

Dartmouth

Office of the Registrar

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Writing 5 Section Descriptions for Winter Term 2019

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

Course Description: "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 a group-generated 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.

X-Period Usage: 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: 0684838281.

Derewiesicz, William. *Excellent Sheep: The Miseducation of the American Elite*. Free Press, 2015. ISBN: 1476702721.

Graff, G. & Birkenstein, C. *They Say/I Say: The Moves That Matter in Academic Writing*. W.W. Norton & Co., 4th edition 2018. ISBN: 978-0-393-63167-8.

Zakaria, Fareed. *In Defense of a Liberal Education*. W W Norton, 2016. ISBN: 039335234X.

Section 02

Hour: 2; Instructor: James Binkoski

Description:

Philosophy and Climate Change

Course Description: The problem of climate change is usually framed as either a scientific problem or else an economic problem. But the most challenging aspects of the problem are philosophical. In this writing course, we will study the philosophical dimensions of the problem of climate change, with a special emphasis on questions of morality and justice. Our aim will be to develop a clear sense of the obstacles that have stood in the way of a comprehensive solution to the problem, and to understand what our failure to act means for our future. In this course, you will learn to see writing as a tool for problem solving. Toward this end, we will use argument mapping software to learn how to extract an argument from a text, identify and evaluate its premises, uncover implicit background assumptions, and construct a targeted and detailed response. In addition to mapping exercises, coursework will include frequent, short writing assignments and three papers, each of which will go through multiple revisions. Class will be discussion-based and centered around course readings. You will learn about different research methods, problem solving strategies, and techniques for reading in an engaged and critical fashion. You will also learn about the role of peer review in academic writing and how to revise in light of comments. Over time, you will come to see each of these as an essential ingredient in the construction of a mature piece of academic writing. Readings will be interdisciplinary, drawing from the sciences, economics, law, philosophy, public policy, and the popular press, including recent work by Peter Singer, Dale Jamieson, and John Broome.

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

X-Period Usage: We will use half of our x-blocks. These will be spent learning argument mapping techniques. Work will be conducted in teams of 3 and organized around problem sets. Sessions will be student-run, though I will be on hand to offer targeted feedback.

Textbook(s)Required:

Jamieson, Dale. *Reason in a Dark Time: Why the Struggle Against Climate Change Failed -- and What It Means for Our Future*. Oxford University Press, 2017. ISBN: 978-0190845889.

Broome, John. *Climate Matters: Ethics in a Warming World (Norton Global Ethics Series)*. W. W. Norton & Company, First Edition, 2012. ISBN: 978-0393063363.

Section 04

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

Description:

The Ethics of Designer Babies

Course Description: Assisted reproduction has come a long way since the first ‘test-tube’ baby was born in 1978. Today, prospective parents can freeze embryos, sperm, and eggs. They can use diagnostic techniques to select a child who will be deaf like themselves. Tomorrow, with the help of technologies like CRISPR, they may be able to produce children with perfect pitch or genius IQs. While these new technologies offer hope to those who can’t otherwise reproduce, they also raise a myriad of ethical and legal questions. These questions, as they are raised in academic articles, court rulings, the popular press, and film, will provide the material for our primary goal — adapting to college writing. To that end, we will focus on how to read critically, how to develop arguments, how to write for different audiences, and how to revise papers for clarity. Students should expect to complete short assignments on a regular basis and to write an expository essay, a persuasive essay, and a research paper, all of which will go through multiple revisions. Classes will be conducted as workshops, with student-led discussion and peer review of written work.

Attendance Policy: Students are expected to attend all class meetings. More than two absences will result in a lower final grade.

X-Period Usage: X-hours will be used occasionally

Textbook(s)Required:

No required books to purchase.

Section 05

Hour: 2; **Instructor:** Paul Carranza

Description:

Criticism: How to Do It, and Why

Course Description: Criticism is something we all do—when we read a novel, look at a work of art, or watch a film or television series, we implicitly make judgements about its value, and whether we enjoy it or not. We may even read a review of films before we see them, or we might write our own reviews online. All of this is criticism, but what is its value in today’s world? And what constitutes good criticism? Students will examine these questions by reading A.O Scott’s *Better Living through*

Criticism and other texts. Students will also become critics: they will watch a new film at the HOP and write a review of it; they will visit the Hood Museum and write an appreciation of a work of art; and they will write a review of a television series. Other writing assignments will require students to examine the role of criticism in today's society. Students will improve their writing by participating in peer reviews and writing workshops, and several of the writing assignments will go through multiple drafts. The goal is that students learn to write academic prose, with a focus on presenting arguments, incorporating evidence, and developing a distinctive voice.

Attendance Policy: Attendance is required. Three unexcused absences will significantly affect the final grade.

X-Period Usage: We will use several x-hours over the course of the term, which will be announced ahead of time.

Textbook(s) Required:

Scott, A.O. *Better Living through Criticism: How to Think about Art, Pleasure, Beauty, and Truth*. Penguin, 2016. ISBN: 0143109979.

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

Section 06

Hour: 2; Instructor: William Craig

Description:

Reviewing Ourselves: Critical Writing and Personal Values

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

Attendance Policy: Regular attendance is required, as individual and group success will depend on

class discussion and revision through the workshop process. A maximum of three unexcused absences will be permitted, with further unexcused absences resulting in a lowered final grade.

X-Period Usage: The course may attempt to incorporate an evening performance of a work presented at the Hopkins Center or other local venue. Since participation in non-classroom hour/non-x period events cannot be mandatory, alternative assignments will be offered. Four x-hour periods will be reserved 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: 978-03212610685.

