

[Registrar Home](#) >

Writing 5 Section Descriptions for Winter Term 2016

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

Re-order by Class Hour

Writing 5 -- Expository Writing

Section 01

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

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 text 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 two unexcused absences, a student's final grade will be negatively impacted.

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

Textbook(s)Required:

Dewey, John. *Experience and Education*, Touchstone, 1997. ISBN: ISBN-10: 0684838281

Freire, Paulo. *Pedagogy of the Oppressed*, Bloomsbury Academic, 30th Anniversary Edition; 2000. ISBN: ISBN-10: 0826412769

Fugard, Athol. *My Children! My Africa!*, Samuel French, Inc., 2011. ISBN: ISBN-10: 0573691932

Section 02

Hour: 11; **Instructor:** Andreea Aldea

Description:

Nietzsche and the Greeks: Philosophy, Reason, Madness

The Greeks thought Philosophy began with wonder (thauma). Yet, what drives wonder? What pushes us to question, to want to know? While Reason may seem to be the answer, an alternative presents itself: Madness. According to Plato, Madness fuels our love of wisdom (philosophia). Inquiry and our search for knowledge unfold in the grip of Madness. Nietzsche could not agree more! Where he parts ways with Plato, however, is how we ought to understand Madness, especially in relation to Reason. Whereas for Plato, the two were compatible, Nietzsche thought otherwise. True wonder and genuine insight part ways with Reason, or so he argues in his *Birth of Tragedy*. While Plato and Nietzsche disagree, they both recognize the power of writing and harness it accordingly. We will strive to do the same by engaging their views through writing. We will look closely at these thinkers' claims and examine the ways in which they sought to defend them. We will do so not solely with an eye for the arguments they put forth; important as they may be, ideas are communicated through language and discourse to a community of readers. We will thus examine how Plato and Nietzsche have chosen to communicate their views in the attempt to persuade not only a specialized audience of philosophers, but all who are interested in what philosophy has to say about the human condition; we will work together on your ability to communicate in these same ways. The main writing assignments for this course will consist of analytic, close reading, and academic-research papers (one of each).

Attendance Policy: Attendance is mandatory.

We will meet for some of the X-hours.

Textbook(s)Required:

Nietzsche, Friederich. *The Birth of Tragedy* (Cambridge University Press, ed. Geuss & Speirs). ISBN: 978-

0521639873.

Section 03

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 essays, participate in peer reviews, group discussions, as well as in-class writing workshops. The course will culminate in collaboratively produced multimedia final essay projects (see “Media Projects at Dartmouth”).

Attendance Policy: Attendance is required. After three unexcused absences, the student risks not passing the course.

We will use a couple of x-hours over the course of the term. These will be announced ahead of time.

Textbook(s)Required:

Marita Sturken and Lisa Cartwright. *Practices of Looking: An introduction to visual culture*, Oxford University Press, 2nd edition (2009). ISBN: ISBN-10: 0195314409; ISBN-13: 978-0195314403

John Berger. *Ways of Seeing*, Penguin, Reprint Edition (1990). ISBN: ISBN-10: 0140135154; ISBN-13: 978-0140135152

Section 04

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

Description:

Human Rights and the 2016 Presidential Campaign

How can we use writing as a tool to learn about an academic topic? In this course, human rights will be our topic. We will examine human rights through the lens of the 2016 Presidential Campaign by writing, thinking, reading, research, listening, and speaking—communicating our thoughts to each other as we learn. We’ll explore a range of readings and resources, from books and films to scholarly journals to written journalism and media coverage. How do the presidential candidates address questions about human rights? Do human rights exist? How do internationally recognized ideas about preserving human

life and dignity affect the way candidates address domestic and international issues in their campaigns? What issues arise during the campaign to challenge the promotion and protection of human rights? Asking good questions, we'll practice strategies for developing effective arguments. Beginning with the candidates' expressed views, we will develop and express our own perspectives while recognizing multiple viewpoints. Understanding a range of perspectives will enhance the learning activities of the course, including reading, discussion, ungraded and graded writing assignments, peer review workshops, interest-based research, role playing, oral presentations, on-campus field trips, and group and individual projects, and conferences with the instructor.

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

I will use occasional x-periods on specific dates for this class.

