

Dartmouth

Office of the Registrar

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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

Anthropology

ANTH-07.05-01 Animals and Humans**Hour:** 9L **Instructor:** Laura Ogden**Requirements Met:** WCult: None; Distrib: None**Description:**

Title: Animals and Humans: A Beastly Experiment in Ethics, Theory & Writing

Course Description: Companion animals are commonly treated as “members of the family,” and we have become increasingly concerned about the welfare of other animals, such as those used in experimental lab settings. Still, these concerns are predicated on contradictory philosophies of human/non-human difference. In this course we consider the diverse ways animals are a part of our lives—for instance, as symbols, commodities, and workers. In the process, we begin to formulate new approaches to multispecies ethics and reconsider what we mean by “human.” As a final project, students work together to produce a contemporary version of the medieval bestiary and publish it online. During the Middle Ages, bestiaries illustrated the qualities of animals (including mythic beings) in an encyclopedic fashion. In the process of writing our own bestiary, we are going to learn how to produce our own social theory—perhaps rethinking what we mean by “social” theory in the process. Consider this course an experiment in critical thinking and writing. Throughout the course, we will hone our abilities by responding to in-class writing prompts, engage in constructive peer review, and explore different forms of ethnographic writing. While the majority of the written materials for this course will come from anthropology, we will also engage materials (visual and written) from other disciplines. In addition, we are going to engage materials curated by staff at Dartmouth’s Hood Museum of Art and the Rauner Special Collections Library.

Attendance Policy: Since much of our learning and work together happens collaboratively and cannot be “made up,” your presence matters to your learning. Please contact me if you have an issue that causes you to miss multiple classes.

X-Hour Statement: We will use x-periods occasionally and these dates are scheduled in advance and listed on the syllabus.

Textbook(s)Required:

Blanchette, Alex. 2020. Porkopolis: American Animality, Standardized Life & the Factory Farm. Duke University Press.

Art History

ARTH-07.05-01 Pompeii-Antique & Modern

Hour: 10A **Instructor:** Steven Kangas

Requirements Met: WCult: None; Distrib: None

Description:

Title: Pompeii in Antiquity and in the Modern Imagination

Course Description: 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.

Attendance Policy: Attendance is required.

X-Hour Statement: I do not plan to use x-hours.

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-07.03-01 Asian American Art & Arch

Hour: 10A **Instructor:** Sujin Eom

Requirements Met: WCult: None; Distrib: None

Description:

Title: Asian American Art and Architecture

Course Description: This course introduces students to the politics of Asian American identity and visual culture in the 20th century. With an overview of social and legal contexts of Asian America, from

immigration policies and residential exclusion to Japanese American internment to struggles over citizenship rights, the course explores what it meant to be "Asian American" and how Asian American art and architecture have emerged at specific historical moments. By discussing case studies including Chinatown photography, Japanese American internment camps, the Vietnam Veterans Memorial, and works of artists and architects such as Maya Lin, Poy Gum Lee, Isamu Noguchi, Dong Kingman, Yasuo Kuniyoshi, Suh Do Ho, Yun Gee, Yong Soon Min, Hanh Thi Pham, and Ruth Asawa, students are expected to learn how to analyze and "write" visual culture. While examining how Asian American and diasporic artists strove to define their identity and imagine their place in the world, we will create an inclusive learning environment through collective discussions and feedback on writing.

Textbook(s)Required:

None required

Biology**BIOL-07.02-01 Biology:Politicized Topics**

Hour: 2 Instructor: Carey Nadell

Requirements Met: WCult: None; Distrib: None

Description:

Title: Fact or Fiction? Politicized Topics in Biology

Course Description: 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.

Attendance Policy: Students must attend all sessions either in person or virtually, barring medical or other emergency situations.

X-Hour Statement: We will use only one or two x-hour sessions per term to make up for holidays or other schedule adjustments.

Textbook(s)Required:

No Textbook required

Classical Studies**CLST-07.11-01 Ancient Medit Migration**

Hour: 9L Instructor: Simone Oppen

Requirements Met: WCult: None; Distrib: None

Course Title:**Description:**

Title: Migration in the Ancient Mediterranean

Course Description: This seminar examines migration, displacement, and free and forced mobility in the ancient Mediterranean world through analysis of primary sources and debates on them in scholarship. Sources we will consider include textual accounts and archaeological evidence from both the multi-continental entity today known as ancient Greece and the Italian peninsula. Through contributions to the Dartmouth Consortium of Studies in Race, Migration, and Sexuality (RMS) common terminology project and short reading responses, students will develop a critical vocabulary for discussing migration as well as their own ability to ask historical questions, particularly those that expose the differences and similarities between antiquity and our modern world.

Attendance Policy: Attendance and active participation in this class, demonstrating careful preparation, are crucial. Please plan on attending all sessions, three days a week and scheduled X hours. Unexcused absences will negatively affect your grade. Absences due to illness, family emergency, religious observance, etc. will be excused at my discretion, provided that you let me know in advance when possible and provide documentation when appropriate. If you have a religious observance that conflicts with your participation in the course, please meet with me before the end of week 2 to discuss appropriate accommodations.

X-Hour Statement: I will use the 9L X-hour (as an office hour and for some class sessions or workshops). Attendance at the 9L X-hour scheduled class sessions and workshops is mandatory, office hours are naturally dependent on students' needs.

Textbook(s) Required:

All required materials will be supplied on Canvas or through Dartmouth's electronic library holdings.

Cognitive Science

COGS-07.01-01 Medical Humanities

Hour: 2 Instructor: Marie-Christine Nizzi

Requirements Met: WCult: None; Distrib: None

Description:

Title: Medical Humanities

Course Description: The field of medical humanities is relatively recent in the United States. It combines interests in medicine (patient care, medical ethics, neurosciences) with cognitive science, philosophy, or the arts. In this course, we will discuss topics such as: consciousness, the self, the brain and its disorders, how we should treat patients with diverse abilities, what is it like to receive a face transplant, how technology, science-fiction, and philosophy can inform medicine, etc. Students interested in cognitive science or research with patients will find this course to be a particularly good fit for them. As a first-year seminar, this course will also introduce students to the scholarly writing conventions used in the fields relevant to medical humanities. There is a technique to writing good essays. This course breaks it down for you.

Attendance Policy: Class attendance is critical as writing exercises and feedback will take place in class

X-Hour Statement: No use of the X-hour. Office hours will be held before and after class on Monday,

Wednesday, and Friday - or by appointment if needed.

