

Dartmouth

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First-Year Seminar Descriptions for Winter Term 2019

First-Year Seminars offer every Dartmouth first-year student an opportunity to participate in a course structured around independent research, small group discussion, and intensive writing. Below you will find a list of the courses being offered next term.

Re-order by Class Hour

Art History

ARTH-07.05-01 Pompeii-Antique & Modern

Hour: 2A **Instructor:** Steven Kangas

Requirements Met: WCult: W; Distrib: ART

Description:

Pompeii in Antiquity and in the Modern Imagination

Suddenly destroyed in 79 C.E. in the eruption of Mt. Vesuvius, Pompeii was rediscovered in the middle of the 18th century. Since then it has been thoroughly explored and studied and has produced many outstanding monuments of ancient art and architecture that present us with a time capsule of sorts. In this seminar we will study some of these works and explore the perspectives of visual analysis, iconography, as well as various approaches to art-historical interpretation. We will also address the inspiration that Pompeii offered to modern writers, artists, and film-makers. Students will become familiar not only with the site of Pompeii and its environs but also with basic aspects of Greco-Roman antiquity and its reception since the 18th century. Throughout the term students will be encouraged to become more careful and aware readers of scholarly materials. They will learn how to use the library, conduct research and incorporate it into their own work, as well as write coherently about culture, with a focus on art. By the end of the term, students should be able to compose meaningful questions about objects and images and engage with visual information both orally and in writing. Furthermore, they will have gained experience in undertaking, as well as responding to, peer-review, a process that often strengthens one's writing.

Textbook(s)Required:

Pompeii: A Novel, 978-0812974614, \$15.00 The Fires of Vesuvius: Pompeii Lost and Found, 978-0674045866, \$18.00

Asian Soc,Cultures&Lang

ASCL-07.02-01 Intl Conflict&Coop in Asia

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

Requirements Met: WCult: NW; Distrib: INT or SOC

Description:

International Conflict and Cooperation in Asia

This first year seminar will focus on the dynamics of international cooperation and conflict in modern Asia. The course will include independent research, intensive writing, and debates on the relations between Asian powers and the status of sub-state zones of conflict. It will critically examine the interplay of Asian powers, including China, the US, India, Japan, Taiwan, and North and South Korea. It will also evaluate a number of key zones of sub-state conflict in territories such as Kashmir, Hong Kong, Eastern Myanmar, Aceh, and Mindanao. The course will emphasize the need for writing clarity, clear organization of ideas, revision, the use of evidence, strong counterargument refutation, and enrichment from scholarly sources. Students will write interpretive memos, short essays, and a term paper. They will also engage in peer review, make oral presentations, and participate in writing workshops.

No required textbooks available

ASCL-07.02-02 Intl Conflict&Coop in Asia

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

Requirements Met: WCult: NW; Distrib: INT or SOC

Description:

International Conflict and Cooperation in Asia

This first year seminar will focus on the dynamics of international cooperation and conflict in modern Asia. The course will include independent research, intensive writing, and debates on the relations between Asian powers and the status of sub-state zones of conflict. It will critically examine the interplay of Asian powers, including China, the US, India, Japan, Taiwan, and North and South Korea. It will also evaluate a number of key zones of sub-state conflict in territories such as Kashmir, Hong Kong, Eastern Myanmar, Aceh, and Mindanao. The course will emphasize the need for writing clarity, clear organization of ideas, revision, the use of evidence, strong counterargument refutation, and enrichment from scholarly sources. Students will write interpretive memos, short essays, and a term paper. They will also engage in peer review, make oral presentations, and participate in writing workshops.

No required textbooks available

Biology

BIOL-07.02-01 Biology:Politicized Topics

Hour: 11 **Instructor:** Carey Nadell

Requirements Met: WCult: None; Distrib: SCI

Description:

Fact or Fiction? Politicized Topics in Biology

This course will explore the fact and fiction underlying politically hot topics that have biology at their core. The majority of the course will consist of written and oral presentation of arguments on topics including: climate change, genetic engineering, stem cell research, vaccination policy, and antibiotic resistance evolution. One short essay (800 words) will be assigned for each of these topics, and feedback will be provided through peer review and professor input. Students will also compose a final 2000-word essay on a topic of their choice.

Textbook(s)Required:

Three Required: Gretchen C. Daily. 1997 *Nature's Services: Societal Dependence on Natural Ecosystems*. Washington, D.C. Island Press. ISBN: 9781559634762 Keith Hjortshoj. 2009 *The Transition to College Writing*. Boston, MA Bedford/St. Martin's. ISBN: 9781559634762, ISBN-10: 0312440820 Joseph M. Williams and Gregory G. Colomb. 2012. *Style: The Basics of Clarity and Grace*. Pearson. ISBN-13: 978-0205830763 ISBN-10: 0205830765

Classical Studies

CLST-07.09-01 Narratives-Trauma & Suffering

Hour: 2A **Instructor:** Afroditi Manthati-Angelopoulou

Requirements Met: WCult: W; Distrib: LIT

Description:

Narratives of Trauma and Suffering

This course explores narrative as a medium of expression of personal and social pain and its function within society. We will focus on 8th-century BCE Homeric epic and 5th-century BCE Athenian tragedy, treating these epic and dramatic performances as a collective form of therapy, and a means to promote self-understanding among community members. It has often been emphasized that the cultural production of Greece coincides with a period of its history wherein warfare was an ever-present threat. War left its mark on Greece's cultural products, one of them being the Athenian theater, an institution that exerted major influence and had the potential to shape individual and collective feelings. Some of the questions we will consider in this class concern the nature of the emotional response to the suffering Other, particularly one's enemy, the relation between storytelling and feelings of sympathy, and whether the Greeks did actually have the relatively modern concept of 'empathy.' We will also consider the expression of pain through language, sound and spectacle, and whether pain can be a bodily, mental and social phenomenon all at once. We will be discussing some excerpts from the *Iliad* and the *Odyssey*, as well as a number of tragedies by Aeschylus, Sophocles and Euripides (in translation), with an eye to both past and present contemporary issues and concerns. At the same time, we will situate these texts in their performative context while we attempt to understand their experiential effect on their audiences. In addition to learning about some of the

most influential cultural products of Ancient Greece, students will focus on developing their reading and writing abilities and both learn about and produce various genres of academic prose. Thus throughout the semester students will be asked to think critically about and dissect secondary literature on a variety of topics, identifying and analyzing its structure, argumentation, use of evidence and style. Students will also be continuously writing themselves: there will be both informal writing assignments (e.g. contributing to online discussions on a weekly basis) and formal writing assignments, including a critical analysis of two scholarly articles and a short research essay.