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

Section 07

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

Description:

Thinking about Education

Course Description: Writing inspired by readings from philosophy and literature will focus on questions of education. What does it mean to be educated, how does one become educated, have I ever been educated, will I ever be educated? Who educates and to what end? Or, what exactly am I doing here at Dartmouth anyway? Readings will include Salinger's *Catcher in the Rye* as well as selections from Plato, Nietzsche, Frost, and Freire. Discussing selected texts, students will develop their abilities in critical reading and writing. Writing assignments move from observation, through memoir, to academic argument, with attention given to the importance of revision. A full introduction to library research is integrated into this course, as are discussions of the importance of imagination, creativity, and humor, even and especially, in academic writing. Students will draw from their own experiences and ideas, as well as those of the writers we read.

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

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

Textbook(s)Required:

Plato. *Five Dialogues*. Ed. John M. Cooper. Trans. G.M.A Grube. Hackett Publishing, 2nd Edition, 2002. ISBN: 9780872206335.

Salinger, J.D. *Catcher in the Rye*. Little, Brown and Co., 1991. ISBN: 0316769487.

Freire, Paulo. Trans. Myra Bergman Ramos. *Pedagogy of the Oppressed*. Continuum, 2000. ISBN: 0826412769.

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

978-0321953308.

Frost, Robert. *A Boy's Will and North of Boston*. Dover Thrift Editions, 1991. ISBN: 0-486-26866-7.

Section 08

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

Description:

Thinking about Education

Course Description: Writing inspired by readings from philosophy and literature will focus on questions of education. What does it mean to be educated, how does one become educated, have I ever been educated, will I ever be educated? Who educates and to what end? Or, what exactly am I doing here at Dartmouth anyway? Readings will include Salinger's *Catcher in the Rye* as well as selections from Plato, Nietzsche, Frost, and Freire. Discussing selected texts, students will develop their abilities in critical reading and writing. Writing assignments move from observation, through memoir, to academic argument, with attention given to the importance of revision. A full introduction to library research is integrated into this course, as are discussions of the importance of imagination, creativity, and humor, even and especially, in academic writing. Students will draw from their own experiences and ideas, as well as those of the writers we read.

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

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

Textbook(s)Required:

Plato. *Five Dialogues*. Ed. John M. Cooper. Trans. G.M.A Grube. Hackett Publishing, 2nd Edition, 2002. ISBN: 9780872206335.

Salinger, J.D. *Catcher in the Rye*. Little, Brown and Co., 1991. ISBN: 0316769487.

Friere, Paulo. Trans. Myra Bergman Ramos. *Pedagogy of the Oppressed*. Continuum, 2000. ISBN: 0826412769.

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

Frost, Robert. *A Boy's Will and North of Boston*. Dover Thrift Editions, 1991. ISBN: 0-486-26866-7.

Section 09

Hour: 11; **Instructor:** Phyllis Deutsch

Description:

Gender and the Holocaust

Course Description: Writing is a process that includes the ability to undertake research in primary sources, analyze diverse texts, and develop coherent evidence-based arguments. The goal of this course is to explore all aspects of the writing process through the lens of Gender and the Holocaust.

The earliest research and writing on the Holocaust was largely male-driven. Although this first generation of historical research and personal writings laid out the essential documentation for much of the work that would follow, women and gay historians and survivors began, by the 1980s, to challenge the template created by their more traditional male predecessors. Examining “life writings” written in the context of immediate or remembered extremity, you will learn how to organize an argument, incorporate evidence, develop a strong voice, and respond to provocative texts in original ways. Three films and several secondary sources will enrich our study of four extraordinary Holocaust memoirs. Because revision is an important aspect of the writing process, you will frequently submit drafts of papers and receive feedback from your peers and from me. You will participate in peer reviews, group discussions, and writing workshops. Formal requirements are three formal essays, short written responses to readings, diverse in-class writing exercises, and one oral presentation.

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

X-Period Usage: We will not use X-hours. However, there will be two movie viewings, schedule TBD. You will have the option for viewing the films with the class or on your own.

Textbook(s) Required:

Bruck, Edith. *Who Loves You Like This*. Paul Dry Books, 2000. ISBN: 978-0-966-49137-1.

Frank, Anne. *The Diary of a Young Girl, the Definitive Edition*. Anchor Books, 1996. ISBN 978-0-385-48033-8.

Wiesel, Elie. *Night*. Translation by Marion Wiesel. Hill & Wang, 2006. ISBN: 0-374-50001-0.

Section 10

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

Description:

Dartmouth College in Fiction and in Fact

Course Description: 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.

X-Period Usage: 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: 78-0316022415

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

Section 11

Hour: 2A; **Instructor:** Vievee Francis

Description:

The Poetics of Politics: Examining the Polemical Imagination

Course Description:

To eschew them is the classic mark.
Yet politics assail us inwardly
As governments mark our disorder,
And should we wish to be aloof?
~Richard Eberhart, "Politics"

When faced with extremes, events and questions so large, complex or looming as to leave the questions seemingly unanswerable why do we turn to poetry? In this course we will consider the role of poetry and the poet at such times, as well as the impact of their work upon other poets and the public at large. Readings will include but not be limited to: Shelley's "The Masque of Anarchy," poems from and responding to Black Lives Matter (BLM), and Gregory Pardlo's controversial *Digest* which draws from both the Academy and the domestic realms as a paean toward the power of the individual's life outside of received notions of collectivism. We will not shy away from discussions of and responses to work being done by risk forward contemporary poets who utilize the spoken word stage and social networks with marked efficacy.

Both in class writing and outside assignments will be given. Readings and audio sources will be varied. Our goal is to develop and write comprehensive, relevant and well-honed critical responses to essays, scholarly articles, interviews and audio/visual mediums as well as to the poetry introduced. Emphasis will be placed as much on process as upon the final result as we learn the basics of building effective arguments and creative approaches to overwhelming circumstance.