Textbook(s)Required:

None

Comparative Literature

COLT-07.17-01 Literature and Urban Spaces

Hour: 12 **Instructor:** Michael McGillen

Requirements Met: WCult: None; Distrib: None

Description:

Title: Literature and Urban Spaces

Course Description: The representation of city life and urban spaces has been a perennial concern for writers from the nineteenth century to the present. This course will explore how urban spaces are “written” in literature—whether through strategies of mapping that seek to provide order or as labyrinths to be navigated by walking. If in the modern world the city serves as a social laboratory, literature turns to multi-perspectival narration to represent mass culture, the anonymity of the individual in the crowd, and the emergence of new forms of identity. The fragmentary nature of city life also gives rise to new literary forms such as aphoristic writing, sketches, and other “short forms” that reflect the prevailing modes of perception of the city dweller.

Exploring how literature configures urban space in the nineteenth-century industrial age, in the metropolis of modernism, and in the post-colonial cities of a globalized world, the course will reflect on the city as a space for new gender roles and a plurality of cultures, but also as a site of anonymity, placelessness, and alienation. Readings include works by Dickens, Balzac, Poe, Baudelaire, Rilke, Kracauer, Woolf, Benjamin, Joyce, Baum, Barnes, Novo, Mehta, and El Said.

This first-year seminar is designed to strengthen your academic writing abilities and provide an introduction to Comparative Literature. You will learn how to engage critically with texts, generate ideas, develop them in writing, and revise your writing in order to communicate your ideas more effectively. Students will write two short papers (ca. 4 pages) and a final research paper (ca. 9 pages) that practice key methods in Comparative Literature: close readings, analysis of literary forms, working with secondary literature, and comparative analysis.

Attendance Policy: Attendance in class is mandatory. Sports travel, religious observances, and illnesses are considered excused absences.

X-Hour Statement: The x-hour will be used occasionally for peer-review workshop and to make up for classes missed because of holidays.

Textbook(s)Required:

Honor de Balzac, *History of the Thirteen*, trans. Herbert J. Hunt, Penguin Classics (1975), ISBN-13: 978-0140443011. Charles Baudelaire, *Paris Spleen and La Fanfarlo*, trans. Raymond N. MacKenzie, Hackett Classics (2008), ISBN-13: 978-0872209480. Rainer Maria Rilke, *The Notebooks of Malte Laurids Brigge*, trans. Robert Vilain, Oxford World\201A\00C4\00F4s Classics (2016), ISBN-13:

978-0199646036. James Joyce, *Dubliners*, Penguin Classics (1993), ISBN-13: 978-0140186475. Vicki Baum, *Grand Hotel*, trans. Basil Creighton and Margot Bettauer Dembo, New York Review Books Classics (2016), ISBN-13: 978-1590179673. Djuna Barnes, *Nightwood*, New Directions (2006), ISBN-13: 978-0811216715 "

Earth Sciences

EARS-07.07-01 Untold Stories in Geosci

Hour: 9L **Instructor:** Jeemin Rhim

Requirements Met: WCult: None; Distrib: None

Description:

Title: Untold Stories in Geosciences: Social and Historical Contexts of the Development of Geosciences as a Discipline

Course Description: The foundations of geology as an academic discipline were developed against the backdrop of imperial colonialism and Westward Expansion in the United States. However, the social and historical contexts of these scientific endeavors are often missing in current geoscience curricula, and early geoscientists are usually glorified as heroes. The skewed representations of these endeavors perpetuate the practices of exclusion and exploitation in geosciences. This class will investigate 1) how a set of founding principles in geosciences was established on the basis of scientific racism and colonialism; 2) how the history of racism and colonialism manifests in geoscience practices and communities; and 3) paths forward to build an anti-racist, diverse and inclusive geoscience community. Readings in this course will largely focus on research articles that communicate the social and historical aspects of practices in (geo)sciences as well as commentaries that assess the current status of geoscience disciplines and recommendations to promote anti-racist practices. Students will conduct their own research on a specific individual or concept in geosciences and develop a narrative around the “untold stories” around them through writing for a non-specialist audience. The reading, research and writing skills that students will practice in this class can be applied to raise awareness for historical literacy in any academic field including (but not limited to) science, technology, engineering, mathematics, and social sciences.

Attendance Policy: Attendance at all class sessions is mandatory. In addition, the quality of the class will largely depend on each student’s participation in and contribution to thoughtful discussions during class and on Canvas. Accordingly, all students are expected to submit their Canvas response on time and show up to class prepared for active participation in discussions or other in-class activities. Attendance and participation together count towards 10% of a student’s final grade. Every unexcused absence after two will lower their final grade by 1%, and three tardies will be considered as one full unexcused absence. Attendance to X-hours is highly encouraged but not mandatory unless the course schedule notes “Required X-hour.”

X-Hour Statement: Attendance to X-hours is highly encouraged but not mandatory unless the course schedule notes “Required X-hour.”

Textbook(s)Required:

None

Engineering Sciences

ENGS-07.08-01 Energy Sustainability

Hour: 3B **Instructor:** Alexis Abramson

Requirements Met: WCult: None; Distrib: None

Description:

Title: Energy Sustainability: Technologies and Impact

Course Description: We hear about energy sustainability, but what does this mean? What will the impact of climate change be? What energy sources are considered sustainable and why? What fraction of our energy needs is likely to come from sustainable energy in the future? Are these estimates reasonable and what are the technological and societal challenges to broader use of sustainable energy? This seminar will explore these and other questions as we learn about energy resources, technologies and solutions that affect our lives and our planet today and in the future. We will evaluate the trade-offs and uncertainties of various energy systems and explore a framework for assessing solutions. Topics and writing assignments will examine resource estimation, environmental effects, and a survey of resources and technologies such as oil and gas, nuclear power, hydropower, solar energy, wind energy and more. Writing assignments will explore and present arguments for different approaches that may be taken to avoid a future climate disaster.

Attendance Policy: You are expected to attend all classes. Absences will be reflected in class participation grade.

X-Hour Statement: The x-period may be used toward the end of term to accommodate for presentations, but otherwise there will be no other required x-period expectations.

