shift cultural or hard-wired human biology? Does contemporary culture encourage this fragmentation of beliefs or only reflect it? What are the consequences of a rejection of reason and rationality for science, for academic scholarship, for democratic society? Is there, in fact, a sudden rejection of reason or has it always been with us? The written work will include multiple drafts of four formal papers (about twenty-five finished pages total), as well as frequent one-page response papers, peer reviews, and other short pieces. We will be reading a wide range of writing, most all of which is concerned with these problems of knowing and believing, and many of which will serve as a basis for the paper assignments. We will also spend a good bit of time reading and discussing essays by your classmates. By engaging in peer editing, reading closely and thoughtfully on this issue, and writing and rewriting pages of carefully considered prose, students will develop their capacities for further academic thinking and writing.

Attendance Policy: Three absences are granted without direct penalty. Each subsequent absence will result in an automatic 1/3 deduction in the final grade. The scheduled x-hours are considered regular class sessions for attendance purposes.

About 50% of the x-hours will be used for class discussion and student workshops.

**Textbook(s)Required:**

Delillo, Don. *White Noise*, Penguin, 1999. ISBN: 978-0-14-028330-3.

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**Section 18**

**Hour:** 12; **Instructor:** Lisa Lopez Snyder

**Description:**

Identity and the Migrant Narrative

\*\*\* Please note this is a special section of Writing 5 for students who are residents of the East Wheelock cluster. Students who are not residents of the East Wheelock cluster may now join the course if there is space available. \*\*\*

The migrant narrative has long been a place in which writers have sought to negotiate and re-establish identity as part of, and apart from, the collective memory and myth of the homeland. Whether personal essay, memoir or fiction, these writers' stories create an opportunity for us to explore in our own writing—the academic essay—how the constructs of identity produce and resist new consciousness. To communicate the ideas that emerge from these diverse genres, we'll focus on writing strategies that involve close reading, summary and response, and analytical exploration. Our

primary texts include Reyna Grande's memoir, *The Distance Between Us*, and Jhumpa Lahiri's short story collection, *Interpreter of Maladies*. Your writing and our discussions will focus on the ways in which the migrant narrative shapes identity, and how language, memory, and other considerations influence these constructions. Theoretical approaches by cultural critics Kwame Anthony Appiah, W. E. B. Du Bois, and Edward Said will supplement our reading and discussion. Each week you'll write short, reflective analyses, which will help you generate ideas for the four larger essay assignments. These assignments will develop from summary and response essays to more analytical writing involving an annotated bibliography and the longer research paper. At the end of the term you'll present your research as part of a panel presentation with your peers, sharing with others your increased understanding of how diverse narrative forms illuminate the historical and cultural contexts of identity and migration. Students will find great opportunity in this class to practice and perform the abilities necessary for writing the academic essay: critical reading, analytical writing, and revision, as well as research and presentation.

**Attendance Policy:** Because this course relies on active participation in discussion and collaborative in-class activities, your attendance is crucial to success in Writing 5. Two unexcused absences are allowed; more than two will negatively affect your final grade. Our class meets on all X-period dates, unless noted otherwise in the syllabus.

X-periods will be devoted to peer review workshops, special guest presentations, and on-campus events (e.g., visit to Hood museum). Toward the end of the term, the x-period will be used as additional office hours.

**Textbook(s) Required:**

Grande, Reyna. *The Distance Between Us*, Washington Square Press, 2013. ISBN: 978-1451661781.  
Lahiri, Jhumpa. *Interpreter of Maladies*, Mariner Books, 1999, 1st edition. ISBN: 978-0395927205.  
Williams, Joseph and Gregory Columb. *Style: The Basics of Clarity and Grace*, Longman, 2010, 4th edition. ISBN: 9780321953308.

