

Dartmouth

Office of the Registrar

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Writing 5 Section Descriptions for Winter Term 2022

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.

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Writing 5 -- Expository Writing

Section 01

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

Description:

Title: Experience and Education: Students, Teachers, 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, and/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 with its liberal arts curriculum.

We will then analyze, from a cross-cultural perspective, a series of plays and films that deal directly with education, democracy, and social change. The foundational text for the course will be John Dewey's classic 1938 text on educational reform *Experience and Education*. We will supplement Dewey's text with other essays from the field of educational philosophy and sociology. Some of the questions we will address will be: What is the difference between being educated and being intelligent? What makes an experience educational? What is the value (for self, for society) of a liberal arts education? What is the relationship between education and liberation, and between education and social mobility? What role does education play in the idea (myth?) of the American Dream?

Our class will be conducted as a workshop/seminar. This means that I will lecture very little and ask that you each take an active role in creating a productive class dynamic. This will require that you get to know each other early on in the term and come to class prepared to talk with (not at) and listen to each other. Together, as a community of learners, we will discuss texts, tell stories, think out loud, share ideas, and pose questions. Sometimes I may initiate a discussion, other times I may ask you to take the lead. You can expect to participate actively in every class session and on Canvas. You will write a lot. You will also

regularly read each other's work as it progresses from a first draft through to a final (never perfect) revision. You will write to think, write to organize your thoughts, write to present, and write to argue a point and persuade your readers. You will read to learn, read to comment, and read to help others improve their writing. There will be a lot of pair and group work complemented with informal and formal presentations. This will be "our" class and together we will make it a unique learning experience specific to the needs, wants, and interests of the group.

Attendance Policy: Our class will be discussion-based and student-centered. This means that you are expected to remain present and engaged throughout the course—to show up and participate in our in-person class sessions, to post thoughtfully, dialogically, and in a timely fashion to asynchronous discussion boards on Canvas, and to play an active role in group assignments.

X-Hour Statement: I will ask you to keep your X-hours free just in case. We will not use them regularly. We might use them for a class visitor, a workshop, or for final presentations at the end of the term.

Divisional Affiliation: Arts & Humanities

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.

Section 02

Hour: 3A; **Instructor:** Ingrid Becker

Description:

Title: The Art of Description: Literary Nonfiction in the 20th Century

Course Description: What does it mean to describe, and what makes a good description? How might different modes of description correspond to different objects, from material things and historical events to sensations and emotional realities? What are the stakes of privileging detail over breadth, or vice versa? What role do literary strategies and devices like narrative, metaphor, and imagery play in reporting objective facts without reducing subjectivity and felt experience? In this course, we will approach these questions by exploring the dimensions of non-fiction in 20th-century American literature. Reading across a range of genres such as reportage, the photo-essay, New Journalism, and documentary poetry, we will reflect on the ways in which writers and artists have experimented with describing their worlds. In doing so, we will consider the relationship between non-fictional styles and subject matter by paying particular attention to works that struggle with the limits of representation in the face of social issues such as economic inequality, racism, war, and criminality.

As students develop an understanding of generic borders while thinking across them, they will also use course material as a gateway into academic writing. Throughout the term, we will practice the key steps towards crafting an argumentative essay, including making observations about (describing) an object of analysis, generating questions to motivate an argument, assembling and synthesizing evidence in support of a defensible thesis, and revising. Many facets of our work will be collaborative, and students will learn

from one another in discussion, peer-review exercises, and writing workshops. Assignments will include annotations on and responses to our readings, a “description” exercise, and two argumentative essays. In addition to the required course texts listed below, we will be reading excerpts and shorter pieces that will be provided as PDFs.

Attendance Policy: Regular attendance and active participation in class discussion, in-class exercises, and collaborative writing workshops are essential for success in this course. More than two unexcused absences or frequent episodes of lateness will negatively impact your grade.

X-Hour Statement: Students are expected to keep x-periods free to use as needed for any unexpected class cancellations as well as additional time for workshops, especially in the latter half of the quarter.