Textbook(s)Required:

How to Avoid Climate Disaster: The Solutions We Have and the Breakthroughs We Need By: Bill Gates
Feb 23, 2021 ISBN-13 : 978-0385546133 Amazon \$16

English

ENGL-07.44-01 Reading Jane Austen

Hour: 2A **Instructor:** Carolyn Dever

Requirements Met: WCult: None; Distrib: None

Description:

Title: Reading Jane Austen

Course Description: Through in-depth analysis of four major novels published by Jane Austen (1775-1817), "Reading Jane Austen" will examine the strategies Austen deploys to navigate issues of personal agency and social mobility on behalf of her female protagonists. Throughout the course, we will focus on questions of novelistic form and narrative voice to build context for understanding how Austen engages women's social agency in all its contemporary possibilities and impossibilities. In addition to our very close work on the novels, each student will be asked to view independently at least three film adaptations of Austen's

novels, chosen from a list I provide, at intervals during the term. I will ask you to approach the relationship between literary texts and film representations as a constructive dialogue: you should think about these films as strong commentaries on, and reinterpretations of, Austen's novels. Like the directors of these films, you will produce analytical work that offers strong commentary and interpretation of Austen's novels; hence "reading Jane Austen." Writing assignments for the course will include four papers focused directly on the novels, as well as a brief response paper for each film screening, focused on the director's artistic choices as an interpreter of Austen.

Attendance Policy: Preparation, attendance, and participation are essential (and count for 20% of your grade). This includes engagement in your working group as well as in the full seminar.

X-Hour Statement: I use x-hours only rarely, and typically for group projects or writing conferences that students can also schedule for non-x-hour times.

Textbook(s)Required:

Austen, Jane. *Sense and Sensibility*. Penguin Classics. ISBN: 978-0141439662. List Price: .

Austen, Jane. *Pride and Prejudice*. Penguin Classics, . ISBN: 978-0141439518. List Price: .

Austen, Jane. *Emma*. Penguin Classics, . ISBN: 978-0141439587. List Price: .

Austen, Jane. *Persuasion*. Penguin Classics, . ISBN: 978-0141439686. List Price: .

ENGL-07.47-01 Tales of the Avant-Garde

Hour: 10A **Instructor:** Andrew McCann

Requirements Met: WCult: None; Distrib: None

Description:

Title: Tales of the Avant-Garde

Course Description: 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

Attendance Policy: Attendance and participation are worth 10% of your total grade. Everyone begins with a "B" for being present, attentive, and considerate of others. If you miss more than two class periods (unexcused), your participation grade will be negatively affected. If you read actively and carefully, and come to class prepared with perceptive comments and intriguing insights on a regular basis, your participation grade will be in the B+/A- range. If your comments reflect intense engagement both in frequency and quality and move the class in new directions, you will receive an A for attendance and participation. Don't go overboard, though, and dominate discussion. Listen well, respond graciously to

your classmates, and build upon their insights. Topicality and economy are important. If you feel shy or anxious about talking in class, or feel that the class format is not giving you enough scope to participate, don't worry; just come and speak to me in office hours. You can also contribute to the discussion threads linked to the Canvas posts: I will count these as class participation.

X-Hour Statement: I'll use them occasionally and nearly always designate them as optional.

Textbook(s)Required:

Alex Danchev ed., *100 Artists Manifestos: from the Futurists to the Stuckists* (Penguin Modern Classics), ISBN-10: 0141191791 ISBN-13: 978-0141191799

Cesare Aira, *An Episode in the Life of a Landscape Painter* (New Directions Books), ISBN-10: 0141191791 ISBN-13: 978-0141191799

Somerset Maugham, *The Moon and Sixpence* (Penguin Classics), ISBN-10: 0143039342 ISBN-13: 978-0143039341

Kathy Acker, *Great Expectations* (Penguin Modern Classics), ISBN-10: 9780802131553 ISBN-13: 978-0802131553

Roberto Bolano, *Distant Star* (New Direction Books), ISBN-10: 9780811215862 ISBN-13: 978-0811215862

ENGL-07.48-01 Law, Literature and Justice

Hour: 10A **Instructor:** Peter Orner

Requirements Met: WCult: None; Distrib: None

Description:

Title: Law, Literature and Justice

Course Description: 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?

Attendance Policy: Absences: Attendance is mandatory and absence from class will negatively impact your grade as this course depends on class participation, as well as peer review. More than four absences may result in a failing grade. Late work may be marked down if handed in late without permission or written notice of illness. Please be on time. For each class, I'll take attendance as well as note participation and preparation.

X-Hour Statement: We will be using X-Hours, which are an essential part of the class, 3-4 times.

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-07.53-01 Ecopoetics

Hour: 3A **Instructor:** Vievee Francis

Requirements Met: WCult: None; Distrib: None

Description:

Title: *Rethinking Wordsworth: Wilderness, Culture, & the Science of Ecopoetics*

Course Description: According to author John Shoptaw, “an ecopoem needs to be environmental and environmentalist.” It needs more than “the vocabulary of nature.” In this course we will examine the difference between “nature” poems and ecopoetry. We will discuss the pastoral poem as well as the anti-pastoral. Our objective is to examine ways in which poets seek to creatively address or deny overwhelming issues such as climate change in creative and evocative ways in order to promote social and political change.

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. We will read critical papers, interviews, and articles as well as poems keeping in mind at all times, context. Emphasis will be placed as much on process as upon the final result as we learn the basics of building effective arguments and creative critical approaches when addressing overwhelming circumstances.

No required textbooks available

ENGL-07.54-01 The Future of the Book

Hour: 10A **Instructor:** Jessica Beckman

Requirements Met: WCult: None; Distrib: None

Description:

Title: *The Future of the Book*

Course Description: What is a book in the digital age? Is it a paperback, a Kindle, a cellphone? Is a work of literature the same if you change its physical form? In this course we will explore issues of central importance to book studies, ranging from the nature of reading, to the politics of archives, to the relationship between experimental literary techniques and emerging technologies. Augmenting our skills of literary study, in which we give sustained attention to language, here we will be challenged to think about the interactions between those words and the surfaces upon which they appear. Moving across time and space, we’ll consider a range of approaches that help us analyze, critique, and anticipate the evolution of the book.

Attendance Policy: Regular, on-time attendance is expected. You are entitled to one unexcused absence per term, no questions asked. More than one unexcused absence may negatively affect your participation grade. If you have a religious observance that conflicts with course participation, please meet with me before the third week of term to discuss appropriate accommodations.

X-Hour Statement: X-hours will rarely be used in this course. Activities taking place during the X-hour may be made up outside of class time if a major obligation, such as team travel, prevents attendance.