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**Section 19**

**Hour:** 9L; **Instructor:** Prudence Merton

**Description:**

The View from the Balcony: Learning How You Learn

How do you know *how* you are learning? Is studying the same thing as learning? What is the goal of learning? Some say the goal of learning is to know something so well that you can do it naturally, so it becomes "second nature." Our speech often reflects this notion: "they can do it with their eyes closed"—or "I did that with one hand tied behind my back." Does learning to become expert really mean learning not to think?

This course will help you answer questions about your own learning. You will use writing to help clarify your thinking (with multiple revisions) to explore what you value about learning, to analyze a text, and to report on research findings. Class time is devoted to small group discussions and writing

workshops. A series of writing assignments will prepare you for a culminating research paper on a topic of your choice. The texts will include readings from the books listed below, your own and your peer's writing, and objects and spaces of your choice. Throughout the course we will use both visual and verbal metaphors as tools to explore how you learn. By the end of the course you will be able to take the view from the balcony: to think about your learning while you are learning.

**Attendance Policy:** Successful completion of this course will depend on your active and ongoing participation. I expect students to attend every session. Absences may be excused for illness, religious observation or family emergency.

I will use most x-periods in this course.

**Textbook(s)Required:**

Rose, Mike. *Lives on the Boundary: A Moving Account of the Struggles and Achievements of America's Educationally Underprepared.*, Penguin Books, 2005. ISBN: 0143035460.

Williams, Joseph and Gregory Columb. *Style: Lessons in Clarity and Grace*, Pearson, 2010 10th ED. ISBN: 978-0205747467.

Peter C. Brown, Henry L. Roediger III, and Mark A. McDaniel. *Make it Stick: The Science of Successful Learning*, Harvard, 2014. ISBN: 978-0-674-72901-8.

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**Section 20**

**Hour:** 2A; **Instructor:** Jonna Mackin

**Description:**

Title: Humor and Identity: What's Funny about Identity?

Description: This course investigates *identity* by reading stories about people who seek to know who they are and how they are connected to community. We also take an in-depth look at *comedy*. Why are sad tales often so funny? Why does humor so often involve forbidden or painful experiences? Is there a relationship between who we identify with and what we think is funny? Class discussion provides the forum for answering such complex questions. Short readings in identity theory and comic theory will provide tools to analyze our texts. Starting with a look at stand-up comedy, we'll discuss plays and poetry where identity is a serious theme treated comically. Student groups will construct a web page on the hip hop poet Saul Williams using Canvas. This project introduces accessing library resources for academic research while familiarizing students with multi-media composition. Our final project is a novel by Native American and Dartmouth graduate Louise Erdrich. This rich text will be the culmination of the term's work on themes on humor and identity. Through journals, class discussions, writing and re-writing short papers (each paper is written twice), weekly workshops, and through professorial and peer review, students will learn to read and think critically, craft a college-level thesis, and develop an argument paper.

**Attendance Policy:** Attendance is required. Three unexcused absences will lower the grade. Participation in Dartmouth sponsored events may be considered excused after consultation with the professor. Students are also expected to abide by all aspects of the Dartmouth honor code.

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

**Textbook(s)Required:**

Erdrich, Louise. *The Round House*, Harper Perennial, 2012. ISBN: 978-0-06-206525-4.  
Williams, Saul. *,said the shotgun to the head*, Simon and Schuster, 2003. ISBN: 0-7434-7070-6.  
Hacker, Diana and Nancy Sommers. *A Pocket Style Manual*, Bedford St. Martin's, 7th ed. ISBN 978-319-01282-3.