Attendance Policy: Participation is critical to this class. Students will be allowed three unexcused absences. More will lead to grade reduction.

X-Period Usage: We will use 2-3 x-hours for this course.

Textbook(s)Required:

Pardlo, Gregory. *Digest (Stahlecker Selections series)*. Four Way Books, 2014. ISBN: 1935536508.
Williams, J. & J. Bizup. *Style: The Basics of Clarity and Grace*. Pearson, 5th Edition. ISBN: 978-0321953308.

Section 12

Hour: 12; **Instructor:** Alexandra Halasz

Description:

Classics in the Disciplines

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

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

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

Textbook(s)Required:

Kuhn, Thomas. *The Structure of Scientific Revolution*. University of Chicago Press. ISBN: 978-0226458083 [3rd edition]; 978-0226458120 [4th edition] [Either 3rd or 4th edition is fine.]
Anderson, Benedict. *Imagined Communities*. Verso, any edition from 2nd edition onward. ISBN: 978-1784786755 or 978-0860915461.
More, Thomas. Trans. Clarence Miller. *Utopia*. Yale University Press, 2nd edition, 2014. 978-0300186109.

Section 13

Hour: 9L; **Instructor:** Deanne Harper

Description:

The Pursuit of Happiness

Course Description: "The pursuit of happiness." It seems obvious, does it not, that we all want to be happy? But what, really, is happiness? What do experts across disciplines tell us about this pursuit for individuals, for members of groups, and for citizens? What is our responsibility for the happiness of others? What choices do we have? Who deserves to be happy? Whose happiness wins out when it

conflicts with another's? And thus, what systems should be in place? In this writing course we turn a critical eye to classic and modern attempts to answer these and related questions and use them as fodder for our own discussions. We consult multiple perspectives: psychology, neuroscience, philosophy/ethics, economics, political science, biology, genetics, anthropology, literature. We incorporate various media: fine arts and literature, television and film, and social media. We read authors as diverse as Aristotle and John Keats, C.S. Lewis and Zadie Smith. We study words, sounds, images, and also places, people, artifacts. You will introduce 'texts' (of all sorts) that you discover on your own through research and experience. You should expect to work on college writing in ways that will help you participate in the academic conversation while contributing your own valuable ideas. You will read not only to receive knowledge but to understand, question, and challenge arguments. You will approach your own writing with what we call "rhetorical flexibility." This means coming to know different writing tools and strategies, and choosing from these to create and communicate your meaning in any given context and by selecting appropriate modes (multimodal projects, collaborative compositions, speeches) and genres (essay, but also report, memo, letter, presentation, etc.). Writing 5 is the course in which you begin to integrate yourself into Dartmouth's academic life, and the Pursuit of Happiness is a topic that you can expand into any disciplinary direction that interests you.

Attendance Policy: Much of our learning and work happens collaboratively and cannot be "made up," so your presence is essential to your learning. We meet as scheduled. Additionally, we will meet in mandatory scheduled conferences to discuss paper drafts (these may be virtual). Missing more than two of these meetings, for any reason, will affect your course grade: each additional absence lowers your course grade one half letter. This is a workshop class; if you don't have the work or the materials, you are absent. I will often ask you to turn in assignments online, in advance of a class meeting, and all deadlines will be defined on Canvas.

X-Period Usage: I will likely schedule some X-period sessions, though I will not use these hours regularly.

Textbook(s)Required:

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

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

Section 14

Hour: 11; **Instructor:** Deanne Harper

Description:

The Pursuit of Happiness

Course Description: "The pursuit of happiness." It seems obvious, does it not, that we all want to be happy? But what, really, is happiness? What do experts across disciplines tell us about this pursuit for individuals, for members of groups, and for citizens? What is our responsibility for the happiness of others? What choices do we have? Who deserves to be happy? Whose happiness wins out when it

conflicts with another's? And thus, what systems should be in place? In this writing course we turn a critical eye to classic and modern attempts to answer these and related questions and use them as fodder for our own discussions. We consult multiple perspectives: psychology, neuroscience, philosophy/ethics, economics, political science, biology, genetics, anthropology, literature. We incorporate various media: fine arts and literature, television and film, and social media. We read authors as diverse as Aristotle and John Keats, C.S. Lewis and Zadie Smith. We study words, sounds, images, and also places, people, artifacts. You will introduce 'texts' (of all sorts) that you discover on your own through research and experience. You should expect to work on college writing in ways that will help you participate in the academic conversation while contributing your own valuable ideas. You will read not only to receive knowledge but to understand, question, and challenge arguments. You will approach your own writing with what we call "rhetorical flexibility." This means coming to know different writing tools and strategies, and choosing from these to create and communicate your meaning in any given context and by selecting appropriate modes (multimodal projects, collaborative compositions, speeches) and genres (essay, but also report, memo, letter, presentation, etc.). Writing 5 is the course in which you begin to integrate yourself into Dartmouth's academic life, and the Pursuit of Happiness is a topic that you can expand into any disciplinary direction that interests you.

Attendance Policy: Much of our learning and work happens collaboratively and cannot be "made up," so your presence is essential to your learning. We meet as scheduled. Additionally, we will meet in mandatory scheduled conferences to discuss paper drafts (these may be virtual). Missing more than two of these meetings, for any reason, will affect your course grade: each additional absence lowers your course grade one half letter. This is a workshop class; if you don't have the work or the materials, you are absent. I will often ask you to turn in assignments online, in advance of a class meeting, and all deadlines will be defined on Canvas.

X-Period Usage: I will likely schedule some X-period sessions, though I will not use these hours regularly.