No required textbooks available

Comparative Literature

COLT-07.04-01 Holocaust Representations

Hour: 11 **Instructor:** Joseph Aguado

Requirements Met: WCult: W; Distrib: INT or TMV

Description:

Haunting Memories: The Holocaust and its Representations

This is a writing course, so expressing your ideas and thoughts in coherent and well thought-out papers and essays is as important as discussing the topic of the Holocaust. These are some of the questions that we will be asking ourselves in this course. How do we deal with painful memories from the Holocaust? Will we be able to represent them, to cope and to learn from them, and to appease their haunting effects, perhaps to put them aside once and for all, without forgetting? Can we remember extreme experiences like those coming from Holocaust survivors without being engulfed by the horrors they portray? We will be reading texts by Wiesel, Levi, Kertész, Semprún, Améry, Sebald, and works by critical thinkers like Adorno, Agamben, Butler, Todorov, Finkelkraut, and Bauman. You will need to support your writing with evidence taken from the novels, the films and the critical essays. You will be writing short and long responses, two essays, and will make oral presentations. Peer review is an essential component of this course.

Textbook(s)Required:

Wiesel, Elie. Night (1958) Kertész, Imre. Fateless (1975) Levi, Primo. Survival in Auschwitz (selections from If this is a Man, 1958) Semprún, Jorge. Literature or Life (1994) Sebald, Winfried Georg. "Paul Bereyter" (from The Emigrants, 1992).

Engineering Sciences

ENGS-07.02-01 Climate Change

Hour: 9L **Instructor:** Mary Albert

Requirements Met: WCult: None; Distrib: SCI

Description:

Climate Change

Climate change has occurred over many time scales in the past, and is occurring now. This course considers the published literature on the nature and causes of climate change, its impacts on us and on the larger world, implications for generation and use of energy, and adaptation strategies. Through readings, class discussion, individual research, and writing, we will explore these complex issues. Student writing will synthesize and evaluate results from the literature to further their understanding and to propose adaptation and mitigation strategies. Reading will include a number of published papers and selections from books. Students will be required to actively participate in class by leading class discussions, actively engaging in small group activities, and providing peer review of written work. Students will write two short papers, develop an annotated bibliography, write a research paper based on the research completed for the annotated bibliography, and make an oral presentation of their findings.

Textbook(s)Required:

Introduction to Modern Climate Change, Andrew Dessler, 2016, Cambridge University Press. ISBN 978-1-107-09682-0. Amazon: \$30.49 A Global Warming Primer, J. Bennett, Published by Big Kid Science, Boulder, CO, 2016. ISBN: 978-I-937548-78-0. Amazon: \$13.50

English

ENGL-07.16-01 Investigative Memoir

Hour: 10A **Instructor:** Jeffrey Sharlet

Requirements Met: WCult: None; Distrib: LIT

Description:

Investigative Memoir

In this course we'll encounter the most unreliable narrators imaginable: ourselves. In recent years, a number of popular memoirs have been exposed as deliberate fictions; frauds. Such scandals distract us from more interesting questions about the role of memory in any attempt at reconstructing the past. While contemporary critics weigh the balance of fact and fiction in modern memoir, a number of writers have turned to the methods of research—archival and secondary sources, and fieldwork—to rebuild the autobiographical genre as an investigative endeavor in which their own memories are suspects. By reading their work, we'll consider questions of memory, history, and the documents between them; self-knowledge and self-representation; the meanings of fact in works of literature; allegory as argument; and personal stories as public narratives. We'll approach these matters through theory and practice in short response papers and reported autobiographical prose. Our goal will be to develop both voice and wit, to learn to draw on our creative abilities in our critical writing and our critical abilities in our creative writing.

Textbook(s)Required:

1. Susanna Kaysen, *Girl, Interrupted*, Vintage, 978-0679746041
2. Alison Bechdel, *Fun Home Mariner*, 978-0618871711
3. Nick Flynn, *Another Bullshit Night in Suck City* W.W. Norton
978-0393329407
4. Jesmyn Ward, *Men We Reaped* Bloomsbury, 978-1608197651

ENGL-07.46-01 Belonging, Migration, Exile

Hour: 10A **Instructor:** Alexander Chee

Requirements Met: WCult: None; Distrib: LIT

Description:

A Literature of the Displaced: Belonging Migration and Exile

The 20th Century, with its mix of new kinds of war and technology, created not just the crisis of modernity, but an unprecedented number of exiles, and many of the classics of 20th Century literature dealt with the issues of exile, immigration and migration. The 21st Century shows no sign of being any different, and what's more, there is now the second generation of exiles—the children of exiles, children who don't feel at home in either place, the one they left or the one they were born in, and facing their own crises around these issues—as well as, in some cases, the conflicts their parents left, arriving here to the United States, leading to some surprising choices around identity and belonging. At the same time, the United States is gripped in nativist politics that take aim at the lives of both these exiles and indigenous peoples equally. The result is a country where everyone is frequently negotiating their sense of belonging.

This class explores a mix of recent novels and memoirs, created by immigrants, exiles, indigenous people and refugees currently in America, and using landmarks of the form drawn from across the last 50 years. We'll read to examine these very different strategies for surviving or even thriving in states of immigration and exile, and we'll consider the idea of making literature, and reading it, as part of the individual's act of survival and self-identification, both culturally and personally.

The course is meant for you to learn first how to analyze different literary texts within the context of critiquing them with a specific aesthetic mission, and using your own experience as a point of entry or a context, and then, producing texts, using the readings as models. We are reading to build ourselves as critics and as creative writers both. The course's goal is to encourage students to investigate their own connection to these issues and to question our assumptions about our own lives and the lives of others, developing ourselves as writers and critical thinkers along the way, and to take their observations of the texts we are reading as guides to future writing, critically and creatively—learning to read for technique, so that anything we read is an education in writing. The sequence of assignments is meant to take the reader from learning to use the self as a point of entry, to a critical context, to a ground for creative reinventions of our past, present and future.