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**Section 21**

**Hour:** 3B; **Instructor:** Wendy Piper

**Description:**

Democracy In America

Using Toqueville's classic text, as well as Hawthorne's *The House of the Seven Gables*, this class will examine the fundamental principles of American democracy. We'll look at such concepts as individualism, the frontier, and social class in American culture and we'll explore such broader philosophical underpinnings of American culture and character as its liberal or optimistic spirit and the political and religious doctrine of "American Exceptionalism." In addition to works by Toqueville and Hawthorne we'll read shorter selections, such as John Winthrop's "Model of Christian Charity," and speeches by Presidents Reagan, Kennedy, and Obama. The purpose of the course is to improve students' analytical writing and critical thinking ability. We'll consider writing as a recursive process, involving reading, thinking, and revision. Class time will consist of discussion of the texts we'll write about and writer workshops in which we'll discuss writing strategies and learn to recognize and implement an effective style. Writings for the course will be both formal and informal.

Attendance Policy: Maximum of 1 absence allowed.

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

**Textbook(s)Required:**

Tocqueville, Alexis de. *Democracy in America*, Signet, 2010--Abridged Edition. ISBN: 978-0-451-53160-5.  
Hawthorne, Nathaniel. *The House of the Seven Gables*, Signet, 2010. ISBN: 9780451531629.

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**Section 22**

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

**Description:**

Memoirs of Family

In this Writing 5 section, we will read selections from the memoir genre, many of which address themes of family dysfunction. Our texts include *Battle Hymn of the Tiger Mother*, by Amy Chua; *The Kiss*, by Kathryn Harrison; *The Color of Water*, by James McBride; *The Liar's Club*, by Mary Karr;



and *A Heartbreaking Work of Staggering Genius*, by Dave Eggers. These books contain stories of generational conflict, sexual abuse, alcohol dependency, and class alienation, to name a few. We will examine questions of genre, such as why authors write memoirs, the importance of truth and accuracy, what makes a good memoir, why memoirs are marketable, etc. The purposes of the course include learning how to write claim-driven papers, how to state a thesis, how to support that thesis with evidence, how to use scholarly sources, how to participate in the academic conversation, how to follow and make arguments about arguments. 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. Examples of specific writing assignments are: an evaluation of the fairness and accuracy of public criticism of *Battle Hymn of the Tiger Mother*; a comparison of scholarly research on incest and the individual account of incest in *The Kiss*; and a research paper on some aspect of a student's own family or family history.

**Attendance Policy:** You are required to attend class and to be on time. I am counting on you, and your classmates are counting on you. Two lates add up to an unexcused absence. If you have two or more unexcused absences, I reserve the right to lower your grade. Generally, I excuse absences for religious observance and family emergencies, not for athletic events. 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.

I expect to use x-hours only rarely.

**Textbook(s)Required:**

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

Chua, Amy . *Battle Hymn of the Tiger Mother* , Bloomsbury Publishing, 2011. ISBN: 1408813165.

McBride, James. *The Color of Water*, Riverhead, 2006. ISBN: 159448192X.

Harrison, Kathryn. *The Kiss*, Random House, 2011. ISBN: 812979710.

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**Section 23**

**Hour:** 2A; **Instructor:** Timothy Ruback

**Description:**

Global Politics of Soccer

Soccer is a force that brings together millions of players, supporters, activists, businesses, and criminal syndicates from around the world. It can exemplify the best and worst of global politics: international organization and understanding, but also racism, corruption, and violence. This course will explore the connections between soccer and international politics, considering issues of nationalism, colonialism, and globalization. But we will not only be studying soccer's global politics. Our primary goal is to develop the techniques and habits of successful college writers. Therefore, we will also be talking about approaches to writing, standards of evidence, and how to develop arguments. This will dovetail nicely with our focus on soccer and politics. After all, in a match, soccer players display creativity and singularity of purpose. Practice is also essential for improvement. In

global politics, clear communication is necessary. We will find these things to be equally true of writing. It is the objective of this course to provide a setting in which you can develop strong abilities and good habits in critical analytical writing through the close scrutiny of global soccer. No prior knowledge of theories of international politics or of soccer is required; however, some basic knowledge of world history will be helpful.

**Attendance Policy:** Short version: Regular and punctual attendance is expected. One unexcused absence is permitted. Beyond that, recurrent absenteeism will result in a lesser grade for the course. Egregious absenteeism will result in a failing grade for the course.