Textbook(s)Required:

Virginia Woolf, *To the Lighthouse*. Harcourt, Inc. (2005). ISBN-10: 0156030470; Claudia Rankine, *Citizen: An American Lyric*. Graywolf Press. (2014). ISBN-10: 978555976903

ENGL-07.57-01 Murder & Unbelonging in Lit

Hour: 3B **Instructor:** Kimberly Brown

Requirements Met: WCult: None; Distrib: None

Description:

Title: Murder and Unbelonging in the Literary Imagination

Course Description: This course will examine the way murder functions in the global literary imagination, particularly as violence relates to racialized and gendered otherness and influences the structure of artistic representation. Writers (and filmmakers) concerned with marginalized people and the world they inhabit will be investigated, paying close attention to the parameters of who gets included into a culture's homogeneity and who exists on the literal and metaphorical border of inclusion. We will focus primarily on fictional renderings of historical murders and connect our readings to cultural narratives of violence as experienced through race, gender, class, geography, and sexuality. Relationships between nation, violence, and cultural commodification will be incorporated into a cross-cultural understanding of modernity, embodiment, and exclusionary practices. Assignments include short response papers, a presentation and a research paper.

X-Hour Statement: I will only use the x-hour once or twice this term.

Textbook(s)Required:

Julia Alvarez, *In the Time of the Butterflies*

Marie Belloc Lowndes, *The Lodger*

Truman Capote, *In Cold Blood*

E.L. Doctorow, *The Book of Daniel*

Toni Morrison, *Beloved*

Environmental Studies**ENVS-07.02-01 Conservation&Sustainability**

Hour: 12 **Instructor:** Coleen Fox

Requirements Met: WCult: None; Distrib: None

Description:

Title: Conservation, Development and Sustainability in the Anthropocene

Course Description: 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.

Attendance Policy: Attendance is required. 15% of the grade is for participation in seminar discussions and presentations.

X-Hour Statement: We will use the x-hour rarely, if at all.

Textbook(s) Required:

A novel TBD may be a required purchase.

Film Studies

FILM-07.19-01 Am Silent Film Comedy

Hour: 2A **Instructor:** Joanna Rapf

Requirements Met: WCult: None; Distrib: None

Description:

Title: American Silent Film Comedy

Course Description: This is a first-year seminar with an emphasis on writing about American silent film comedy that dates roughly between 1898-1928. For critic James Agee, this was the heyday of comic achievement on screen, a time when recognized artists such as Charlie Chaplin, Buster Keaton, and Harold Lloyd, and lesser known figures such as Bertha Regustus, Mabel Normand, and Harry Langdon, ""gave us a poem, the kind of poem, moreover, that everybody understands."" Their comedy was universal, and audiences did not need to know English ""to get the gags."" Laughter breaks down barriers between nations, races, genders, and class, and subtly comments on the preoccupations, prejudices, and dreams of the society that produces it. This seminar will examine some of the social implications behind the laughter of silent film comedy.

Formally, students in this seminar will write about 6,000 words, spread over three papers, a short response paper, a longer argument paper, and a substantial research paper due at the end of the term. In addition to revising these papers in the light of professor and peer reviews, students will also complete a weekly journal entry in which they will respond to a prompt and write informally about the comedian and the film or films we studied that week. This informal writing, posted on Canvas by its due date, will be an opportunity to play with your writing voice, to raise question, and to explore ideas. Two students will also be assigned each week to post on Canvas two to four discussion questions to come out of the week's reading and film[s]. Everyone in the seminar responds to the questions posted on Canvas.

Attendance Policy: Students are expected to attend all class sessions and to participate thoughtfully in our discussions.

X-Hour Statement: We will use all of our x-hours for crucial in-class discussions, so please plan accordingly.

Textbook(s)Required:

All required reading will be posted on Canvas. Most required films will be shown in class; they will also be available in the Jones Media Center.

French

FREN-07.06-01 Paris in Lit and Film

Hour: 2 Instructor: Emily Kane

Requirements Met: WCult: None; Distrib: None

Description:

Title: Reimagining the Myth: Paris in Literature and Film

Course Description: In the Western imagination, the idea of the city of Paris is almost always linked to romance. While couples dream of future Parisian honeymoons or vacations, in reality, living and becoming in the “city of love” are a good deal more complicated than the romanticized version with which we are so familiar. What does it mean to live in Paris, to have a “Parisian” identity? In what ways might history (the trauma of World War II, for example, or the French wars of decolonization) play a role in the construction of these identities? What roles do gender, culture, immigration, and economic status play in incubating these identities in this particular, almost mythically idealized place? Students will concentrate on three formal writing assignments, including one close reading or sequence analysis, then learn to incorporate these readings into longer literary analyses. They will also work on incorporating secondary sources into their final papers.

Attendance Policy: You are allowed two unexcused absences. Each additional absence will lower your participation grade by one letter grade. Examples of excused absences may include medical issues accompanied by a note from a physician or dean, religious observances, and so on. You are responsible for keeping up with any missed material.

X-Hour Statement: We will not be regularly using the x-hour, though we may use it occasionally for peer review workshops.

No required textbooks available

Geography

GEOG-07.18-01 Consuming Places

Hour: 10 Instructor: Coleen Fox

Requirements Met: WCult: None; Distrib: None

Description:

Title: Consuming Places: Tourism and Sustainability in a Globalized World

Course Description: Travelers and tourists are often described as consumers of places. Tourism is one of the largest global economic sectors, and it plays a key role in development plans in many countries. While the problematic impacts of mass tourism are widely recognized, alternatives to this model such as eco- and geo-tourism are often held up as having the potential to be pro-poor and environmentally sustainable

while enhancing cross-cultural understanding. A key goal of the seminar is to investigate the claim that tourism is an opportunity for environmentally and culturally sustainable development. We will look at the implications of marketing places and cultures, and we will touch on issues ranging from inequitable power relations and the representation of "others" to how climate change and pandemics are affecting tourism and tourist destinations. To address these issues, the course draws on popular publications, personal narratives, book chapters, peer-reviewed journal articles, and film.

Attendance Policy: Attendance is required. 15% of the grade is for participation in seminar discussions and presentations.

X-Hour Statement: We will use the x-hour rarely, if at all.