Textbook(s) Required:

McSweeney's Issue 52: *Immigrant and Refugee Writing*, edited by Nyuol Lueth Tong, ISBN 978-1944211578
There There, by Tommy Orange, ISBN 978-0525520382
Between the World and Me, by Ta-Nehisi Coates, ISBN 978-0812993547

ENGL-07.47-01 Tales of the Avant-Garde

Hour: 10 **Instructor:** Andrew McCann

Requirements Met: WCult: W; Distrib: LIT

Description:

Tales of the Avant-Garde

Can art, literature and music really constitute a rebellion against the status quo? For at least the last hundred years avant-garde movements from futurism to punk have embraced the possibility. This course will explore radical, experimental art and writing that challenges social norms and moral conventions. We will encounter the utopian promise of the avant-garde, but also its self-perpetuated myths, and its sometimes dubious political associations. Along the way we will meet some of the most influential figures of recent cultural history: Antonin Artaud, Joseph Beuys, William Burroughs, Kathy Acker, Cindy Sherman, Johnny Rotten, Sid Vicious, and Roberto Bolaño. "Tales of the Avant-Garde" is also about the process of writing, and writing as a form of critical thinking. Students will learn to write scholarly essays about art and literature. But through shorter, less formal writing exercises and canvas posts they will also have the opportunity to explore some of the hybrid forms of nonfiction (manifestos, textual collages, autobiographically informed cultural criticism etc.) that have played a role in the unfolding of avant-garde movements.

Textbook(s)Required:

Alex Danchev ed., 100 Artists\{2019} Manifestos: from the Futurists to the Stuckists (Penguin Modern Classics) Cesare Aira, An Episode in the Life of a Landscape Painter (New Directions Books) Somerset Maugham, The Moon and Sixpence (Penguin Classics) Kathy Acker, Great Expectations (Penguin Modern Classics) Roberto Bolaño, Distant Star (New Direction Books)

ENGL-07.48-01 Law, Literature and Justice

Hour: 2A **Instructor:** Peter Orner

Requirements Met: WCult: W; Distrib: LIT

Description:

Law, Literature and Justice: From John Brown to Trayvon Martin

Laws? What are they? One way of looking at the legal system is that it provides us, or at least should provide us, with a sense of order. Laws, again, ideally, give us a feeling of safety, certainty even. One might say that the role of literature, by contrast, is to examine the messy reality of being human. By examining a novella (Melville's *Billy Budd*), a play (Shakespeare's *Merchant of Venice*), stories (Zora Neil Hurston, Frank O'Connor), essays (Martin Luther King, Ta-Nehisi Coates), as well as actual court cases (property cases, criminal law cases), this writing seminar in law and literature will examine some of the myriad intersections between law and literature, or to put it another way, attempts at order versus unruly reality. Through close reading and engaging in rigorous analysis, among the questions students will address in their essays are these: What is the impact of laws governing the way a society operates on the individual rights of its citizens? Who decides what is a just law? If a person believes a law is unjust, what responsibility, if any, does this individual have to disobey it?

Textbook(s)Required:

Herman Melville, *Billy Budd*: Penguin Classics Edition, ISBN 978-0143107606 William Shakespeare, *The Merchant of Venice*, The Pelican Shakespeare, Penguin Classics, ISBN 978-0143130222

ENGL-07.49-01 Secret History

Hour: 10A **Instructor:** Alysia Garrison

Requirements Met: WCult: None; Distrib: LIT

Description:

Secret History

[Please note: A request for LIT and NW distributive and world culture designations for this course is awaiting consideration by the Committee on Instruction at their 10/23 meeting.]

From Donna Tartt’s campus novel *The Secret History*, to the meteoric rise of the #MeToo movement, this course invites students to think about “secret history”—first emerging in long eighteenth-century literature—as a non-coercive form of critique with broad resonance for social practices of truth-telling and whistleblowing in our cultural present. The course has three objectives: 1) To read and write about secret history in seventeenth, eighteenth, and nineteenth century literature to understand some of its key formal and aesthetic qualities; 2) To think about the uses of secret history as a social and political form in our cultural and literary moment; 3) To consider secret history at Dartmouth College as an alternative to official Dartmouth culture through methods that might include research in Rauner Special Collections; interviews; critical speculations; or the imagination of new worlds scaled to appropriate sizes and frames of mind. While the bulk of the class will focus on techniques of close reading and writing, we will also situate stories in cultural and conceptual media to promote critical thinking and hone research skills. In your final project, you will learn how to incorporate materials from Dartmouth’s culture and history to explore a research problem of your choice. Writing assignments will consist of three short formal essays and a final research paper along with informal assignments to encourage the habit of daily writing. Through collaborative workshops, students will participate in peer critique and revise drafts of papers. Regular attendance is essential. We will use a few x-periods on specific dates.

Textbook(s)Required:

Procopius, *The Secret History* (Penguin, 2007) ISBN: 978-0140455281 Donna Tartt, *The Secret History* (Vintage, 1992) ISBN: 978-1400031702 Leonara Sansay, *Secret History*; or, *The Horrors of St. Domingo* (Broadview, 2007) 978-1551113463 Umberto Eco, *Foucault’s Pendulum* (Mariner, 2007) ISBN: 978-0156032971 Jill Lepore, selections from *The Secret History of Wonder Woman* (Vintage, 2015) ISBN: 978-0804173407

Environmental Studies

ENVS-07.02-01 Conservation&Sustainability

Hour: 12 **Instructor:** Coleen Fox

Requirements Met: WCult: None; Distrib: INT

Description:

Conservation, Development and Sustainability

This course investigates the challenges and opportunities associated with integrating the twin goals of biodiversity conservation and development in the Global South. We will look at the history of international conservation, paying attention to the assumptions and power relations that have underpinned dominant approaches. We will examine the consequences of multiple conservation models and learn about conservation debates and critiques, paying attention to the political and socio-cultural contexts of these debates. Case studies from around the world will help students to gain a broad perspective on these issues. The course challenges students to think critically about the meaning of sustainable development for people and ecosystems across the Global South. Writing and research are important aspects of this class. Students will write a personal reflection essay, an analytical essay, and a research paper. We will spend class time on peer editing, discussions about writing, and learning about research methods and sources.

Textbook(s)Required:

No textbook required.