This course does not make regular use of x-hours. This is because I believe that, in a writing class, some work has to be done on your own – you need to spend some time reading, writing, and thinking independently. Therefore, I intend to use our x-hours only if circumstances prevent us from meeting during our normal classroom hours or if an unforeseen opportunity arises that cannot be scheduled at our usual time. If an x-hour is called, attendance will be mandatory like any other class. Therefore, you should not schedule any other regular commitments during the time our x-hour meets. Rather, I encourage you to think of it as a time set aside each week for you to think about this course: to catch up on your reading, to work on assignments, or to meet to review one another's work.

**Textbook(s) Required:**

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

Goldblatt, David. *The Ball is Round: A Global History of Soccer*, Riverhead Books: New York, 2008. ISBN: 978-1-59448-296-0.

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**Section 24**

**Hour:** 12; **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. Readings include Truman Capote’s *In Cold Blood*, Alan Dershowitz’s *Reversal of Fortune* and an excerpt from Vincent Bugliosi’s *Outrage: The Five Reasons Why O.J. Simpson Got Away With Murder*. 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 policy: Attendance is mandatory (athletic events/trips are not excused absences), deadlines are clear, and wondrous learning rules the day. Attendance is mandatory at every class meeting. 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 .

Gibaldi, Joseph. *MLA Handbook for Writers of Research Papers: 7th Edition*, New York: Modern Language Association, 7th, 2009. ISBN: 978-1603290241.

Stillman, Anne. *Grammatically Correct*, Writer's Digest Books, July 7, 2010 (2nd ed.). ISBN: 978-1582976167.

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

Capote, Truman. *In Cold Blood*, Vintage Books, Reprint edition 1994. ISBN: 978-0679745587.

Bugliosi, Vincent. *Outrage: The Five Reasons why O.J. Simpson Got Away With Murder*, W.W. Norton & Co., 2008. ISBN: 978-0393330830.

Dershowitz, Alan. *Reversal of Fortune: Inside the Von Bulow Case*, Random House, 1986. ISBN: 978-0394539034. [This ISBN edition is just a suggestion – this book is out of print so you'll need to get a used edition – any hard cover or paper back version is fine]

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## **Section 25**

**Hour:** 11; **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. We will explore the personal side of food writing as well as contemporary issues in our food and agricultural systems. We will investigate both what our food decisions say about us, and how these decisions influence the world. Our readings will come from authors such as MFK Fisher, John McPhee, Wendell Berry, David Foster Wallace, and Michael Pollan, as well as magazine articles and scholarly papers. These readings and our class discussions will serve as inspiration for the primary goal of this course – sharpening our writing and critical thinking abilities. We will write about food in the form of essays, observations, memoirs, 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. If an absence is unavoidable, please contact me by email as soon as possible. You are responsible for making up any class work you missed due to absence. If you miss more than two class meetings, your final grade will be lowered. This course will include one evening meeting to watch a film and share a meal.

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

**Textbook(s) Required:**

Pollan, Michael. *The Omnivore's Dilemma*, Penguin Press, 2007. ISBN: 978-0143038580.