No required textbooks available

German

GERM-07.06-01 Diversity in the Media

Hour: 11 **Instructor:** Heidi Denzel

Requirements Met: WCult: None; Distrib: None

Description:

Title: Longing and Belonging: Diversity in the Media

Course Description: The mass media are cultural instruments that imagine, establish, and negotiate identities. They shape civil societies and their policies and influence how people see themselves and others. As a communicative stimulus, media characterizations influence perceptions of who should be included and who should be excluded in communities of cultural citizenship. From Hitler to Hollywood, Kafka to ""Tribes of Europa"", we will analyze several media genres and discuss the role of religious, linguistic, and social minorities as fictional characters, writers, directors, and producers. We will investigate what tactics different forms of counter-narratives use and where they are produced. Do media activist organizations like the Multi-ethnic Media Coalition and the European Centre for Media Pluralism and Media Freedom, social justice campaigns like #OscarsSoWhite, and over-the-top content platforms like Netflix create new possibilities of inclusion? We will approach the topic of diversity in the media from various angles and will consult scholarship from multiple disciplines.

This course is designed to strengthen your academic writing skills. We will improve three forms of writing every week: primary source analysis exercises to practice close reading strategies and inductive reasoning, secondary source evaluations to train deductive and critical thinking, and genre-specific writing that we will explore in several writing workshops. You are allowed to use all the material of these weekly exercises in your 3 short research papers. No textbooks required. All readings will be provided on Canvas.

Attendance Policy: Active participation and preparation count for 30% of the final grade. The attendance policy of the Dartmouth German Studies program allows students a total of three unexcused absences from class. Students who miss class are responsible for making up all missed class material. Prolonged absence from class by illness or other circumstances should be brought immediately to the attention of the instructor. Several unexcused absences from class will lower a student's final course grade.

X-Hour Statement: I am not planning to use the x-periods. We might schedule a session, if we need extra time to cover a topic or if a class session had to be cancelled. We might have one or two excursions to the HOP and the Hood Museum.

Textbook(s)Required:

No textbooks required, all texts will be provided on Canvas.

Government

GOVT-07.14-01 Does Democracy Work?

Hour: 9L **Instructor:** Jennifer Jerit

Requirements Met: WCult: None; Distrib: None

Description:

Title: Does Democracy Work?

Course Description: Ordinary people are a crucial part of a democracy—in terms of their beliefs and attitudes as well as the political actions they do or do not take. Indeed, some scholars go so far as to describe voters as the starting point of a democracy. But are citizens up to the task? This first-year seminar investigates the topic of voter competence, which refers to the beliefs, attitudes, and behaviors that support a functioning political system. We will consider what is required of citizens in a modern democracy and discuss the standards by which we evaluate how well people fulfill their democratic duties. Course readings focus on public opinion and political behavior in the American context. As part of the first-year writing program, this course involves analytical writing and small group discussions. Students will write and revise two 3-page papers with significant class time devoted to writing challenges and giving/receiving feedback in peer groups. The seminar also involves a final 6-page paper.

Attendance Policy: Attendance is expected at all class sessions. If you become ill or have to miss class for a valid reason, please communicate with me over email. It is your responsibility to find out what you missed (e.g., ask a classmate for notes). Each class session has an objective, so if you are absent from a class you will miss something important. If you miss class on a regular basis (for any reason), your participation grade will suffer.

X-Hour Statement: X-hours will be used sparingly.

Textbook(s)Required:

No textbook is required for this course

GOVT-07.15-01 Dictator 101

Hour: 10 **Instructor:** Jennifer Lind

Requirements Met: WCult: None; Distrib: None

Description:

Title: Dictator 101: The Politics of Authoritarianism

Course Description: With democratic backsliding occurring all over the world, the number of authoritarian countries is on the rise. Even in the United States, during Donald Trump's presidency, observers warned of his administration's "authoritarian tendencies." In this course we explore what is authoritarianism, and

how it differs from democracy. We discuss how dictators rise, stay in power, and fall. We examine how the capabilities and behavior of liberal and authoritarian countries differ. Are dictatorships more violent and less economically successful? After all, many people argue that China cannot challenge American global leadership because its authoritarianism will prevent it from being an innovative, high-income country.

In Dartmouth's first-year seminars, students explore not only a substantive topic—here, the nature of dictatorships—but are also introduced 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 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. As we explore themes of dictatorship and democracy, the class will undertake multiple writing assignments, each of which includes rounds of peer and professor feedback. Assignments are designed to teach clarity of argumentation and reader empathy, with the goal of teaching students to write clear and compelling analytic prose.

Attendance Policy: Attendance is mandatory.

X-Hour Statement: From time to time we may use X-hours for class activities or make-up sessions. We will not use them weekly.

Textbook(s) Required:

(a) Erica Frantz, *Authoritarianism: What Everyone Needs to Know* (Oxford 2018). (b) Frank Dik\u00F6tter, *How to be a Dictator*, 2019

History

HIST-07.28-01 Gender and Urban Transform

Hour: 9L **Instructor:** Julia Rabig

Requirements Met: WCult: None; Distrib: None

Description:

Title: Gender and Urban Transformation

Course Description: This course explores urbanization as a gendered process, drawing on primary sources, historical analyses, and literary criticism to show how gender has intersected with class, race, and sexuality to shape U.S. cities and suburbs. We'll explore the effects of an increasingly urban and industrial economy on gender roles in the workplace, at home, and in the streets. We'll consider the historical gendering of urban space and the means through which cities have served as cultural touchstones: from late nineteenth century images of the metropolis as a "fallen woman" to middle-class men's projection of the city as the reprieve from stifling domesticity in the 1950s. Readings in urban, cultural, and social history, literary criticism, and more will illuminate patterns and guide our inquiry. Assignments will include: an annotated bibliography on a topic of your choice; a 5-7 page review essay of two or more texts from the bibliography; and, an 8-10 page prospectus that builds on your research. Students will also be required to present an image to their classmates and revise two assignments.

Attendance Policy: Students are expected to attend and participate in all class sessions. More than two unexcused absences will impact your grade.

X-Hour Statement: X-hours will only be used as make-up sessions for missed classes.

Textbook(s)Required:

None.