Divisional Affiliation: Arts & Humanities

Textbook(s) Required:

Hersey, John. *Hiroshima*. Vintage, 2020 New Edition. ISBN: 978-0593082362.

Section 03

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

Description:

Title: What is Knowledge?

Course Description: Do you really know that mind-reading is impossible? Or that the universe began with a big bang? If so, how? Maybe you know these things because your professors told you. But what should you believe when your professors disagree? And do you even need professors? Can't you just learn from Wikipedia? Maybe you should worry that Wikipedia is wrong, that it's not telling you the truth. But is there even such a thing as the truth? Isn't it all just politics, power, and personal preference? Such questions fall under the ambit of epistemology, the study of knowledge, and they rank among some of the most important questions in the humanities. In this course, we'll pursue such questions as we study the processes and methods of academic writing. This course will teach you 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 these as essential ingredients in the construction of a mature piece of academic writing. Readings will include mostly academic papers from academic journals. Highlights will include recent work by Katia Vavova, Susanna Rinard, and Miriam Schoenfield.

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

X-Hour Statement: We will use approximately 50% of our x-hours.

Divisional Affiliation: Arts & Humanities

Textbook(s)Required:

Feldman, Richard. *Epistemology*. Pearson, 1st Edition, 2002. ISBN: 978-0133416459.

Section 04

Hour: 10; **Instructor:** James Binkoski

Description:

Title: What is Knowledge?

Course Description: Do you really know that mind-reading is impossible? Or that the universe began with a big bang? If so, how? Maybe you know these things because your professors told you. But what should you believe when your professors disagree? And do you even need professors? Can't you just learn from Wikipedia? Maybe you should worry that Wikipedia is wrong, that it's not telling you the truth. But is there even such a thing as the truth? Isn't it all just politics, power, and personal preference? Such questions fall under the ambit of epistemology, the study of knowledge, and they rank among some of the most important questions in the humanities. In this course, we'll pursue such questions as we study the processes and methods of academic writing. This course will teach you 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 these as essential ingredients in the construction of a mature piece of academic writing. Readings will include mostly academic papers from academic journals. Highlights will include recent work by Katia Vavova, Susanna Rinard, and Miriam Schoenfield.

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

X-Hour Statement: We will use approximately 50% of our x-hours.

Divisional Affiliation: Arts & Humanities

Textbook(s)Required:

Feldman, Richard. *Epistemology*. Pearson, 1st Edition, 2002. ISBN: 978-0133416459.

Section 05

Hour: 2; **Instructor:** Ann Bumpus

Description:

Title: Ethics of Human Enhancement

Course Description: Humans have long sought ways to improve themselves, but some forms of enhancement raise more ethical concerns than others. We condone the athlete who follows a strict diet and exercise regimen but condemn the one who turns to steroids. We welcome genetic interventions aimed at preventing illness, but reject the very same measures if used to make someone "better than well." The emergence of CRISPR-Cas9 makes this an excellent time to closely consider our positions on the use of genetic technology. In this class, we will examine these questions as they are raised in academic articles, the popular press, and film. The main purpose of this course is to help students adapt to college writing; to that end, we will focus on how to read critically, how to develop arguments, and how to revise papers for clarity. Most classes will be conducted as workshops, with student-led discussion and peer review of written work. Students should expect to write short pieces on a regular basis. Major assignments include three papers, at least one of which will be an argumentative essay and another a research paper.

Attendance Policy: Participation is an important component of this class. Students are expected to attend class.

X-Hour Statement: We may use the x-hour occasionally.

Divisional Affiliation: Arts & Humanities

Textbook(s)Required:

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

[Note to students: 4th edition, ISBN: 978-0205830763, is also acceptable.]