ENVS-07.03-01 Ecopsychology

Hour: 2A **Instructor:** Terry Osborne

Requirements Met: WCult: None; Distrib: TMV

Description:

Ecopsychology

This writing and community-partner course will explore human psychology as a variable in the environmental crisis, an area of study known as “ecopsychology.” Ecopsychology posits a fundamental connection between the human psyche and the more-than-human world and examines both the role our psyche plays in affecting the health of the planet, and the effect the degradation of the natural world has in return on our psyche. By investigating the interactions between our psychological processes and the natural world, ecopsychology offers alternative avenues toward a healthier and more sustainable life. Students will be introduced to psychological and ecopsychological theories and will explore the most recent research in the journal *Ecopsychology*. They will assess the older theories and newer research in the context of texts written by Daniel Quinn, Terry Tempest Williams, and others. They will write academic analyses and personal narratives and will workshop them in different ways. They will spend some time outside of the classroom, discovering how ecopsychology applies to them personally. And they will also engage in a term-long group video project, which will connect them with an Upper Valley community partner to understand the ecopsychological effects of that partner’s work, and which will help students learn how to build an argument and shape a story in a different way.

Textbook(s)Required:

Ishmael: A Novel (paperback) By Daniel Quinn ISBN: 978-0553375404 \$11.57
Refuge: An Unnatural History of Family and Place (paperback) By Terry Tempest Williams ISBN: 978-0679740247 \$13.62

Film Studies

FILM-07.17-01 Fame and Hollywood Stardom

Hour: 10A **Instructor:** Mary Desjardins

Requirements Met: WCult: W; Distrib: ART

Description:

Fame and Hollywood Stardom

This course examines the ideas and practices that define “fame” and “stardom” in twentieth- and early twenty-first century American culture. While “stars” can be identified among 19th century entertainers, stars emerging from the Hollywood film industry in the 1910s embodied the paradigm of stardom for most of the twentieth century and continue to do so today. Lectures, discussions, readings, and writing assignments will explore the concepts, material practices, and industrial foundations of Hollywood film stardom from the 1910s to the present. Students will have an opportunity to write critical analyses of films, print texts, and portrait photography, as well as research and write on a topic of their interest related to the course subject matter.

Students will engage with questions and issues in the discipline of Film and Media Studies, and its sub-discipline of “star studies,” through connecting the theories and histories conveyed by lectures, class discussion, and assigned readings to films, portrait photography, and promotional print discourses. A key component of the course is to recognize the values and practices of different methods of scholarly inquiry in the discipline, from close textual and close visual analysis to historical research. Writing assignments will emphasize how to identify and evaluate evidence and how to build arguments supported by that evidence, whether it be visual evidence from films and photographs or textual evidence from print sources assigned in the course, or from a synthesis of different kinds of visual, textual, or material object sources that students have gathered in researching their own topics related to the course subject matter.

Writing assignments will vary in length, from two pages to ten pages. While most of the written work will be essays or papers written outside of class hours, there will be at least one assignment for which students will be asked to write a short essay in the class period as a way to strategize and practice writing essay-exam questions. Paper two will have a required draft before the final version; paper three will have a required outline before final version; paper four will have a required written proposal, appointment with the instructor, and a presentation in class. Peer review will include sharing thesis paragraphs with fellow students for the second paper.

No required textbooks available

French

FREN-07.02-01 French Graphic Novels

Hour: 10A **Instructor:** Annabelle Cone

Requirements Met: WCult: W; Distrib: LIT

Description:

The Franco-Belgian Bande Dessinée

Reading graphic novels from different historical eras (beginning with 1930-1960, the "golden age" of *bandes dessinées*) and geographical areas (France, Belgium, Canada, North Africa and the Middle East) will give us a sense of the ways in which French speaking communities represent themselves, while we address questions of race, war, migration, gender and ethnic stereotypes, using secondary sources as background material for historical context and theoretical frameworks. In order to achieve informed discussions, the reading material must be read carefully and actively prior to the class in which it is assigned. In order to achieve this, you will email carefully written reaction statements to the readings before each class. The topics for the reaction statements will be in the Canvas calendar, on the date on which they are due. You are responsible for a total of three reaction statements. Additionally, you will write one medium length paper due midway through the term, in which you will compare a golden age comic with one of the more contemporary graphic novels assigned. The research paper due at the end of the term will ask you to go more in depth to research historical, sociological, political or literary aspects of one of the contemporary graphic novels we will have read, using a variety of secondary sources. You will also present to the class a close analysis of a comics page, in order to familiarize yourselves and each other with the particular poetics of comics as a medium.

Textbook(s) Required:

Author: Herg\u{e9} "Tintin" "The Land of Black Gold" "The Red Sea Sharks\u{201d}

Geography

GEOG-07.14-01 Thirsty Planet

Hour: 2 Instructor: Jonathan Winter

Requirements Met: WCult: None; Distrib: SCI

Description:

Thirsty Planet

Humans have radically altered the distribution of water on Earth. We've built cities in deserts supplied with water from hundreds of miles away, extracted enough groundwater to alter the Earth's gravitational field, and dammed sixty-five percent of global freshwater flows. This course will: 1) Introduce students to the physical geography of water, 2) Survey human interactions with water through case studies from around the world, and 3) Explore how climate change and population growth will affect future water availability and quality. Exercises, lectures, and assignments will emphasize synthesizing and distilling complex scientific ideas with clarity. Assignments will include reading reactions, a discussion presentation, an opinion editorial that addresses a facet of water management, and a research paper focused on a pressing water-related scientific or policy issue. Drafts of the opinion editorial and research paper will receive peer and professor feedback in a

workshop setting.

Textbook(s)Required:

Reisner, M. Cadillac Desert. Penguin Books, 1993. ISBN-13: 978-0140178241 Pinker, S. The Sense of Style: The Thinking Person's Guide to Writing in the 21st Century. Penguin Books, 2015. ISBN-13: 978-0143127796

German

GERM-07.01-01 After Hitler

Hour: 10A **Instructor:** Yuliya Komska

Requirements Met: WCult: W; Distrib: INT or LIT

Description:

After Hitler: Life and Culture in Occupied Germany

After Germany's capitulation in May 1945, the country was divided into four zones. Up until the mid-1950s, the Allies—Soviet, American, French, and British—controlled multiple aspects of the society. They attempted to demilitarize, democratize, denazify, and reeducate the East and West Germans. They steered the divided country's mass culture and entertainment, from newspapers to television. Unprecedented numbers of non-Germans filled the streets, revising beliefs about the meanings of gender, class, and race. What did it mean to live under the occupation? What did it mean to occupy a country tainted with a Nazi past? Our readings and viewings—diaries, photographic chronicles, press reports, fiction, and films—will help us investigate these two main questions. Writing assignments will develop a creative project, written in short installments, into research.