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

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**Section 26**

**Hour:** 2A; **Instructor:** Steven Thompson

**Description:**

Technology's Twisted Sisters: Technophilia, Technophobia, and Technotopia

What does it mean to live in a technologically advanced society? How do science, technology, and society connect in meaningful ways? Can ordinary citizens help shape the regulatory debate on rapidly expanding technological progress? Does our media perspective foster intellectual debate rather than help promulgate irrational fear? How may writers effectually approach the task of ethically addressing the elusive effects of emerging technologies? This course surveys the emerging technology landscape with an introduction to scholarly voices that have addressed technological changes in their societies. We will learn how to write effectually and persuasively about the contested technological issues of our day through engagement of historical readings and media from scholars whose works reveal understanding of how their respective cultures and societies were adjusting to rapid technological advances. Through class discussions and careful reading of select texts, we will engage the critical thinking process to convey meaningful results of our research discourse. We will actively create, compose, edit, review, and revise our intellectual contributions to an ongoing scholarly conversation on emerging technology topics in big data, bioengineering, digital economies, knowledge discovery, nanotechnologies, and posthumanism. Our discussions will be enhanced with media presentations on select essays, while our goal will be to grow in emerging technology literacy through opportunity to read, discuss, synthesize, and respond to course texts and media in an engaging, intellectual writing style. Assignments will focus on articulation of arguments and claims found in readings, related research, and personal application. Insights and methods gained from our interaction will be applicable towards future academic research.

**Attendance Policy:** We will abide by one unexcused absence as permitted per term per student.

Three x-classes on specific dates will be used for required virtual participation.

**Textbook(s)Required:**

Sandler, Ronald. *Ethics and Emerging Technologies*, Palgrave Macmillan, 2013. ISBN: 979-0230367035.

Baase, Sara. *A Gift of Fire*, Prentice Hall, 2013. ISBN: 0132492679.

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**Section 27**

**Hour:** 3B; **Instructor:** Steven Thompson

**Description:**

Technology's Twisted Sisters: Technophilia, Technophobia, and Technotopia

What does it mean to live in a technologically advanced society? How do science, technology, and society connect in meaningful ways? Can ordinary citizens help shape the regulatory debate on rapidly expanding technological progress? Does our media perspective foster intellectual debate rather than help promulgate irrational fear? How may writers effectually approach the task of ethically addressing the elusive effects of emerging technologies?

This course surveys the emerging technology landscape with an introduction to scholarly voices that have addressed technological changes in their societies. We will learn how to write effectually and persuasively about the contested technological issues of our day through engagement of historical readings and media from scholars whose works reveal understanding of how their respective cultures and societies were adjusting to rapid technological advances. Through class discussions and careful reading of select texts, we will engage the critical thinking process to convey meaningful results of our research discourse.

We will actively create, compose, edit, review, and revise our intellectual contributions to an ongoing scholarly conversation on emerging technology topics in big data, bioengineering, digital economies, knowledge discovery, nanotechnologies, and posthumanism. Our discussions will be enhanced with media presentations on select essays, while our goal will be to grow in emerging technology literacy through opportunity to read, discuss, synthesize, and respond to course texts and media in an engaging, intellectual writing style. Assignments will focus on articulation of arguments and claims found in readings, related research, and personal application. Insights and methods gained from our interaction will be applicable towards future academic research.

Attendance Policy: We will abide by one unexcused absence as permitted per term per student.

Three x-classes on specific dates will be used for required virtual participation.

**Textbook(s)Required:**

Sandler, Ronald. *Ethics and Emerging Technologies*, Palgrave Macmillan, 2013. ISBN: 979-0230367035.

Baase, Sara. *A Gift of Fire*, Prentice Hall, 2013. ISBN: 0132492679.

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**Section 28**

**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, we will look at how quests are an essential part of human nature and tell us a lot about ourselves. Reading and discussing the assigned texts are an important part of the course.

Additionally, there will be a significant emphasis on writing, particularly writing an effective college-level essay. There will be weekly two to six-page writing assignments (longer papers as the course progresses), which will also be closely examined and discussed in class and through our Canvas site. You will also have the opportunity to write a ten-page research paper. The research paper, due the last day of class, 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 is an important part of the course. Two absences are allowed; additional absences will adversely affect your 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, Philiip. *Goodbye, Columbus*, Vintage, 1994. ISBN: 9780679748267.

Cisneros, Sandra. *House on Mango Street, the*, Vintage, 1991. ISBN: 0679734775.