HIST-07.32-01 Civil War Photographs

Hour: 11 **Instructor:** Robert Bonner

Requirements Met: WCult: None; Distrib: None

Description:

Title: Civil War Photographs: Texts and Testimonials

Course Description: Ruined cities... Bloated corpses.... Fleeing slaves... Expectant soldiers... A bearded president. Advanced photographic technology of the 1860s made possible a visual record of such iconic images, which exist alongside many, many more frozen views from America's greatest crisis. This first-year seminar focuses on the stunning camera work that would forever change how Americans experienced war, and how a conflict would be recalled once peace returned. Students in this history class will learn how to "think, research, and write" according to the conventions of the historical discipline. Through this discipline-specific approach, students will enhance their ability to scrutinize different kinds of texts and subject them to critical analysis; to locate and evaluate specific evidence located in archival settings (in this course, we will do so mainly via online sources); to marshal that evidence in the service of a nuanced argument; and to express complex ideas in clear, lively prose. Students will practice and enhance their ability to execute such tasks through class discussion and different kinds of writing assignments. Class sessions will include in-depth discussions of specific primary and secondary historical texts; we will also routinely engage in conversations about how historians use these sources to produce historical knowledge. Students will produce four different categories of historical writing: a museum caption; a descriptive contextualization of an image that moved from photographic print to woodcut circulation; a sequence of narrative commentaries meant to mimic the work of Alexander Gardner; and a final research project that will feature evidence-based argument and analysis.

Attendance Policy: Group collaboration depends upon regular attendance. To be excused from class requires advance notice.

X-Hour Statement: The class will make sporadic use of its x-hour across the term.

Textbook(s)Required:

None.

Humanities

HUM-002-01 The Modern Labyrinth

Hour: 12 **Instructor:** Colleen Boggs, Kenneth Walden, Andrea Tarnowski, Israel Reyes

Requirements Met: WCult: None; Distrib: None

Description:

A continuation of Humanities 1. The course alternates between lectures and discussion sections, with emphasis on students' class participation and essay writing. Enrollment limited to 48 first-year students.

For more information see the Humanities 1-2 website:

<https://www.dartmouth.edu/hums1-2/>

Textbook(s)Required:

Jorge Luis Borges, "Garden of Forking Paths;" David Lewis, On the Plurality of Worlds; Leonard Bernstein, Candide; Voltaire, Candide; G. W. Leibniz, Theodicy; Fran\oise de Graffigny, Letters of a Peruvian Woman; Walt Whitman, Leaves of Grass; Emily Dickinson, Poems; Jos\e Clemente Orozco, The Epic of American Civilization

HUM-002-02 The Modern Labyrinth (Discussion)

Hour: OT **Instructor:** Israel Reyes

Requirements Met: WCult: None; Distrib: None

No description available

Textbook(s)Required:

Jorge Luis Borges, "Garden of Forking Paths;" David Lewis, On the Plurality of Worlds; Leonard Bernstein, Candide; Voltaire, Candide; G. W. Leibniz, Theodicy; Fran\oise de Graffigny, Letters of a Peruvian Woman; Walt Whitman, Leaves of Grass; Emily Dickinson, Poems; Jos\e Clemente Orozco, The Epic of American Civilization

HUM-002-03 The Modern Labyrinth (Discussion)

Hour: OT **Instructor:** Kenneth Walden

Requirements Met: WCult: None; Distrib: None

No description available

Textbook(s)Required:

Jorge Luis Borges, "Garden of Forking Paths;" David Lewis, On the Plurality of Worlds; Leonard Bernstein, Candide; Voltaire, Candide; G. W. Leibniz, Theodicy; Fran\oise de Graffigny, Letters of a Peruvian Woman; Walt Whitman, Leaves of Grass; Emily Dickinson, Poems; Jos\e Clemente Orozco, The Epic of American Civilization

HUM-002-04 The Modern Labyrinth (Discussion)

Hour: OT **Instructor:** Colleen Boggs

Requirements Met: WCult: None; Distrib: None

No description available

Textbook(s)Required:

Jorge Luis Borges, "Garden of Forking Paths;" David Lewis, On the Plurality of Worlds; Leonard Bernstein, Candide; Voltaire, Candide; G. W. Leibniz, Theodicy; Fran\oise de Graffigny, Letters of a Peruvian Woman; Walt Whitman, Leaves of Grass; Emily Dickinson, Poems; Jos\e Clemente Orozco, The Epic of American Civilization

Latin Am/Caribbean Studies**LACS-07.06-01 Offensive Images**

Hour: 2 **Instructor:** Sebastian Diaz

Requirements Met: WCult: None; Distrib: None

Description:

Title: Offensive Images. The Unthinkable, the Untreatable, and the Unrepresentable: Visual and Textual Culture in Latin America

Course Description: Violence, death, sex, disability, race, gender, poverty, and politics were regarded as unthinkable, untreatable, intolerable, or simply “offensive” in different times and regions in Latin America. This course will provide a critical and theoretical approach to textual and visual representations from the 19th century to the present, which have generated controversy over their depiction of these cultural topics. Images of destruction, pictures of war, or paintings excluded by the mainstream culture will be used to familiarize the students with the production and consumption of visual and textual culture and the ethics of representation. The goal of the course is, on the one hand, to problematize the relation between representation and culture, and, on the other hand, to evaluate the implication of these topics (violence, sex, race, gender, disability, etc...) in relation to power, knowledge, and ethics in Latin American culture.

No required textbooks available

Middle Eastern Studies

MES-07.03-01 Jerusalem: Vision & Reality

Hour: 10A **Instructor:** Lewis Glinert

Requirements Met: WCult: None; Distrib: None

Description:

Title: Jerusalem: Vision & Reality

Course Description: Jerusalem has always mesmerized minds—Royal City of Solomon, mystical core of the world, site of a foretold apocalypse, twice razed to the ground, focus of Jewish messianic dreams, since 1948 once more a Jewish capital city but still savagely fought over. In this course, we will sample the symbolism of Jerusalem in Jewish, Christian and Islamic intellectual and artistic expression, from the Bible down to the present. Why has this city evoked such passions? Assessment will be by three papers analyzing academic and creative course readings, with an emphasis on clarity, concision and grasp of content.

Attendance Policy: 1. Read the assigned readings prior to class.

2. Attend class regularly.

3. Participate actively in discussions, including the ‘Questions about the Readings’ which I’ve posted on Canvas.

X-Hour Statement: No x-periods.