Textbook(s)Required:

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

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

Section 15

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

Description:

The Supreme Court

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

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

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

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

Textbook(s)Required:

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

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

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

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

Section 16

Hour: 10; **Instructor:** Colleen Lannon

Description:

The Colonial Experience

Course Description: In the nineteenth and early twentieth century, England ruled over the largest empire in the history of the world. So vast and far-reaching were its holdings, it was said that “the sun never sets” on the British Empire. This colonial expansion brought with it a sense of adventure—especially for British women and working-class men, who discovered new opportunities and freedoms in the colonies. Yet it also generated fear and anxiety, as the British encountered foreign places, people, and traditions. And on the other side of the colonial encounter were individuals who—with their own histories and cultures—viewed the British Empire and its representatives from very different perspectives.

In this course, we will examine this complex, dynamic interaction through literary and critical works by authors such as such as Arthur Conan Doyle, E.M. Forster, Edward Said, and Rudyard Kipling. At the same time, we will consider the challenges involved in entering into academic dialogue with texts and authors. Through class discussions and written explorations of the readings, students will gain practice in developing and defending literary interpretations, analyzing and responding to scholarly

arguments, and conducting independent research.

Formal assignments will include two short essays, a research paper, and a multi-media presentation. In addition, there will be daily informal writing assignments that reinforce concepts introduced in class. Throughout the course, a strong emphasis will be placed on writing as a process involving multiple drafts and collaborative feedback. The overall goal of the course is to help students develop the intellectual abilities they need to succeed in an academic environment. These include sharpening their critical reading and thinking skills; understanding the elements of argument and how to shape a persuasive essay; learning how to find, use, and cite sources; writing effective prose; and revising for clarity.

Attendance Policy: Class discussion and participation are a critical part of this course. Students are expected to attend every class and participate actively in workshops and discussions by coming prepared and ready to raise questions, offer ideas, and engage productively with the other members of the class. A maximum of three absences will be permitted, with further absences resulting in a lowered final grade.

X-Period Usage: We will use 1-2 X-hours.

Textbook(s)Required:

Forster, E.M. *A Passage to India*. Mariner Books, 1965. ISBN: 978-0156711425.

Williams, J. & G. Colomb. *Style: The Basics of Clarity and Grace* . **4th Edition**, ISBN: 978-0205830763. [4th Edition, not 5th Edition.]

Section 17

Hour: 10A; **Instructor:** Prudence Merton

Description:

The View from the Balcony: Learning How You Learn

Course Description: How do you know how you are learning? Does studying always lead to learning? Or does it depend on how and when you study? The latest research on cognition, learning and memory tells us that how we go about learning is “largely wasted effort” and mostly based on misconceptions, myth and intuition (Brown, 2014, ix). What about other types of learning? Do we learn how to ride a bicycle, play the piano, forgive a friend, or manage our money the same way we understand the elements of quantum physics, or the factors that produce social movements? This course will build your writing abilities as you answer questions about your own learning and how learning works. You will read texts that explain recent research on the brain and learning, and texts that show how learning can be impacted by context and social factors. You will use writing to help clarify your thinking, to explore what you value about learning, and to analyze, summarize, and 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, but related to the course theme. Throughout the course we will use both visual and verbal metaphors as tools to explore learning and writing. By the end of the term, not only will your writing have improved, but you will be

able to take the view from the balcony: to think about your learning while you are learning.

Attendance Policy: Success in this class depends on participating in class discussions, peer review, class writing workshops and activities, so your consistent attendance is critical. Your final grade will be negatively impacted after 2 unexcused absences.

X-Period Usage: For the first half of the course, we will use most x-hours. Near the end we will use them as needed.

Textbook(s)Required:

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

Graff, G. & Birkenstein, C. *They Say/I Say: The Moves That Matter in Academic Writing*. W.W. Norton & Co., 4th edition 2018. ISBN: 978-0-393-63167-8.

Williams, Joseph M. and Joseph Bizup. *Style: The Basics of Clarity and Grace*. Pearson, 5th edition, 2015. ISBN: 978-0-321-95330-8.

Section 18

Hour: 10A; **Instructor:** Rachel Obbard

Description:

The Machine in the Game

Course Description: Sports are about competitive advantage, but should we care how much comes from the athlete and how much from science? What happens when we treat bodies as machines? How do we decide what is normal, natural, and legal, and to what extent are our reactions narrated by the media?

In this course, we will examine the intersection of sport, technology and culture and discuss what happens when innovation threatens the ideas we attribute to sports—purity, fairness, the natural body, a level playing field, and success as the result of hard work. In his book, *Game Changer: The Technoscientific Revolution in Sports*, Rayvon Fouché says, “The relevance of technoscience in sport will only increase, and the ways in which sporting cultures incorporate or suppress technoscience will define the future of athletic competition in the current century.” As scholars and athletes (or fans) you will be the ones having this discussion.

The course will be based on *Game Changer* and selected readings from articles, biographical accounts, interviews, and documentary film. In this course you will

- Explore through writing and discussion various dimensions of understanding about sport (e.g., allegories, theories, ideologies, myths, paradigms, normative frameworks) and the use of scientific and engineering innovations in sport.
- Do independent research using both first-hand accounts of those who use disruptive technology and those who are affected by it, and scholarly and scientific sources.
- Investigate and address controversies over the use of technoscience in sport.

- Write and revise, a lot!

Upon completing this course, you should demonstrate the abilities to

- Ask questions that inquire into the complex issues of the course.
- Do independent research and gather information through critical reading and research, distinguishing unsupported opinion from evidence-based argument.
- Craft a strong, supportable claim to guide your paper, and represent that claim in a short statement (often called a thesis).
- Support your claim with an evidence-based argument, choosing the best evidence, organizational structure, and rhetorical strategies for that argument.
- Transform information into a written argument that recognizes multiple perspectives in addition to your own.
- Express complex ideas with clear, concise language, paying attention to voice and audience.
- Participate in an academic conversation with both peers and scholars by engaging with, responding to, incorporating and appropriately attributing the ideas of others.