Textbook(s)Required:

Joseph M. Williams. *Style: The Basics of Clarity and Grace*, Longman, 5th Edition. ISBN: 0321953304
 Andrew Clapham. *Human Rights: A Very Short Introduction*, Oxford, 2007. ISBN: 978-0199205523

Section 05

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

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

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

Textbook(s)Required:

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

Section 06

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

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

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

Textbook(s)Required:

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

Section 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? The critic you can trust offers a consistent point of view expressing personal values. Her reviews explore the connection between "what I like" and "what I believe." Writing effectively about aesthetic experience requires us to use critical thinking to find words for "gut reactions." Research into historical and biographical context, media and technique, intention and interpretation can support or challenge our first

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

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

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

Textbook(s)Required:

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

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

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

Section 08

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

Description:

Writing into the Wilderness: Vox Clamantis in Deserto

What does it mean to have a "voice in the wilderness"? How do we capture in words the power of our relationship to "wildness," to other species, to the planet's ecosystem, and to our own personal open landscape? Readings include selections from the Hebrew Scriptures, Emerson, Thoreau, Muir, Leopold, Frost, Carson, Dillard, Snyder, and E.B. White, among others. Films include *Standing on Sacred Ground*, *Black Fish* and *Chimpanzee*. Students draw from their own wilderness/environmental/outdoor experiences and ideas, as well as from those of the writers we read. Discussing experience, texts, films and paintings, students develop their abilities in detailed observation, critical reading, thinking, writing, and oral presentation. Analyses of selected "wilderness" poems provide crucial observation of the importance of concision, syntax and diction. Writing assignments move from observation, through memoir, to

academic argument, with a great deal of attention given to the importance of revision, supported with both peer review and conferencing. A full introduction to library research, and an introduction to the Hood Museum's collection of wilderness paintings are integrated into this course, as are discussions on the importance of imagination, creativity, and humor, even and especially in academic writing.

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

We use most of the x-hours.

Textbook(s)Required:

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

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

Section 09

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

Description:

Writing into the Wilderness: Vox Clamantis in Deserto

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

Attendance Policy: Attendance is mandatory. Because participation is central to success in this course, and

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

We use most of the x-hours.

Textbook(s)Required:

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

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

Section 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 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

Lohse, Andrew. *Confessions of an Ivy League Frat Boy: A Memoir*, Thomas Dunne Books, 2014. ISBN: 978-1250033673

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.

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

Section 12

Hour: 2A; **Instructor:** Alysia Garrison

Description:

Narrating Slave Rebellion in History and Fiction

Violently resist, or passively acquiesce in hopes of winning favor as a “grateful slave”? Hollywood has recently explored such grey zones in Quentin Tarantino’s *Django Unchained* (2012) and Steve McQueen’s *12 Years a Slave* (2013). The Dayton Literary Peace Prize recognized as its 2010 winner *The Book of Night Women*, a novel from 2015 Man Booker Prize winning author Marlon James that reimagines a society of slave women who plot a massive uprising on an eighteenth century Jamaican plantation. In this course we will study literary texts that imagine episodes of slave rebellion in the Caribbean and the Americas across two centuries: from the early seventeenth-century transatlantic crossings of slaves and servants to the New World; to Tacky’s Revolt and its place in what Vincent Brown has recently called the “Coromantee Archipelago” in eighteenth-century slave rebellion; to the spectacular soundings of the Haitian Revolution in the late eighteenth century; to the messianic prophecies of Nat Turner and Sam Sharpe in the early nineteenth century; to slave rebellions at sea; and finally to what an opinion editor in *The New York Times* has called the “terrorism” of John Brown in the American Civil War.

You will be introduced to a range of literary genres from historical fiction to magical realism. We will focus on techniques of close and careful reading of primary texts, but will also situate stories and novels in a range of historical, cultural, and conceptual media to promote research skills. Writing assignments will consist of four formal essays and a variety of informal assignments to encourage the habit of daily writing. Through collaborative workshops, students will participate in peer critique and revise drafts of papers.

Attendance Policy: Regular attendance is essential. After two or more absences, a student’s final grade will be negatively impacted.

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

Textbook(s)Required:

William Earle. *Obi; or, The History of Three-Fingered Jack*, Broadview, 2005. ISBN: 978-1551116693
 Alejo Carpentier. *The Kingdom of this World*, Farrar, Straus, and Giroux, 2006. ISBN: 978-0374530112
 Leonara Sansay. *Secret History; or the Horrors of St. Domingo*, Broadview, 2007. ISBN: 978-1551113463
 Martin R. Delaney. *Blake or The Huts of America*, Beacon, 1971. ISBN: 978-0807064191
 Kenneth S. Greenberg. *The Confessions of Nat Turner: and Related Documents*, Bedford Series in History and Culture, 1996. ISBN: 978-0312112073
 Marlon James. *The Book of Night Women*, Riverhead Books, 2010. ISBN: 978-1594484360

Section 13

Hour: 2A; **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? 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)? Readings and viewings will include non-fiction texts from the fields of anthropology, biology, ecology, philosophy, and science studies; short stories and a novel (mostly 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 classes; peer review; the occasional short lecture on writing techniques and critical thinking; and brief screenings. Assignments include four essays, 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:

Darwin, Charles. *On the Origin of Species: A Facsimile of the First Edition*, Harvard, 2001. ISBN: 674637526

Klein, Naomi. *This Changes Everything: Capitalism vs. The Climate*, Simon and Schuster, 2015. ISBN: 1451697392

Morrison, Grant and Frank Quitely. *We3*, Vertigo, 2014. ISBN: 1401243029

Scranton, Roy. *Learning to Die in the Anthropocene: Reflections on the End of a Civilization*, City Lights, 2015. ISBN: 872866696

Section 14

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

Description:

The Pursuit of Happiness

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

Attendance Policy: We meet twice a week and for some of our x-hours (sometimes virtually). We also meet in individually scheduled conferences. Much of our learning and work together happens collaboratively and cannot be "made up," so your presence matters to your learning. Missing more than two of any of these meetings, for any reason, will affect your course grade; each additional absence lowers your course grade one half letter grade.

We will use 2-3 x-periods, as necessary.

Textbook(s)Required:

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

Section 15

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

Description:

The Pursuit of Happiness

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

Attendance Policy: We meet twice a week and for some of our x-hours (sometimes virtually). We also meet in individually scheduled conferences. Much of our learning and work together happens collaboratively and cannot be “made up,” so your presence matters to your learning. Missing more than two of any of these meetings, for any reason, will affect your course grade; each additional absence lowers your course grade one half letter grade.

We will use 2-3 x-periods, as necessary.

Textbook(s)Required:

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

Section 16

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 plan to use four X hours this term, but may schedule additional X hours as needed.

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

Section 17

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

Description:

Mixed Identities: Biracial and Bicultural in America

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

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

I will use two of the x-hours.

Textbook(s)Required:

Williams, Joseph. *Style: The Basics of Clarity and Grace*, Longman, 4th ed. . ISBN: 978-0205830763
 Zinsser, William. *On Writing Well*, Harper Perennial, 30 Anniv., 2006. ISBN: 0060891548
 Obama, Barack. *Dreams from My Father*, Three Rivers Press, 2004. ISBN: 978-1400082773
 Vaswani, Neela. *You Have Given Me a Country: A Memoir*, Sarabande Books, 2010. ISBN: 978-1932511826
 McKinley, Catherine. *The Book of Sarahs: A Family in Parts*, Counterpoint Press, 2002. ISBN: 978-1582432595

Section 18

Hour: 12; **Instructor:** Melissa Herman

Description:**Mixed Identities: Biracial and Bicultural in America**

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

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

I will use two of the x-hours.

Textbook(s)Required:

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

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

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

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

McKinley, Catherine. *The Book of Sarahs: A Family in Parts*, Counterpoint Press, 2002. ISBN: 978-1582432595

Section 19

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

Description:

The Supreme Court

Strong analytical writing requires strong analytical reading and thinking abilities, applied both inside and outside of the classroom. Together we will hone our critical abilities by entering one of this country's foremost loci of persuasive argument: the U.S. Supreme Court. Students will work collaboratively as they

become class experts on the legal, social, and political issues surrounding one of four selected cases currently pending before the Court. Topics may include separation of church and state, free speech, environmental regulation, affirmative action, and so on. Readings will include traditional academic texts, cases, and law review articles, as well as more popular "texts" such as newspaper and magazine articles, blogs, interest group publications, television programming, and so on. Students will research and write both as individuals and as groups, and will produce analytical essays, websites, and a culminating research paper on a case-related issue of their choosing.

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

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

Textbook(s)Required:

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

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

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

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

Section 20

Hour: 9L; **Instructor:** Thomas Luxon

Description:

Love and Friendship from Plato to Hemingway

This course will introduce you to an array of skills 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: Attendance and active participation is expected of every student for every class meeting. There will be graded assessments for almost every class meeting.

I will schedule as many as 5 X-hours for winter term to make up for meetings I must miss.

Textbook(s)Required:

Pakaluk, Michael. *Other Selves: Philosophers on Friendship*, Hackett Publishing, 1991. ISBN: 0-87220-113-9

Shakespeare, William, Editor Bruce R. Smith. *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

Section 21

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

Description:

Parlaying with the Digital Pirates

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

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

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

Textbook(s)Required:

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

Section 22

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 read texts that explain recent research on the brain and learning, and texts that situate learning in different contexts. You will use writing to help clarify your thinking, 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. The last of three writing assignments is a research paper on a topic of your choice (related to the course theme). The texts will not only include readings, but images and art objects as well. 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 and communicate when that is impossible. Missing more than 2 sessions will affect your course grade, each additional absence lowers your course grade by half a letter grade (e.g., from a B to a B-).