Section 06

Hour: 10A; **Instructor:** Eugenie Carabatsos

Description:

Title: Understanding the Craft of Dramatic Storytelling

Course Description: What makes for a good story? How do writers create "prestige" television, "bingeable" podcasts, and "grounding breaking" theater? Whether it's an engrossing fictional podcast like *Homecoming*, a character-driven, award winning television show like *Mad Men*, or a musical sensation like *Hamilton*, all dramatic mediums start from the same storytelling fundamentals. This course will explore how writers from different mediums—film, television, theater, and fictional podcasts—craft dramatic stories, the various techniques they use, and what differentiates these dramatic forms. Over the course of term, students will discuss and write essays about the essentials of dramatic writing and how to find the best artistic medium for a given story. Class will be discussion based and centered around the creative materials and student essays. Students will workshop and revise three major essays in order to hone their arguments and writing skills. Their analyses of these creative works will be put into conversation with the work of scholars, critics, and industry professionals.

Attendance Policy: In order to have a successful seminar, all students must be present and ready to participate. Participation is essential in a workshop and seminar environment. Much of this course will be presenting work and giving/receiving feedback. Learning how to give respectful and helpful feedback is key

to a safe, collaborative environment. Students are encouraged to engage with the class activities and to offer ideas and responses to discussions of presented work. Grades are based on participation in these activities and maintaining a collaborative spirit. All of this being said, it's understood that these are unprecedented times and there may be occasions where students need to quarantine. We will tackle these issues and make appropriate accommodations as they arise.

X-Hour Statement: X-hours will be used occasionally throughout the term.

Divisional Affiliation: Arts & Humanities

Textbook(s)Required:

Sophocles. Fagles, Robert, trans. *The Three Theban Plays: Antigone, Oedipus the King, and Oedipus at Colonus*. Penguin Classics, January 2000 first edition. ISBN: 978-0140444254.

[Note: We will only be discussing Oedipus the King, so if you find a Robert Fagles translation for just that play, feel free to get that one instead.]

Schwartz, Jenny. *God's Ear*. Farrar, Straus and Giroux, 2008. ISBN: 978-0865479906.

Ruhl, Sarah. *In the Next Room ... or the Vibrator Play*. Samuel French, 2010. ISBN: 978-0573698132.

Section 07

Hour: 2; Instructor: Samuel Carter

Description:

Title: Caribbean Reverberations

Course Description: What sounds echo in, across, and even beyond the Caribbean? Whose voices, ears, and rhythms have shaped understandings of this region? How can sound technologies change our ideas about communication, and when do musical genres such as reggae and salsa express notions of identity? This course will tune in these questions and others by adopting an interdisciplinary approach and by examining literary texts, films, and recordings. We will pay particular attention to the many intersections of the sonic with race, gender, and class, and the three islands of Cuba, Jamaica, and Puerto Rico will anchor most of our explorations of what sound conveys. To guide our discussions and to begin generating material for formal papers that emphasize both analysis and argument, students will produce short and informal responses to works from a range of writers, thinkers, and filmmakers, including Sara Gómez, Claude McKay, Alejo Carpentier, and Rita Indiana. All material will be available in English, and assignments will provide regular opportunities for collaboration and revision as students practice a range of rhetorical skills.

Attendance Policy: All students are granted two free absences, no questions asked. Any subsequent absence without a valid excuse will lower your final grade by 0.5 points.

X-Hour Statement: Please keep the X-hour for this course free. For now, we will only plan to use this slot as one option for scheduling student-instructor conferences and in the event of any unexpected class cancellations.

Divisional Affiliation: Arts & Humanities

Textbook(s)Required:

No required textbooks to purchase.

Section 08

Hour: 3A; **Instructor:** Rebecca Clark

Description:

Title: Image and Text

Course Description: This class will look at a variety of works that combine image and text to tell stories-- from illuminated manuscripts to memes, advertisements to graphic novels. How, we will ask, do words and images play with, against, or off of one another when we read these hybrid texts? How has their combination helped authors alternately to create fantastical new worlds, document the painfully or playfully quotidian, or navigate very real and frequently traumatic personal and national histories? What special demands do these forms make on their readers? What narrative and thematic possibilities do they open up?

In this course, you will be asked to write three short essays of increasing length in order to develop your academic reading and writing skills. We will work on reading critically, posing analytical questions, and crafting and supporting well-reasoned arguments through both these papers and additional in-class exercises. Students will be asked to draft, revise, and peer-review their written assignments over the course of the semester.