We will meet twice a week (Tuesday and Thursday) for a one hundred and ten minute seminar format class in which we will discuss the what we've read, examine student writing in a workshop setting, experiment with various composition and revision techniques, discuss the writing process and reflect on our writing. There will be significant reading and 3-4 discussion prompts per week. Major assignments will include an Athlete Profile (a biography focused on an athlete's use of controversial technoscience), a Summary and Response to a Scholarly Article, and a Research Paper.

Attendance Policy: Attendance and participation for every class is essential. This course is structured around active and engaged participation in workshops and in discussions. After two unexcused absences, a student's final grade will be negatively impacted.

X-Period Usage: We may use X-periods on a few specific dates (to be announced).

Textbook(s)Required:

Fouché, Rayvon. *Game Changer: The Technoscientific Revolution in Sports*. Johns Hopkins University Press, 2017. ISBN: 978-1421421797. [HARDCOVER]

Millar, David. *Racing Through the Dark: Crash. Burn. Coming Clean. Coming Back*. Touchstone, 2015. ISBN: 978-1501133657.

Hjortshoj, Keith. *The Transition to College Writing*. MacMillan, Second Edition, 2009. ISBN:978-0-312-44082-4.

Williams, Joseph. *Style: The Basics of Clarity and Grace*. Pearson Fifth Edition, 2015. ISBN: 978-0321953308.

Section 19

Hour: 2A; **Instructor:** Rachel Obbard

Description:

The Machine in the Game

Course Description: Sports are about competitive advantage, but should we care how much comes from the athlete and how much from science? What happens when we treat bodies as machines? How do we decide what is normal, natural, and legal, and to what extent are our reactions narrated by the media?

In this course, we will examine the intersection of sport, technology and culture and discuss what happens when innovation threatens the ideas we attribute to sports—purity, fairness, the natural body, a level playing field, and success as the result of hard work. In his book, *Game Changer: The Technoscientific Revolution in Sports*, Rayvon Fouché says, “The relevance of technoscience in sport will only increase, and the ways in which sporting cultures incorporate or suppress technoscience will define the future of athletic competition in the current century.” As scholars and athletes (or fans) you will be the ones having this discussion.

The course will be based on *Game Changer* and selected readings from articles, biographical accounts, interviews, and documentary film. In this course you will

- Explore through writing and discussion various dimensions of understanding about sport (e.g., allegories, theories, ideologies, myths, paradigms, normative frameworks) and the use of scientific and engineering innovations in sport.
- Do independent research using both first-hand accounts of those who use disruptive technology and those who are affected by it, and scholarly and scientific sources.
- Investigate and address controversies over the use of technoscience in sport.
- Write and revise, a lot!

Upon completing this course, you should demonstrate the abilities to

- Ask questions that inquire into the complex issues of the course.
- Do independent research and gather information through critical reading and research, distinguishing unsupported opinion from evidence-based argument.
- Craft a strong, supportable claim to guide your paper, and represent that claim in a short statement (often called a thesis).
- Support your claim with an evidence-based argument, choosing the best evidence, organizational structure, and rhetorical strategies for that argument.
- Transform information into a written argument that recognizes multiple perspectives in addition to your own.
- Express complex ideas with clear, concise language, paying attention to voice and audience.
- Participate in an academic conversation with both peers and scholars by engaging with, responding to, incorporating and appropriately attributing the ideas of others.

We will meet twice a week (Tuesday and Thursday) for a one hundred and ten minute seminar format class in which we will discuss the what we’ve read, examine student writing in a workshop setting, experiment with various composition and revision techniques, discuss the writing process and reflect on our writing. There will be significant reading and 3-4 discussion prompts per week. Major assignments will include an Athlete Profile (a biography focused on an athlete’s use of controversial

technoscience), a Summary and Response to a Scholarly Article, and a Research Paper.

Attendance Policy: Attendance and participation for every class is essential. This course is structured around active and engaged participation in workshops and in discussions. After two unexcused absences, a student's final grade will be negatively impacted.

X-Period Usage: We may use X-periods on a few specific dates (to be announced).

Textbook(s)Required:

Fouché, Rayvon. *Game Changer: The Technoscientific Revolution in Sports*. Johns Hopkins University Press, 2017. ISBN: 978-1421421797. [HARDCOVER]

Millar, David. *Racing Through the Dark: Crash. Burn. Coming Clean. Coming Back*. Touchstone, 2015. ISBN: 978-1501133657.

Hjortshoj, Keith. *The Transition to College Writing*. MacMillan, Second Edition, 2009. ISBN:978-0-312-44082-4.

Williams, Joseph. *Style: The Basics of Clarity and Grace*. Pearson Fifth Edition, 2015. ISBN: 978-0321953308.