Textbook(s)Required:

None required

MES-07.04-01 Steamships to Social Media

Hour: 10A **Instructor:** Andrew Simon

Requirements Met: WCult: None; Distrib: None

Description:

Title: Steamships to Social Media: Technology in Middle East History

Course Description: What may pandemics and their maritime passage in the past teach us about Covid-19 today? How may cameras assist us in picturing the past and archiving the present in the Arab world? And what is the relationship between social media and mass demonstrations in Iran, Egypt, and the the United States? In this first-year seminar, we will explore the impact, significance, and surprising stories of numerous technologies throughout Middle East history. We will cover devices we often take for granted as well as things that command our attention. Cameras, clothing, and the Internet, dams, printing presses, and modes of transportation will all surface in readings that transcend any single historical genre, bridging the local and the global, the social and the cultural, the intellectual and the environmental. The scope of this course is consciously panoramic in nature. In traversing nearly two hundred years of history, from the Ottoman Empire to the present day, we will examine a wide array of case studies that unfold across the Middle East and occasionally travel further afield. To assist us on this journey, we will conduct close readings of several primary sources, from films and photographs to comics and music videos. These materials will inspire lively discussions that engage larger themes, including modernity, mediation, power, politics, infrastructure, and identity. In the spirit of intervening in broader debates and developing one's writing skills, students will have the opportunity to undertake a wide variety of assignments, from a film review to a critical biography. Likewise, students will have the chance to pursue a final research project on a topic of their choosing that advances an original argument. By the end of the quarter, it will be clear that the trajectories of objects, small and large, were essential to the making of the modern Middle East.

Attendance Policy: Attendance is required and if students are unable to attend a class they should contact me at least 24 hours in advance.

X-Hour Statement: I expect to rarely use x-hours, perhaps 1 or 2 in the course of the term in the event that a regular class period needs to be rescheduled.

No required textbooks available

Philosophy

PHIL-07.01-01 Contemporary Moral Issues

Hour: 12 **Instructor:** Ann Bumpus

Requirements Met: WCult: None; Distrib: None

Description:

Title: Contemporary Moral Issues

Course Description: 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.

Attendance Policy: Regular attendance and active participation are expected.

X-Hour Statement: Occasional use of x-hours.

Textbook(s)Required:

Living Ethics, 2021 edition ISBN: 9780197608876

Portuguese

PORT-07.01-01 Coloring Brazil

Hour: 2 Instructor: Carlos Cortez Minchillo

Requirements Met: WCult: None; Distrib: None

Course Title:

Description:

Title: Colored Brazil: Representations and Self-Representations of Afro-descendants

Course Description: This course introduces students to the history and culture of the afro-diaspora in Brazil while considering their place in contemporary society. Through a cross-disciplinary approach, we discuss fictional and non-fictional representations and self-representations of colored Brazilians. Students will engage with critical analysis of textual and cinematic materials that at once represent and question stereotypes, social marginalization, economic inequality, and all sorts of bias impairing the living conditions and personal development of non-white Brazilians. We will also examine how Blacks and Browns have been resisting violence and oppression, fighting stigmatization, and making their political voice heard in the public sphere. Special attention will be paid to epistemologies produced by non-white Brazilian scholars. In this seminar, students will write reading responses, online discussion posts, and essays. During in-class peer-review sessions, they will share their writings, get feedback and have the opportunity to produce more refined versions of their work.

Attendance Policy: This course will be a discussion-based and student-centered collaborative learning experience. Class attendance is required: more than two unexcused absences will result in a reduction in your participation grade by 0.5 points. Persistent tardiness will also affect your participation grade. You are expected to remain engaged throughout the course—to show up and participate in our in-person class sessions, to complete assignments thoughtfully and in a timely fashion, and to give respectful and helpful feedback during peer-review workshops.

X-Hour Statement: We may use the x-hour occasionally. Please keep the X-hour for this course free.

Textbook(s)Required:

NOTE: No required materials. All readings and films will be available on Canvas. Suggested materials: Skidmore, Thomas E. Brazil: Five Centuries of Change. New York: Oxford University Press, 2010. De Jesus, Maria Carolina. Child of the Dark: The Diary of Carolina Maria de Jesus. New York: New American Library, 1962. Evaristo, Conceição, and Paloma Martinez-Cruz. Ponciá Vicencio. Austin, TX: Host Publications, Inc., 2007. Martins, Geovani, and Julia Sanches. The Sun on My Head: Stories. New York: Farrar, Straus and Giroux 2019.

Psychological & Brain Sciences

PSYC-07.03-01 Science & Pseudoscience

Hour: 9L **Instructor:** John Pfister

Requirements Met: WCult: None; Distrib: None

Description:

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

Course Description: People believe in all kinds of things about human behavior—opposites attract, handwriting can reveal something about your personality, you only use 10% of your brain—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 several writing exercises that will eventually lead to a potential submission to the magazine, *The Skeptical Inquirer*. Writing in this class 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.

Attendance Policy: Participants are asked to attend classes faithfully and with enthusiasm. While no formal number of classes is mandatory, you can expect expect me to be very concerned if you miss more than three classes during the term. Athletes and those who can expect to miss a class or two due to obligations outside of class are encouraged to let me know as soon as possible so that I can plan class activities accordingly. I will occasionally ask potentially absent students to videotape a response to a question to share with the class, or Zoom into the class if logistically possible.

Attending class is not just about "acquiring" information. It is a sign of mutual respect for the instructor and all those who share the classroom space. Should coming to class become a problem for you, I ask that you treat me and your colleagues with respect and I can guarantee that you will be treated with respect, in turn.

X-Hour Statement: As a rule, I try to not use x-hours for required work. However, I reserve the option of calling an x-hour if a special event necessitates our gathering, or if we might productively work on our writing together. I will do my best to alert students to a potential x-hour as soon as it becomes apparent that circumstances warrant that option.

Textbook(s)Required:

1. The Skeptics Guide to the Universe by Steven Novella ISBN 978-1-5387-6053-6 Approximate Cost: \$7.99 (new hardcover)/\$12.77 (new paperback) 2. One-year subscription to the journal, Skeptical Inquirer (<https://skepticalinquirer.org/> Approximate Cost: \$16.99 (digital)/\$19.95 (digital/print))

PSYC-07.03-02 Science & Pseudoscience

Hour: 2 **Instructor:** John Pfister

Requirements Met: WCult: None; Distrib: None

Description:

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

Course Description: People believe in all kinds of things about human behavior—opposites attract, handwriting can reveal something about your personality, you only use 10% of your brain—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 several writing exercises that will eventually lead to a potential submission to the magazine, *The Skeptical Inquirer*. Writing in this class 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.

Attendance Policy: Participants are asked to attend classes faithfully and with enthusiasm. While no formal number of classes is mandatory, you can expect me to be very concerned if you miss more than three classes during the term. Athletes and those who can expect to miss a class or two due to obligations outside of class are encouraged to let me know as soon as possible so that I can plan class activities accordingly. I will occasionally ask potentially absent students to videotape a response to a question to share with the class, or Zoom into the class if logistically possible.