Attendance Policy: Attendance is mandatory and will be taken every class. More than two unexcused absences will result in a reduction in your participation grade of 2% for every unexcused absence. Persistent tardiness (being more than 10 minutes late more than three times in the semester) or unapproved electronics use will be counted as an unexcused absence. If you must miss class for a medical or family emergency (an "excused absence"), please contact me in advance if possible. Attendance on peer editing workshop days is particularly important.

X-Hour Statement: I rarely use the x-hour.

Divisional Affiliation: Arts & Humanities

Textbook(s)Required:

Rankine, Claudia. *Citizen*. Graywolf . ISBN: 978-1555976903.

Moore, Alan and Dave Gibbons . *Watchmen*. DC Comics. ISBN: 978-1779501127.

Tomine, Adrian. *Shortcomings*. Drawn and Quarterly. ISBN: 978-1897299753.

Section 09

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

Description:

Title: Reviewing Ourselves: Critical Writing and Personal Values

Course Description: Writing effectively about aesthetic experience requires us to find words for "gut reactions." Would you like that book your friend is recommending? Should you see that movie the critics loved? The critic you can trust offers a consistent point of view expressing personal values. Research can

support or challenge our first impressions. The critical process becomes a boundless conversation, a dialogue through which we develop our aesthetics, our politics and ourselves. No experience in the arts is required. This class will focus on writing, workshops and multi-draft revision to create polished critical essays. Topics will range from shared experiences—e.g., campus architecture or online artworks—to a self-designed research project. Studying effective and engaging style, we'll embrace revision as the creation of clarity. Course texts sample lively criticism and encourage clear, concise writing. As writers and readers, we'll engage uncertainty, ambiguity and risk as elements of scholarship, critical thinking and citizenship. 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.

Attendance Policy: Regular attendance is required, as individual and group success will depend on class discussion and revision through the workshop process. A maximum of two unexcused absences will be permitted, with further unexcused absences resulting in a lowered final grade. Communication is the key to working around unavoidable absences. Unexcused lateness will result in lowered grades. Office hours are a crucial resource for resolving questions, co-editing manuscripts and coaching your writing process. You'll be required to schedule and attend three one-on-one conferences with your instructor.

X-Hour Statement: Although it is too soon to tell, this course may be able to incorporate an in-person or online event, such as a live performance presented through the Hopkins Center or Hood Museum. If an individual's attendance is not possible, alternative experiences will be offered. If such an event can be arranged for an x-period, students will be notified well in advance. Otherwise, x-periods will only be needed if power failures or other problems should interrupt class time.

Divisional Affiliation: Arts & Humanities

Textbook(s) Required:

Ross, Alex. *Listen to This*. Picador, 2011. ISBN: 0312610688.

Scott, A.O. *Better Living Through Criticism*. Penguin, 2017. ISBN: 0143109979.

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

[Note to students: This ISBN number is for the 5th Edition. Please buy this edition and no other. Other editions differ in many ways.]

Section 10

Hour: 3B; **Instructor:** William Craig

Description:

Title: Reviewing Ourselves: Critical Writing and Personal Values

Course Description: Writing effectively about aesthetic experience requires us to find words for "gut reactions." Would you like that book your friend is recommending? Should you see that movie the critics loved? The critic you can trust offers a consistent point of view expressing personal values. Research can support or challenge our first impressions. The critical process becomes a boundless conversation, a dialogue through which we develop our aesthetics, our politics and ourselves. No experience in the arts is required. This class will focus on writing, workshops and multi-draft revision to create polished critical essays. Topics will range from shared experiences—e.g., campus architecture or online artworks—to a self-designed research project. Studying effective and engaging style, we'll embrace revision as the creation of

clarity. Course texts sample lively criticism and encourage clear, concise writing. As writers and readers, we'll engage uncertainty, ambiguity and risk as elements of scholarship, critical thinking and citizenship. 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.