Section 20

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

Description:

Inclusion, Diversity, and Higher Education

Course Description: With the recent wake of the crises on race relations, immigration ban, gender, etc., in the US, universities nationwide have also consistently invoked and reaffirmed “inclusivity” and “diversity” to invent a dwelling (safe and hospitable space) for students, faculty, and staff irrespective of their race, ethnicity, language, nationality, gender, etc. They appeal to these commonplaces to contest pervasive histories that segregate certain bodies from gaining access to higher institutions or comfortably inhabiting these learning environments. Both commonplaces evoke everybody as a significant and worthy member of academic communities but also presuppose the presence of exclusion in those communities. As higher institutions of learning re-write the histories of exclusion to accommodate people of all backgrounds, how have their revisionist rhetorics attracted, recruited, protected, sustained—but also constrained—a diverse body of students, faculty, and staff? To what extent have members of institutions embraced or, in some cases, resisted these rhetorics? How might we, as writers and members of this institution, recast these divisive narratives to create an inclusive ecology for ourselves and others? If writing interrupts exclusionary practices and invents a dwelling, what kinds of writings really do so, and how can we identify, compose, and even circulate such writings? In order to answer these questions via work on your own college writing, this course will explore college manifestos on diversity and inclusion as an emerging genre and a significant artifact in higher education. It will focus on how institutions compose their guiding statements, bringing to the fore the linguistic, ethical, cultural, and rhetorical choices that shape the composing process. For instance, we will identify specific languages deployed by institutions, consider their moral and affective implications on their target audience, and examine how academic

communities explore this range of choices to vigorously negotiate a dwelling for everyone. You'll participate in this revisionist project by writing a variety of expository essays—critical commentary, concept autobiography, campus ethnography, and public writing. Through these genres, you'll develop, analyze, and research key concepts around diversity, inclusivity, equity, and hospitality as they constitute dwelling. Because writing is often shaped by reading, we'll consider book chapters, scholarly articles, and journalistic writings that conceptualize genre, dwelling, hospitality, etc. Importantly, your writings must open up new ways of thinking through and about these concepts.

Attendance Policy: You're permitted two absences throughout the term, but you must be in class when we introduce, workshop, and peer-review new projects. If you cannot make it to class, you and I must meet before class to discuss how you want to make up for your absence(s). Three absences will lower your grade; four absences will further lower your grade. Note that five or more absences may adversely affect your final grade.

X-Period Usage: We'll use 3-5 X-hour periods

Textbook(s)Required:

No required books to purchase.

Section 21

Hour: 3B; **Instructor:** Adedoyin Ogunfeyimi

Description:

Inclusion, Diversity, and Higher Education

Course Description: With the recent wake of the crises on race relations, immigration ban, gender, etc., in the US, universities nationwide have also consistently invoked and reaffirmed “inclusivity” and “diversity” to invent a dwelling (safe and hospitable space) for students, faculty, and staff irrespective of their race, ethnicity, language, nationality, gender, etc. They appeal to these commonplaces to contest pervasive histories that segregate certain bodies from gaining access to higher institutions or comfortably inhabiting these learning environments. Both commonplaces evoke everybody as a significant and worthy member of academic communities but also presuppose the presence of exclusion in those communities. As higher institutions of learning re-write the histories of exclusion to accommodate people of all backgrounds, how have their revisionist rhetorics attracted, recruited, protected, sustained—but also constrained—a diverse body of students, faculty, and staff? To what extent have members of institutions embraced or, in some cases, resisted these rhetorics? How might we, as writers and members of this institution, recast these divisive narratives to create an inclusive ecology for ourselves and others? If writing interrupts exclusionary practices and invents a dwelling, what kinds of writings really do so, and how can we identify, compose, and even circulate such writings? In order to answer these questions via work on your own college writing, this course will explore college manifestos on diversity and inclusion as an emerging genre and a significant artifact in higher education. It will focus on how institutions compose their guiding statements, bringing to the fore the linguistic, ethical, cultural, and rhetorical choices that shape the composing process. For instance, we will identify specific languages deployed by institutions,

consider their moral and affective implications on their target audience, and examine how academic communities explore this range of choices to vigorously negotiate a dwelling for everyone. You'll participate in this revisionist project by writing a variety of expository essays—critical commentary, concept autobiography, campus ethnography, and public writing. Through these genres, you'll develop, analyze, and research key concepts around diversity, inclusivity, equity, and hospitality as they constitute dwelling. Because writing is often shaped by reading, we'll consider book chapters, scholarly articles, and journalistic writings that conceptualize genre, dwelling, hospitality, etc. Importantly, your writings must open up new ways of thinking through and about these concepts.

Attendance Policy: You're permitted two absences throughout the term, but you must be in class when we introduce, workshop, and peer-review new projects. If you cannot make it to class, you and I must meet before class to discuss how you want to make up for your absence(s). Three absences will lower your grade; four absences will further lower your grade. Note that five or more absences may adversely affect your final grade.

X-Period Usage: We'll use 3-5 X-hour periods

Textbook(s)Required:

No required books to purchase.

Section 22

Hour: 11; **Instructor:** Wendy Piper

Description:

Writing Voices

Course Description: The purpose of this course is to help prepare you for writing in the college classroom and beyond. To do this, we'll practice writing in a variety of styles and for different purposes; writings will include a personal experience essay, an OpEd, and a researched argument essay. A goal of the class will be to create "genre awareness"; we'll develop an understanding that writing tasks always spring from different contexts and address new audiences. Since this is the case, first-year writing at Dartmouth strives to teach students rhetorical flexibility; we understand that there's no "one size fits all" formula for successful writing. Instead, we must always ask ourselves, "What tools or techniques do we need to complete this new writing task?" Successful transfer or adaptation of writing knowledge to new contexts also depends upon cultivating writing voices. People write best when they are interested in the subject that they're writing about. So, what interests you, what motivates you to speak? We'll start from personal experience, and then expand our horizons to speak to, move or inform, a larger, civic and academic community.

Attendance Policy: 2 absences maximum

X-Period Usage: As needed

Textbook(s)Required:

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

Ruszkiewicz, John. *How to Write Anything: A Guide and Reference*. Bedford, 3rd edition, 2014. ISBN: 978-1457667046.