I intend to use most x-periods.

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

Section 23

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

Description:

On Poor Taste

What is poor taste? Is it the same thing as bad taste? Who decides? In this class, we will work on college writing by exploring the changing notions of aesthetics, value, style, acceptable behavior, and the appreciation of the arts throughout history. Assigned authors will include Miley Cyrus, Confucius, Raymond Williams, Plotinus, David Hume, Stuart Hall, and Tania Modleski. Through regular writing practice and collaborative workshopping of your writing, which will consist of up to four essays totaling approximately seven thousand words, we will develop intellectual tools and fundamental strategies that will benefit you throughout your academic career.

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

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

Textbook(s)Required:

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

Section 24

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

Description:

Aims of Education

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

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

X-hours used as needed.

Textbook(s)Required:

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

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

Section 25

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

Description:

Memoirs of Family

This course is designed to teach the common elements of all academic discourse: analysis, argument and evidence. We will also study the art of clear writing. Our readings will be drawn primarily, but not exclusively, from the memoir genre. We will read three memoirs: (1) *Battle Hymn of the Tiger Mother*, by Amy Chua, about her attempts to raise super-achievers; (2) *The Kiss*, by Kathryn Harrison, about her incestuous relationship with her father; and (3) *The Color of Water*, by James McBride, about growing up bi-racial without knowing it. We will also explore the ways in which scholarly research can improve our understandings of individual experiences. Students will write several papers based on the readings. Students will also be given the opportunity to research and write about any aspect of their family that interests them, be it the history of an ancestor or a current family dynamic. Throughout the course, we will discuss the process of writing, including stating a thesis; drafting topic sentences; organizing arguments; incorporating evidence; and writing introductions and conclusions.

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. If you have two or more unexcused absences, I may lower your grade. Generally, I excuse absences for religious observance and family emergencies, not athletics. If you are late twice, I will consider it one unexcused absence. If you have an illness that causes you to miss two or more classes, please ask your dean to contact me.

I will not regularly use x-hours but will occasionally do so.

Textbook(s)Required:

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

Section 26

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

Description:

Crime, The Criminal Mind and The Courtroom

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

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

I do not plan to use many x-periods.

Textbook(s)Required:

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

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

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

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

Section 27

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

Description:

Food for Thought

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

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

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

Textbook(s)Required:

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

Section 28

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

Description:

Cultures of Place

Place still matters in American culture. In our popular media, Detroit is a symbol for post-industrial blight and urban decay, the Alaskan "frontier" inspires stories of independent spirit and ingenuity, and New England stands in for the nation's colonial history and its high culture. We use stories of place to help define ourselves and the collectives to which we belong. Place generates authenticity across a wide array of public discussions. In literature, news media, politics, business, and other domains, to be from somewhere is to be genuine. In this course, you will work on your writing by probing the logic of localism in several of these fields. You will ask what counts as a region or place, and identify techniques of representation that define place. You will examine the ways regions and locales are tied to race, class, and gender, and speculate about regional and local narratives' capacity to empower or silence marginal cultures. Along the way, you will navigate diverse media, including scholarship on architecture, fiction, and politics; contemporary popular music; poetry; painting; and current, online conversations about localism and

political activism. By exploring this topic, you will sharpen your understanding of what it means to participate in ongoing written discussions about knowledge in the university setting. You will learn standards of academic writing, practice those standards, and 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. Assignments include regular informal writing, multiple drafts of three formal projects, and a media-rich digital writing project.

Attendance Policy: Students may miss up to two class sessions without penalty. Additional absences will adversely affect a final grade.

We will use five of our x-hour periods for required workshops.

Textbook(s)Required:

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

Section 29

Hour: 3B; **Instructor:** Jennifer Sargent

Description:

Crime, The Criminal Mind and The Courtroom

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

Attendance Policy: Attendance is mandatory (athletic events/trips are not excused absences), deadlines are clear, and wondrous learning rules the day. At the end of the term, I may reduce your final grade one level for each unexcused absence (e.g. if you have an A- and have one unexcused absence, I can bring the grade

down to a B+; if you have had two, I can bring the grade down to a B, etc.). I have the discretion on a case-by-case basis to decide whether an absence is excused. You are responsible for making up all missed work.

I do not plan to use many x-periods.

Textbook(s)Required:

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

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

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

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

Section 30

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

Description:

Debates in International Politics

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

Attendance Policy: Class attendance is obligatory for the course.

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

Textbook(s)Required:

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

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

Section 31

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

Description:

Debates in International Politics

This course will teach students to write interpretive memos, short essays, and a longer documented essay

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

Attendance Policy: Class attendance is obligatory for the course.

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

Textbook(s)Required:

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

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