Textbook(s)Required:

Alexander Solzhenitsyn, Prussian Nights(New York: Farrar, Strauss and Giroux, 1977), 978-0374513917 Heide Fehrenbach, Race after Hitler: Black Occupation Children in Postwar Germany and America(Princeton: Princeton University Press, 2005), 978-0691119069

Government

GOVT-07.02-01 Nationalism in War

Hour: 2 **Instructor:** Jennifer Lind

Requirements Met: WCult: NW; Distrib: INT

Description:

Nationalism in War and Peace

Nationalism inflames many domestic and international political struggles. In this course we discuss the symbols and stories that every community invents, remembers, or forgets. We explore the roots of nationalism, and how flexible and manipulable it is. We observe how, within a given political community, liberals and conservatives hold different beliefs about the role of patriotism and national

identity, and how they fight for control of the national narrative (in battles over textbooks, holidays, museums, and memorials). We turn to a conversation about the role of nationalism in foreign policy and international affairs, noting that nationalism has always been inseparable from war—and peacemaking. We explore nationalism all over the world: Austria, China, Germany, Israel, Japan, Serbia, South Africa, South Korea, Rwanda, the United Kingdom, and the United States. The other key purpose of the seminar is to introduce students to the academic world of ideas—to the verbal debate and exchange of ideas, to the written expression of ideas, and to the refining of ideas through a process of intellectual development, peer feedback, and revision. At the heart of this seminar is close interaction and the fostering of a sense of intellectual community, both among student colleagues and with the professor.

Textbook(s)Required:

No textbooks required

GOVT-07.12-01 Intelligence & Ntl Security

Hour: 2 Instructor: Jeffrey Friedman

Requirements Met: WCult: None; Distrib: SOC

Description:

Intelligence and National Security

This seminar explores challenges and controversies of U.S. intelligence analysis. Almost all important issues in intelligence are surrounded by secrecy and uncertainty. It is inherently difficult to know “what works” in intelligence, to define “good” analysis, or to make sound recommendations for improvement. Specific controversies we examine include the September 11 terrorist attacks, assessments of Iraq’s weapons of mass destruction programs, and CIA methods of “enhanced interrogation.” Students draft, peer review, and revise three short (5 page) essays analyzing these controversies, and then expand one of those documents into a longer (8-10 page) research paper. In discussing conceptual and practical issues surrounding the study of intelligence, we engage broader debates about what it means to analyze high-stakes decisions in a manner that is both rigorous and useful.

Textbook(s)Required:

There are no books required for this course

History

HIST-07.27-01 Power, Piety, Politics

Hour: 11 Instructor: Pamela Voekel

Requirements Met: WCult: None; Distrib: INT or TMV

Description:

Power, Piety, and Politics in Latin America

Over the past fifty years, organized religious groups have influenced politics in both Latin America

and the United States in unprecedented ways. How do we explain this religious revival of actors from across the political spectrum? This course will examine the relationships among religion, politics, economics, and shifting racial and gender configurations in the Americas. Religion's connection to the rise and persistence of the economic regime known as neoliberalism will be a central concern. Race, gender, religion and other complex social structures rarely respect national and regional boundaries, and many religious movements have built elaborate transnational networks. When the computer eclipsed the car as the paradigmatic object of labor in the late twentieth century, religious responses to the new economic order were among the most dramatic developments, and this course will zoom in on some of the most influential social movements of the past fifty years. In keeping with Dartmouth's mission as one of this country's top liberal arts colleges, we will spend considerable time improving your ability to read academic work and primary sources critically and write up your findings in clear, engaging prose. Course work consists of intensive preparation for our lively discussions; one four-page paper; two five-page papers; and two group writing projects, a manifesto and a sermon. Students will engage in intensive peer review both inside and outside of class, and will organize creative presentations that convey critical writing advice to their classmates; in past years, these ten-minute presentations have involved song, dance, theater, art, rousing manifestos against verbiage, and short videos.

Textbook(s) Required:

Max Weber, *The Protestant Ethic and the Spirit of Capitalism* Roger Lancaster, *Thanks to God and the Revolution. Popular Religion and Class Consciousness in the New Nicaragua* (New York: Columbia University Press, 1988). Manuel A. V\{u\{e1\}squez and Anna L. Peterson, eds., *Latin American Religions: Histories and Documents in Context* (New York and London: New York University Press, 2008). Bethany Moreton, *To Serve God and Wal-Mart. The Making of Christian Free Enterprise* (Cambridge: Harvard University Press, 2009). David Harvey, *A Brief History of Neoliberalism* (London: Oxford University Press, 2005). Rudy Busto, *King Tiger: The Religious Vision of Reies L\{u\{f3\}pez Tijerina*

HIST-07.31-01 Catherine the Great

Hour: 2 Instructor: Erika Monahan

Requirements Met: WCult: NW; Distrib: INT or SOC

Description:

Catherine the Great and the Rise of Russia

Catherine the Great was born to a minor noble of the Lutheran faith in Prussia. Her first language was German. She came to Russia for the first time at age 14 as the prospective bride for the appointed heir to the Russian throne. In 1762, at the age of 33, she became Empress of Russia in a military coup that resulted in her husband's death. Catherine II presided over Russia from 1762 to 1796, the longest rule of any Romanov ruler. Hers was an extraordinary life and rule. Her reign coincides with the period in which Russia emerged as one of the great world powers. It was during her reign that the Russian Empire annexed Crimea, eliminated Ukrainian autonomy, and participated in the partitions of Poland, events whose geopolitical significance continues to resonate in our contemporary world. This course examines the remarkable person and rule of Catherine II, as well as the military,

diplomatic, economic, and cultural place of Russia in the world during her reign.

The discipline of History is the written interpretation of the past using primary (or period) sources. The production of history is thus inextricably bound up with the process of writing. You will be writing constantly for this class. You will be asked to write two short interpretive papers on source material for classes, and you will be asked to write a research paper of about 10 pages for the end of the term. There will be several writing “steps” in writing the research paper. As for “primary sources,” we are fortunate with Catherine to have an extraordinary number of contemporary sources, including her own memoirs. Your writing will largely be based upon these sources.