Section 23

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

Description:

The Memoir Craze

Course Description: This course explores popular memoirs from the *New York Times* bestseller list, including *Battle Hymn of the Tiger Mother*, by Amy Chua, about using the “Chinese parenting” method to raise super-achievers, and *The Color of Water*, by James McBride, about growing up as the bi-racial child of a mother who refused to acknowledge she was white, and an excerpt from *Far From the Tree*, by Andrew Solomon, in which he contemplates the meaning of his gay identity. Readings also include scholarly articles that relate to the personal experiences recounted in the memoirs. Students will write several papers based on the assigned readings. In addition, students will have the opportunity to research and write about any aspect of their own family history that interests them. Using memoirs, students will explore the common elements of all academic discourse, such as analysis, argument and evidence, as well as the process of writing, including drafting, receiving feedback and revising. Throughout the term we will have several Individual and group conferences, which are an integral part of Writing 5.

Attendance Policy: Attendance is required. Two or more unexcused absences will be factored into your class participation grade. Absences are excused for religious observance, serious illness and family emergencies.

X-Period Usage: I will occasionally, but not regularly, use X-hours.

Textbook(s)Required:

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

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

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

Section 24

Hour: 2A; **Instructor:** Jennifer Sargent

Description:

The American Criminal INjustice System

Course Description: The subtitle of this course is "The American Criminal Injustice System." Students in this course will discover the craft of expository writing while analyzing the trustworthiness of crime

investigation, ethical considerations during investigations, pre-trial proceedings and trials, and the myths and realities of the American criminal justice system. Students will study the notions of truth and justice in the system. The inquiry includes examining both science and human nature in the American criminal justice system. Students will learn to think and analyze critically and write clearly, concisely and persuasively using several expository organizational patterns. Texts include three books, and perhaps a documentary film series, a podcast and one U.S. Supreme Court case. The professor, a former district court judge, chief disciplinary counsel (prosecutor) for the New Hampshire Supreme Court's Attorney Discipline Office, and criminal defense attorney, will emphasize the importance of technical writing and use of voice and style. Students will come to understand that persuasive writing incorporates clarity of topic, factual precision, and organization in analysis. Students will actively participate in the exchange of feedback, critique and collaborative learning with each other. The professor will also teach students to speak persuasively about their writing. There are three major writing assignments (1250 words, 2000 words, 3750 words) that students will complete with multiple drafts and mandatory writing conferences.

Attendance Policy: Attendance is mandatory (athletic events 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.

X-Period Usage: I occasionally use x-hours.

Textbook(s)Required:

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

Zinsser, William. *On Writing Well*. Collins (Harper Perennial) 30th Anniversary Edition. ISBN: 978-0060891541.

Benforado, Adam. *Unfair: The New Science of Criminal Injustice*. Broadway Books, 2016. ISBN: 978-0770437787.

Section 25

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

Description:

Food for Thought

Course Description: French gastronome Jean Anthelme Brillat-Savarin wrote "Tell me what you eat, and I will tell you who you are." Indeed, our food choices can be reflective of our families, religious beliefs, ethics, and emotions. Our decisions may be influenced by the media, our peers, or simply by convenience. What we eat also influences how food is grown, and therefore has wider reaching effects, such as on the environment, the economy, and public health. This idea that our world and our selves are shaped by food will serve as inspiration for the primary goal of this course – sharpening

our writing and critical thinking abilities. We will explore the personal side of food writing as well as contemporary issues in our food and agricultural systems. Our readings will come from authors such as MFK Fisher, Wendell Berry, David Foster Wallace, and Michael Pollan, and will include magazine articles, scholarly papers, and the scientific literature. We will write about food in the form of personal essays, critical analyses of course readings, and academic arguments. Ample classroom time will be spent reviewing the principles that underlie writing in all disciplines, workshopping student writing, and discussing the processes of reading, writing, research, and revision.

Attendance Policy: Students are expected to attend all class meetings. More than 2 absences (whether excused or unexcused) will result in one step down on your final grade assignment (e.g. if you have earned an A-, you will get a B+).

X-Period Usage: I will use a few of the x-periods on specific dates, but I reserve the right to add any additional x-hours as necessary, so please keep these open in your schedule.

Textbook(s)Required:

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

Section 26

Hour: 10A; **Instructor:** Catherine Steidl

Description:

The Past in the Present

Course Description: The ancient world is not a passive backdrop for historical tales. Its narratives and its physical vestiges play an active role in modern daily life. We interact with artifacts as art in museums, but the past is also used (and abused) in advertising and popular culture and harnessed to create and strengthen national identity. Discourse and the production of knowledge around the ancient past are deeply intertwined with institutional racism and discrimination. In this writing course, we will read, think, and write critically about the many roles played by the past in the present in pursuit of our primary goal: building and practicing a set of tools and strategies to continue developing your writing, and help you adapt to the new demands of the academic writing community. We will explore strategies for reading, developing and posing questions, and thinking critically about complex topics. We will also practice strategies for our ‘pre-writing’ processes, for compiling drafts, and revising our work both individually and with peers. Some of the topical questions we will address include: How is the past studied, and by whom? How have material culture and its narratives been used in nation-building and identity construction? How is the past portrayed in media and pop culture, or manipulated for entertainment? How is current understanding of the ancient world tied into the history and legacies of colonialism, and how do ongoing debates about ownership and repatriation change the way materials in museums are seen, displayed, and interpreted by visitors?

We will practice many different types of writing—personal journals, persuasive essays, analyses, papers presenting academic research. Our readings will draw from scholarly research, archaeological

case studies, popular books, and contributions to ethical debates surrounding management of—and interaction with—the past. We will also include our own writing in the texts for the class, engaging thoughtfully and constructively with one another’s work in small peer revision groups. All texts (excluding student writing) will be provided through Canvas.