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**Section 29**

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

**Description:**

Cultures of Place

Place still matters in American culture. Detroit is a national symbol for post-industrial blight and urban decay. The Alaskan bush inspires stories of independent spirit and individual ingenuity. 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 signifies authenticity across a wide array of public discussions, including fields as diverse as literature, news media, politics, and business. This course will probe the logic of localism in several of these fields. You will ask what counts as a region or place; identify techniques of representation that define place; 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. Exploration of this topic offers an avenue through which you will sharpen your understanding of what it means to participate in ongoing written discussions about knowledge in the university setting. You will learn the 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 will include regular informal writing, multiple drafts of three formal essays, and a final, “multimodal” essay project, which students will present through a mix of written and non-written forms.

**Attendance Policy:** All students may miss up to two class periods for any reason without penalty. Absences beyond two for any reason will result in a significant penalty to the course grade. Students are responsible for arranging their schedules in advance to avoid that penalty.

We will use approximately five of our x-hours during the term. Peer workshops and library resource workshops will occupy most of our x-hour meetings.

**Textbook(s)Required:**

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

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**Section 30**

**Hour:** 10; **Instructor:** Lisa Lopez Snyder

**Description:**

Identity and the Migrant Narrative

The migrant narrative has long been a place in which writers have sought to negotiate and re-establish identity as part of, and apart from, the collective memory and myth of the homeland. Whether personal essay, memoir or fiction, these writers’ stories create an opportunity for us to explore in our own writing—the academic essay—how the constructs of identity produce and resist new consciousness. To communicate the ideas that emerge from these diverse genres, we’ll focus on writing strategies that involve close reading, summary and response, and analytical exploration. Our primary texts include Reyna Grande’s memoir, *The Distance Between Us*, and Jhumpa Lahiri’s short story collection, *Interpreter of Maladies*. Your writing and our discussions will focus on the ways in which the migrant narrative shapes identity, and how language, memory, and other considerations influence these constructions. Theoretical approaches by cultural critics Kwame Anthony Appiah, W. E. B. Du Bois, and Edward Said will supplement our reading and discussion. Each week you’ll write short, reflective analyses, which will help you generate ideas for the four larger essay assignments. These assignments will develop from summary and response essays to more analytical writing involving an annotated bibliography and the longer research paper. At the end of the term you’ll present your research as part of a panel presentation with your peers, sharing with others your

increased understanding of how diverse narrative forms illuminate the historical and cultural contexts of identity and migration. Students will find great opportunity in this class to practice and perform the abilities necessary for writing the academic essay: critical reading, analytical writing, and revision, as well as research and presentation.

**Attendance Policy:** Because this course relies on active participation in discussion and collaborative in-class activities, your attendance is crucial to success in Writing 5. Two unexcused absences are allowed; more than two will negatively affect your final grade. Our class meets on all X-period dates, unless noted otherwise in the syllabus.

X-periods will be devoted to peer review workshops, special guest presentations, and on-campus events (e.g., visit to Hood museum). Toward the end of the term, the x-period will be used as additional office hours.

**Textbook(s)Required:**

Grande, Reyna. *The Distance Between Us*, Washington Square Press, 2013. ISBN: 978-1451661781.  
Lahiri, Jhumpa. *Interpreter of Maladies*, Mariner Books, 1999, 1st edition. ISBN: 978-0395927205.  
Williams, Joseph and Gregory Columb. *Style: The Basics of Clarity and Grace*, Longman, 2010, 4th edition. ISBN: 9780321953308.

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**Section 31**

**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? What makes a review useful to you? The critic you can trust has examined her own reactions. Her reviews explain the connection between "what I like" and "what I believe." Writing effectively about aesthetic experiences requires you 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 your first impressions. The critical process becomes a boundless conversation, a dialogue through which you and the world continually expand your arguments and understandings.

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 a brief annotated bibliography. 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 two unexcused absences will be permitted, with further unexcused absences resulting in a lowered final grade.



Three x-hour periods will be reserved to allow for holidays, special viewings (museum visits, screenings) or to replace cancelled 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.