No required textbooks available

Humanities

HUM-002-01 The Modern Labyrinth

Hour: 12 **Instructor:** Hakan Tell, Colleen Boggs, Andrea Tarnowski, Steve Swayne

Requirements Met: WCult: W; Distrib: LIT

Description:

Humanities 1 (Fall term, Dialogues with the Classics) and Humanities 2 (Winter term, The Modern Labyrinth) form a two-term sequence designed to introduce first-year students to the subject matter and intellectual perspectives of the humanities. Students engage with professors and each other in small and intense discussion sections, and meet regularly with professors for individual writing conferences. Faculty from several humanities departments (e.g., French, Music, Classics, and Asian Studies) also lecture from week to week on texts from many historical periods, national traditions, and literary genres. Humanities 1 & 2 draws students who want to immerse themselves in texts of all kinds, texts that have profoundly influenced cultures across the world from antiquity to the present day. Humanities 1 and 2 thus seeks students who look forward to the intellectual challenges these texts present. The Humanities sequence lays an excellent foundation for further study in departments across the humanities and social sciences, from religion to anthropology and from art history to government. Completing Humanities 1 satisfies the Writing 5 requirement; completing Humanities 2 fulfills the First-Year Seminar requirement. Admission to the Humanities sequence is by application only.

Textbook(s)Required:

Homer, *The Odyssey* Coen and Coen, *O Brother, Where Art Thou?* J. M. W. Turner, *Seascapes*
Anonymous, *The Arabian Nights* Ibsen, *A Doll's House* Morrison, *Home* Cervantes, *Don Quixote*
Massenet, *Don Quichotte*

HUM-002-02 The Modern Labyrinth (Discussion)

Hour: OT **Instructor:** Colleen Boggs

Requirements Met: WCult: None; Distrib: None

No description available

Textbook(s)Required:

Homer, The Odyssey Coen and Coen, O Brother, Where Art Thou? J. M. W. Turner, Seascapes
Anonymous, The Arabian Nights Ibsen, A Doll's House Morrison, Home Cervantes, Don Quixote
Massenet, Don Quichotte

HUM-002-03 The Modern Labyrinth (Discussion)

Hour: OT **Instructor:** Hakan Tell

Requirements Met: WCult: None; Distrib: None

No description available

Textbook(s)Required:

Homer, The Odyssey Coen and Coen, O Brother, Where Art Thou? J. M. W. Turner, Seascapes
Anonymous, The Arabian Nights Ibsen, A Doll's House Morrison, Home Cervantes, Don Quixote
Massenet, Don Quichotte

HUM-002-04 The Modern Labyrinth (Discussion)

Hour: OT **Instructor:** Steve Swayne

Requirements Met: WCult: None; Distrib: None

No description available

Textbook(s)Required:

Homer, The Odyssey Coen and Coen, O Brother, Where Art Thou? J. M. W. Turner, Seascapes
Anonymous, The Arabian Nights Ibsen, A Doll's House Morrison, Home Cervantes, Don Quixote
Massenet, Don Quichotte

HUM-002-05 The Modern Labyrinth (Discussion)

Hour: OT **Instructor:** Andrea Tarnowski

Requirements Met: WCult: None; Distrib: None

No description available

Textbook(s)Required:

1) The Odyssey, Homer trans. Emily Wilson Paperback: 592 pages Publisher: W. W. Norton & Company; 1 edition (November 6, 2018) Language: English ISBN-10: 0393356256 ISBN-13: 978-0393356250 2) The Arabian Nights. Ed. Muhsin Mahdi, trans. Husain Haddawy Paperback: 560 pages Publisher: W. W. Norton & Company; New Deluxe edition (May 17, 2008) Language: English ISBN-10: 0393331660 ISBN-13: 978-0393331660 3) A Doll's House, Henrik Ibsen. Trans. Deborah Dawkin and Erik Skuggevik Series: Penguin Classics Paperback: 448 pages Publisher: Penguin Classics (September 13, 2016) Language: English ISBN-10: 0141194561 ISBN-13: 978-0141194561 4) Home, Toni Morrison Series: Vintage International Paperback: 145 pages Publisher: Vintage; Reprint edition (January 1, 2013) Language: English ISBN-10: 9780307740915 ISBN-13: 978-0307740915 ASIN: 0307740919 5) Don Quixote, Cervantes. Trans. Edith Grossman Paperback: 992 pages Publisher: Ecco; Reprint edition (April 26, 2005) ISBN-10: 0060934344 ISBN-13: 978-0060934347

Latin Am/Caribbean Studies

LACS-07.05-01 Latinx Stage and Screen

Hour: 10 **Instructor:** Desiree Garcia

Requirements Met: WCult: None; Distrib: ART

Description:

Latinx Stage and Screen

This course will examine the Latinx stage and screen, focusing specifically on musicals that portray Latinx lives. We will focus on canonical works—including *West Side Story*, *Zoot Suit*, and *Hamilton*—in order to deepen our knowledge of their form, production history, historical reception, and contemporary place in American culture. We will take an interdisciplinary approach, drawing our reading assignments from the fields of Ethnic Studies, American Studies, Performance Studies, and Film and Media Studies, in order to analyze these productions as they traveled from stage to screen (and sometimes, back to the stage) and the representational and cultural politics involved in that shift. Finally, we will explore not only the musicals themselves, but also the historiography that has informed our understanding of them. Writing assignments will ask the students to reflect on the evolution of scholarly arguments regarding these canonical works. The course is designed to develop your analytical abilities as a thinker, writer, reader, and speaker. To that end, we will use examples of Latinx stage and screen productions in order to deepen your analytical abilities to “read” different forms of text, including the written word, the performance, and the film. We will write both formally and informally, in class and outside of class, and engage in discussions about the class content and the writing process.

Textbook(s)Required:

Renee C. Romano and Claire Bond Potter, eds., *Historians on Hamilton: How a Blockbuster Musical is Restaging America’s Past* (Rutgers University Press, 2018) 978-0813590295 Ernesto R. Acevedo-Muñoz, *West Side Story as Cinema: The Making and Impact of an American Masterpiece* (University Press of Kansas, 2013) 978-0700619214 Gerald Graff, Cathy Birkenstein, and Russel Durst, eds. *They Say/I Say* 4th ed. (Norton: 2017) 978-0393631678

Middle Eastern Studies

MES-07.01-01 Arab Revolutions

Hour: 10A **Instructor:** Ezzedine Fishere

Requirements Met: WCult: NW; Distrib: INT

Description:

Arab Revolutions: Dependency, Despotism and the Struggle for Democracy

This course explores the long struggle of Arabs to build independent and democratic states. After long cycles of revolutions and repression, the Arab World still suffers from despotism and dependency, and its people still yearn and struggle for freedom and good governance. Why have Arab revolutions failed? Are Arabs condemned to live under tyranny or is there hope for those who seek democratic, accountable governments and rule of law?