Attendance Policy: Your consistent attendance and active participation are crucial for your personal development in the course, as well as that of your classmates. Unanticipated issues do arise, and more than two unexcused absences during the term will negatively impact your participation grade. The need for an excused absence, such as religious observance, a family emergency, or a serious illness, should be communicated to me as soon as it arises, along with appropriate documentation where necessary. The need to travel for athletic competition or a similar significant event may be considered an excused absence, so long as you discuss this with me well beforehand (preferably at least 2 weeks) and we agree on appropriate plans to make up for your absence in class.

Preparation for class is equally as important as physical attendance. Showing up without the necessary materials, such as drafts for conferencing, readings or notes, etc., and thus being unable to actively participate in class, will count as an unexcused absence. Excessive or repeated lateness will also have a negative impact on your participation grade. If you have a regularly occurring conflict that impacts your punctuality, please speak with me as soon as it arises.

X-Period Usage: We will use x-periods infrequently for individual and group conference sign-ups.

Textbook(s)Required:

No required books to purchase.

Section 27

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

Description:

Grotesque Bodies

Course Description: This course will foster your understanding of what it means to participate in ongoing written discussions about knowledge in the university setting. We will read, talk, and write about standards of academic writing, practice those standards, and expand your critical vocabulary for thinking about the process of composition and revision. You will sharpen your capacity to think critically and creatively about the sources you encounter, develop your understanding of writing as a process of discovery, and write to engage with and participate in ongoing critical conversations about the course topic. The work in this class involves reading, class discussions, regular informal and reflective writing, peer review, and individual conferences as you develop multiple drafts of two essays and a media-rich digital writing project. The theme of this course, “Grotesque Bodies,” may sound appealing, strange, or off-putting to you – perhaps even all three. The ambivalence of our responses are important markers of the grotesque, which is often located in an object that provokes desire but is also prohibited, or that is situated between conceptual categories (e.g., human and animal), and is consequently both fascinating and disturbing. We will read scholarly texts to help us

define the grotesque and apply it to the ways we think about and look at the human body. What is – and or who has – a grotesque body? Who defines that body as grotesque, and what are the broader implications of doing so? In varied writing assignments, you will reflect on the ways we construct, encounter, and respond to bodies deemed “grotesque.” You will examine how forms of social power are at play in the practices, institutions, and techniques of representation that define bodies as good or bad, acceptable, or unacceptable. Consequently, you will consider how the categorizing and hierarchizing of bodies are tied to gender, race, class, and ability. Along the way, you will navigate diverse media that may include scholarship by M.M. Bakhtin, Rosemary Garland-Thomson, Ibram X. Kendi, and others; the 1932 film *Freaks*; reality television; poetry by Jonathan Swift; a memoir by Lindy West; as well as other examples from contemporary popular and online culture.

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

X-Period Usage: The course schedule includes 2-3 x-periods at the beginning of the term.

Textbook(s)Required:

No required books to purchase.

Section 28

Hour: 11; Instructor: Margaret Baum

Description:

Timeslot will be 11 MWF timeslot. Title: The Right to Write.

Course Description: In 2018, as of April 30, 28 journalists had been murdered around the world for doing their work, according to The Committee to Protect Journalists. In this course, we will write, think, read, research, and speak about both writing itself and about the rights of writers. We’ll examine a range of readings and resources—including U.N. documents, books, films, scholarly articles, and journalism. “The Right to Write” begins with two ideas. First, that each of us can learn to write well. Second, that writing about topics of our choosing and making that writing public is sometimes met with repression and even violence. In this class we’ll work on formulating questions about the right to write. What rights have been enshrined in law that apply to writers? Should we seek to protect those rights? If so, how, and why should we? Does writing have a purpose? How do ideas about the right to write affect our own writing lives and those of others around the world? We’ll learn to use writing as a tool of learning and discovery. Other learning activities include reading, thinking, discussing, preparing oral presentations, collaborating with peers, researching, and meeting with the professor individually. Students will identify and explore their own research questions and develop new ideas on the rights of writers.

Attendance Policy: Attendance is mandatory. Do not miss class. We are counting on your contributions at every session. Your active participation is required for optimal learning in this course. Missing more than three sessions for any reason will affect your grade in the course. Many required assignments will be completed in class. No make-ups will be accepted for in-class work.

In-class opportunities to practice college-level writing, reading, speaking, and listening require your time and attention. Attending class means that you practice in a community where your peers and your professor can give your writing the attention it deserves.

X-Period Usage: We'll use no more than half of the x-hours during the term.

Textbook(s)Required:

Booth, Wayne C. et al. *The Craft of Research*. University of Chicago Press, 2016, 4th edition. ISBN: 978-0226239736.

Section 29

Hour: 2; Instructor: Wendy Piper

Description:

Writing Voices

Course Description: The purpose of this course is to help prepare you for writing in the college classroom and beyond. To do this, we'll practice writing in a variety of styles and for different purposes; writings will include a personal experience essay, an OpEd, and a researched argument essay. A goal of the class will be to create "genre awareness"; we'll develop an understanding that writing tasks always spring from different contexts and address new audiences. Since this is the case, first-year writing at Dartmouth strives to teach students rhetorical flexibility; we understand that there's no "one size fits all" formula for successful writing. Instead, we must always ask ourselves, "What tools or techniques do we need to complete this new writing task?" Successful transfer or adaptation of writing knowledge to new contexts also depends upon cultivating writing voices. People write best when they are interested in the subject that they're writing about. So, what interests you, what motivates you to speak? We'll start from personal experience, and then expand our horizons to speak to, move or inform, a larger, civic and academic community.

Attendance Policy: 2 absences maximum

X-Period Usage: As needed.

Textbook(s)Required:

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

Ruszkiewicz, John. *How to Write Anything: A Guide and Reference*. Bedford, 3rd edition, 2014. ISBN: 978-1457667046.