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X-Hour Statement: As a rule, I try to not use x-hours for required work. However, I reserve the option of calling an x-hour if a special event necessitates our gathering, or if we might productively work on our writing together. I will do my best to alert students to a potential x-hour as soon as it becomes apparent that circumstances warrant that option.

Textbook(s) Required:

1. The Skeptics Guide to the Universe by Steven Novella ISBN 978-1-5387-6053-6 Approximate Cost: \$7.99 (new hardcover)/\$12.77 (new paperback) 2. One-year subscription to the journal, Skeptical Inquirer (<https://skepticalinquirer.org/> Approximate Cost: \$16.99 (digital)/\$19.95 (digital/print)

Religion

REL-07.08-01 Is Dartmouth a Religion?

Hour: 2A **Instructor:** Susan Ackerman

Requirements Met: WCult: None; Distrib: None

Description:

Title: Is Dartmouth a Religion?

Course Description: 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’s 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 this course. 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.

Attendance Policy: Because we are a small class, your active and engaged participation is essential! Participation assumes (a) that you will complete each day’s readings before class meeting, (b) that you will, as assigned, write a 250-word “Reading Response” to one of the class readings, and (c) that you will come to class prepared to discuss all the readings. Participation will count 10% toward the final grade.

X-Hour Statement: Occasionally -- two to three times during the term.

Textbook(s) Required:

No textbook

Russian

RUSS-07.01-01 Who is the Terrorist?

Hour: 9L **Instructor:** Lynn Patyk

Requirements Met: WCult: None; Distrib: None

Description:

Title: Who is the Terrorist?

Course Description: 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.

Attendance Policy: Inform me by e-mail of any foreseeable absence or conflict with our class (religious observance, athletics, etc.) so that it is an excused absence; if I don't hear from you, expect a solicitous e-mail from me. Participation in discussion as well as other in-class activities will account for 20% of your grade. The quarter goes by quickly, so please be sure to arrange with me to make up missed participation before anticipated absences or within a week of unforeseen absences. After two unaccounted for absences, your participation grade will fall by 5%, and by an additional 5% for each successive unexcused absence.

X-Hour Statement: I don't plan on using any x-hours and will only use them in case of an emergency (i.e. if I have to cancel class due to illness).

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-07.01-01 Race and Ethnicity

Hour: 9L **Instructor:** Emily Walton

Requirements Met: WCult: None; Distrib: None

Description:

Title: Race and Ethnicity: Social Constructions and Social Realities

Course Description: In this course we start from the premise that racial and ethnic distinctions are socially constructed. We will also explore the very real consequences of racial distinctions by interpreting the social science literature on inequality, considering the manifestations of interpersonal and institutional forms of racism, and discussing prospects for change in the future. We approach the sociological content of the course through a number of writing components. First, you will respond to course readings through informal writing in reading journals and short reflection pieces throughout the term. Second, you will engage in formal writing through two main assignments: a short, written analysis of personal experiences with race and ethnicity embedded in a sociological context, and a somewhat longer research paper in which you will draw on outside sources to explore a research question related to race and ethnicity. In addition to out-of-class writing, you will participate in writing workshops and discussions, primary source analysis exercises, and peer feedback sessions.

Attendance Policy: It is my expectation that you will attend each class meeting—and that you will arrive to each class on time and stay for the duration. I will circulate an attendance sign-in sheet at the beginning of

each class meeting; it is your responsibility to make sure you sign it each day. There are no opportunities to make up missed in-class participation work. If you miss more than three days of class, your course grade will decrease by one whole letter grade (e.g., A to B), and decrease by one step (e.g., B to B-) for each additional absence. In the event that you miss a class for any reason, you are responsible for getting notes from another student. As a general policy, I do not make my notes available. After you review your classmate's notes, I would be happy to meet with you to talk about the material or answer questions about anything that is unclear. If you anticipate missing class meetings because of athletic team participation, religious observances, or some other reason, please arrange a meeting with me at the start of the term, and bring documentation of the expected conflicts.

X-Hour Statement: In general, I do not plan to use x-hours.

Textbook(s)Required:

None required

SOCY-07.07-01 US Social Stratification

Hour: 10A **Instructor:** Jason Houle

Requirements Met: WCult: None; Distrib: None

Description:

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

Course Description: 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.

Attendance Policy: Students are expected to attend class and contribute to seminar discussion.

X-Hour Statement: Very rarely / Never. (X-hours will only be used for emergencies.)

Textbook(s)Required:

none

Spanish

SPAN-07.09-01 Streaming Latin America

Hour: 2A **Instructor:** Martina Broner Szychowski

Requirements Met: WCult: None; Distrib: None

Description:

Title: Streaming Latin America

Course Description: What visions of Latin America can emerge and circulate on a streaming platform? How do contemporary onscreen narratives consolidate or contest ideas about gender, Indigeneity, social mobility, and political upheaval in countries from Colombia to Mexico? This course examines Netflix's Latin American films and series in order to ask these questions and others while also paying close attention to how the streaming giant risks reproducing imperialist logics—and where exactly room for resistance can surface. As we combine textual analysis with research into the creative choices that lie behind production practices, students will develop convincing arguments in assignments that range from short weekly responses to a longer research paper. Films will include *I'm No Longer Here* and *Roma*, while series will include *Green Frontier* and *3%*. The course concludes with an investigation of the Argentine Luminon platform, whose local model suggests an alternative to the U.S.-based Netflix.

Attendance Policy: Each student will get two “free” unexcused absences, and any absences beyond this will result in a 0.5% reduction of your final grade.

X-Hour Statement: We may use X-hours for any makeup classes and to schedule individual instructor-student meetings if needed.

Textbook(s) Required:

All readings will be available to you through Canvas, but you will need an active Netflix subscription for the duration of the term.

Women's, Gender, and Sexuality

WGSS-07.04-01 Women in Journalism

Hour: 2 Instructor: Alexis Jetter

Requirements Met: WCult: None; Distrib: None

Description:

Title: Women in Global Journalism

Course Description: 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.

Attendance Policy: Attendance is expected at each class session and your classroom participation counts for a large part of your final grade. Illness and family emergencies are of course excused, but after 3 unexcused absences your grade will be lowered by 1/2 grade for each additional unexcused absence.

X-Hour Statement: I use x-periods frequently to show films, hold writing workshops, host guest speakers,

and make up for class sessions lost to holidays, etc.

Textbook(s) Required:

Readings will be distributed online; no textbooks required.

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