To answer this question, we will dig into the complex political and cultural realities of the Arab World. We will read about old and new Arab revolutions; from Prince Abdul-Qader's armed revolt in Algeria (1832-1847); Egypt's multiple revolutions (1882 and 1919); Lawrence of Arabia's Arab revolt (1914-1918); the bleak revolution of Palestine (1936), all the way to the Arab Spring of 2011 and its subsequent collapse into civil war and despotism. The readings cover these revolutions and the deep dynamics that shape Arab societies and states. As such, this course introduces students to the politics and culture of one of the most turbulent regions of our world.

Yet this is a writing seminar. Good writing, which also means good reading, constitutes the core of our learning process. Information technology has made data available to all, at a fingertip. But it doesn't teach us how to read, understand, analyze, compile this data or relate its various parts to one another. It doesn't teach us how to express our understanding—or lack thereof—of this data. A writing seminar, building on Writing-5, is an opportunity for students to learn how to dissect a text, identify its argument(s), structure, demonstration, and how to process these learnings and express them in writing. How to construct an analytical (research) question and an argument? And how to write our arguments/ideas/questions in a clear, concise, coherent and cohesive manner?

No required textbooks available

Music

MUS-07.06-01 The Power of Music

Hour: 2A **Instructor:** Theodore Levin

Requirements Met: WCult: W; Distrib: ART

Description:

The Power of Music

Why is music powerful and what are the sources of its powers? From the Pythagorean "music of the spheres" and Plato's inventory of the ethical attributes of musical scales and modes to Siberian shaman drumming, Sufi "trance" music, and contemporary debates about the "weaponizing" of music, the powers attributed to music have inspired a broad range of philosophical speculation, scientific and pseudoscientific analysis, and critical writing. The aim of the course is to illuminate some of the ways in which music's powers have been explained and described in various times, places, and cultures as well as to develop a critical vocabulary for speaking and writing about music from an evidence-based perspective. In short weekly papers, students will critique musical works and musical performances (both live and recorded) as well as offer their own critical interpretations of selected literary, ethnographic, and philosophical texts about music. Each class member will develop a longer research paper due at the end of the term that addresses a course-related topic of personal interest from a critical perspective. Weekly listening assignments are drawn from a wide range of global musical sources.

No required textbooks available

Philosophy

PHIL-07.01-01 Contemporary Moral Issues

Hour: 11 **Instructor:** Ann Bumpus

Requirements Met: WCult: None; Distrib: TMV

Description:

Contemporary Moral Issues

Do you wish you had a better grasp on the arguments for and against physician-assisted suicide? abortion? animal rights? In this course, students will learn in depth about a couple of topics of contemporary moral interest. Sources will include academic papers, magazine and newspaper articles, films, and interviews. The course will focus on close reading and on constructing and evaluating arguments. Class time will be devoted largely to discussion, debate, and peer review of written work. Assignments will include two argumentative essays, a research paper, participation in a debate, and a persuasive speech.

Textbook(s)Required:

Timmons, Moral Disputes, preferably 4th edition Available online new or used or for rent through Amazon, Oxford U Press, and elsewhere

Psychological & Brain Sciences

PSYC-07.03-01 Credulity & Pseudoscience

Hour: 11 **Instructor:** John Pfister

Requirements Met: WCult: None; Distrib: SOC

Description:

Why People Believe in Weird Things: Science and Pseudoscience in the Study of Human Behavior

People believe in all kinds of things about human behavior—opposites attract, handwriting can reveal something about your personality, you only use 10% of our brains—without ever asking themselves why they believe in such things. Other, even more exotic claims—alien abduction, communication with the dead, conspiracy theories—have become a fixture in popular culture. Why do such beliefs persist, despite little, no, or contrary evidence? How do we evaluate new claims in science? This course will give you the tools to make your own decisions regarding both mundane and unusual claims and what would constitute sufficient evidence for your belief. You will be encouraged to translate your thoughts and opinions into a written form through daily exercises (such as reviewing something you have read) and weekly essays on a topic developed in class. Writing exercises will emphasize the need for evidence in crafting an argument and the proper citation of sources. Quality writing will be encouraged through multiple drafts, peer editing, and reverse outlines.

Textbook(s)Required:

The Skeptics Guide to the Universe by Steven Novella ISBN 978-1-5387-6053-6 Approximate Cost: \$19.49 (new hardcover)

Religion

REL-07.08-01 Is Dartmouth a Religion?

Hour: 10A **Instructor:** Susan Ackerman

Requirements Met: WCult: None; Distrib: TMV

Description:

Is Dartmouth a Religion?

Is Dartmouth a religion? “Well, of course not,” you say. “Religion” is all those things they have entire courses about in the Religion Department – Asian traditions such as Buddhism, Hinduism, and Daoism; traditions originating in the Middle East, such as Judaism, Christianity, and Islam; African religious traditions, both ancient (ancient Egypt) and contemporary (the African Djola); American religious movements such as Mormonism, the African-American church, and Evangelicalism. Moreover, you say, “religion” is about “gods,” “faith,” “spirituality,” “prayer,” “piety” – not words we often use to describe our life together at Dartmouth.

But how exactly to define “religion” is a contested matter. That’s why a course taught recently at one of our peer institutions, Stanford, asked whether the “theories and methods used in religious studies” might profitably be applied to Stanford’s campus culture -- and, in particular, Stanford’s almost mythological founding charter, its campus’ layout as a “sacred space,” its rich ritual traditions, and its sensibilities regarding community building and social cohesiveness.

If they can ask this question at Stanford, why not ask it here? And so we will, in REL 7. We will also work hard on presenting our answers in the most polished and sophisticated ways possible. We’ll begin with short writing assignments that focus on some critical components of almost any paper – the introductory paragraph, outline and organization, and thesis and topic sentences. Next, we’ll answer questions about sacred space at Dartmouth and Dartmouth’s ritual life through in-class oral reports and longer analysis/research papers that build on and refine these in-class reports. By the end of the course, students should be prepared to write one final reflection essay: “Is Dartmouth a Religion?”

No required textbooks available

Russian

RUSS-07.01-01 Who is the Terrorist?

Hour: 10 **Instructor:** Lynn Patyk

Requirements Met: WCult: CI; Distrib: None

Description:

Who is the Terrorist?

The mid-nineteenth century witnessed the birth of a new “enemy of the human race” (*hostis humani generis*): the modern political terrorist. Almost simultaneously in Great Britain and Russia, individuals who were willing to kill and die for their political beliefs appeared as a force to be reckoned with and a figure of radical hostility and mystery. As we will see, the question “Who is the terrorist?” is more a riddle than a question and may be answered in many ways, depending ultimately on how we define terrorism. “Who is the terrorist?” asks what this fundamentally modern identity entails: what types of life experiences, psychological traits, beliefs, values, and choices make a “terrorist?” Or is a terrorist not made from the inside out, but from the outside in – through public institutions and discourses (juridical, medical, news media, and literary/cinematic)? Our texts will include primary historical documents, philosophical essays, and literary fiction (Camus’ *The Rebel*, Fanon’s *The Wretched of the Earth*, Chesterton’s *The Man Who Was Thursday*) as well as documentary and feature films (*The Battle of Algiers*, *V for Vendetta* and *Syriana*). This is a First-year Seminar, and so we will intensively engage our course’s questions through verbal and written expression in order to assimilate, develop, articulate, and refine our ideas. Our course activities include short in-class reflections; discussion leadership; classroom debate; one position and one comparative paper with peer review and revisions; and a final research project that builds through annotated bibliography, oral presentation, and a summation of findings.

Textbook(s)Required:

Masha Gessen, *The Brothers: An American Tragedy* ISBN 97815946326-48 G. K. Chesterton, *The Man Who Was Thursday (A Nightmare)* ISBN 97815143500-10

Sociology

SOCY-07.07-01 US Social Stratification

Hour: 2 **Instructor:** Jason Houle

Requirements Met: WCult: None; Distrib: SOC

Description:

Sociological Perspectives on Social Stratification and Inequality in the United States: A Century of Continuity and Change

When we think about social inequality, it’s tempting to view it as the inevitable byproduct of effort, where those at the top are rewarded for their perseverance, and those at the bottom should work harder to “pull themselves up by their bootstraps.” In this class, we will interrogate these naïve assumptions, and explore sociological understandings of social stratification and inequality in the context of 20th and 21st century United States. We will specifically focus on how sociologists write, craft arguments, and develop and test theories about social inequality.

As part of this process, you will learn how to write (and read) formal sociological research papers, such as those that appear in academic journals, and also how to package these ideas to public audiences (such as op-eds). Substantively, we will focus on a range of topics, including (but not

limited to): social mobility, poverty and social welfare policies, race and gender stratification, the causes and consequences of rising wealth and income inequality, and the changing face of inequality before and after the Great Recession.

Textbook(s)Required:

none

Spanish

SPAN-07.02-01 Mural Art in Mexico & U.S.

Hour: 10 **Instructor:** Douglas Moody

Requirements Met: WCult: W; Distrib: ART

Description:

Transforming Public Space: Mural Art in Mexico and the United States

Since the early twentieth century, mural art in urban landscapes and institutional spaces in Mexico and the United States have been the sites of extraordinary creativity and intense controversy. These are the concrete canvases where stories are told, identities are asserted, and communities are imagined. This course begins with a focus on the work of José Clemente Orozco, Diego Rivera and David Alfaro Siqueiros, who began their careers in Mexico, but who also produced significant and highly politicized art in the US. We will analyze many reproductions of Rivera's and Orozco's art and view documentaries and feature films that illustrate aspects of their lives. We will study how their work has influenced later generations of Latino/a mural and graffiti artists in the United States.

Throughout the term, we will consider many issues related to the arts, race, revolution, power, and oppression, and explore how these and other societal themes are presented in the work of Orozco, Rivera, Siqueiros, and other artists, both Mexican and American. This is a writing intensive class, and you will research and write about various artistic and social movements of the twentieth and twenty-first centuries in Mexico and the United States. The ultimate goal of the course is to work together as a collective group of scholars and to produce critical thinking, significant research practice, and writing assignments that demonstrate some of your most sophisticated academic work to date. There is a final research paper for this class, which is due at the end of the winter term.

No required textbooks available

Women's, Gender, and Sexuality

WGSS-07.04-01 Women in Journalism

Hour: 12 **Instructor:** Alexis Jetter

Requirements Met: WCult: W; Distrib: SOC

Description:

Women in Journalism

This course will focus on the contributions of women journalists in the US and around the globe to coverage of human rights, geopolitics, war, freedom of speech, violence against women, reproductive rights, health, educational opportunity for girls/women, sex slavery/trafficking, climate change and the environment, religion, artistic freedom and other critical issues. Three writing assignments will include a personal narrative, a radio commentary and a feature-length profile or investigation, using original reporting, that sheds light on a social justice issue. Two drafts of each writing assignment are required. We will also hold regular workshops on reporting and writing.

Textbook(s)Required:

Readings will be distributed via the course website; no textbooks required.

Writing Program

WRIT-07.23-01 The Art of the Interview

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

Requirements Met: WCult: None; Distrib: SOC

Description:

The Art of the Interview

The qualitative interview engages fundamental aspects of scholarship across disciplines: Creating a thesis, writing and designing relevant questions, reading and background research, understanding narrator and subject bias, deep listening, recording data, analyzing and using quotes, assessing the reliability of sources, organizing information, writing with clarity and style, and presenting the written result for a specific or general audience. Research using human subjects raises important ethical considerations. Interview projects often necessitate reaching beyond the campus for sources. A well-written interview bears witness (reportage), educates and informs, provides perspective, opens insight into other cultures (social, economic, ethnic), aides in interpretation (of scientific or other quantitative material), creates new knowledge, and gives voice to the voiceless. The academic conversation around the interview process is fascinating, deep, personal, and global. The particular unit of truth the written interview can provide has never been more important to our understanding of changes in our world.

This class includes reading historical and present-day interviews, exploration of interview methodologies, extensive discussion, teamwork, interviewing inside the classroom and beyond, rigorous investigation, composition, peer reviewing, and student-faculty interaction.

Textbook(s)Required:

Weiss, Robert Stuart. *Learning From Strangers: The Art and Method of Qualitative Interview Studies*. Free Press, 1995. ISBN: 978-0684823126.

Fallaci, Oriana. *Interviews with History and Conversations with Power*. Rizzoli, 2011. ISBN: 978-084783514.

Seidman, Irving. *Interviewing as Qualitative Research*. Teachers College Press, Fourth Edition.
ISBN: 978-0807754047.

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