Attendance Policy: Regular attendance is required, as individual and group success will depend on class discussion and revision through the workshop process. A maximum of two unexcused absences will be permitted, with further unexcused absences resulting in a lowered final grade. Communication is the key to working around unavoidable absences. Unexcused lateness will result in lowered grades. Office hours are a crucial resource for resolving questions, co-editing manuscripts and coaching your writing process. You'll be required to schedule and attend three one-on-one conferences with your instructor.

X-Hour Statement: Although it is too soon to tell, this course may be able to incorporate an in-person or online event, such as a live performance presented through the Hopkins Center or Hood Museum. If an individual's attendance is not possible, alternative experiences will be offered. If such an event can be arranged for an x-period, students will be notified well in advance. Otherwise, x-periods will only be needed if power failures or other problems should interrupt class time.

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Section 11

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

Description:

Title: 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* and Kimmerer's *Braiding Sweet Grass*, as well as selections from Plato, Nietzsche, Freire, and Hooks. 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-Hour Statement: We may use the x-hours in the last two weeks of the term.

Divisional Affiliation: Arts & Humanities

Textbook(s)Required:

Kimmerer, Robin. *Braiding Sweet Grass: Indigenous Wisdom, Scientific Knowledge and the Teachings of Plants*. Milkweed Editions, 2015. ISBN: 978-1571313560. [Note: Please purchase paperback copy rather than electronic edition.]

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

Section 12

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

Description:

Title: 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* and Kimmerer's *Braiding Sweet Grass*, as well as selections from Plato, Nietzsche, Freire, and Hooks. 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.

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Divisional Affiliation: Arts & Humanities

Textbook(s)Required:

Kimmerer, Robin. *Braiding Sweet Grass: Indigenous Wisdom, Scientific Knowledge and the Teachings of Plants*. Milkweed Editions, 2015. ISBN: 978-1571313560. [Note: Please purchase paperback copy rather than electronic edition.]

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

Section 13

Hour: 9L; **Instructor:** Phyllis Deutsch

Description:

Title: 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 were 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 three memoirs 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. Two films and secondary sources will enrich our close reading of these extraordinary 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 and in-class writing exercises collected in a journal, and one group 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.

X-Hour Statement: We will not use X-hours.

Divisional Affiliation: Arts & Humanities

Textbook(s)Required:

Levi, Primo *Survival in Auschwitz*. Touchstone , 1996. ISBN: 978-0-684-82680-6.

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

Kluger, Ruth. *Still Alive: A Holocaust Girlhood Remembered*. The Feminist Press, 2009. ISBN: 978-1-55861-436-9.

Section 14

Hour: 10; **Instructor:** Phyllis Deutsch

Description:

Title: 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.

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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. Two films and secondary sources will enrich our close reading of these extraordinary 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 and in-class writing exercises collected in a journal, and one group 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.

X-Hour Statement: We will not use X-hours.

Divisional Affiliation: Arts & Humanities

Textbook(s) Required:

Levi, Primo *Survival in Auschwitz*. Touchstone , 1996. ISBN: 978-0-684-82680-6.

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

Kluger, Ruth. *Still Alive: A Holocaust Girlhood Remembered*. The Feminist Press, 2009. ISBN: 978-1-55861-436-9.

Section 15

Hour: 9L; **Instructor:** Min Young Godley

Description:

Title: Metamorphosis and Otherness

Course Description: In this course, we will examine the ways that bodies and forms of life transform themselves or are transformed by others. Such an idea lies close to the heart of writing as a practice, not only because writing is a process of continual construction and reconstruction, but because effective writing is what aims to produce change in oneself and others. What, then, does it mean for language to become a means of metamorphosis? Can someone really change their identity and become someone (or something) entirely “other”? How does language affect our experience of our own bodies and what we take them to stand for or represent?

By reading and discussing classic and contemporary texts on various types of “becoming Other,” we will equip ourselves to better explore issues of body image, sexual violence, deception, estrangement, and pain. But it is ultimately by writing about these issues that we will learn to have an effect upon what we study, by understanding, challenging, and overturning pre-given ideas and creating openings through which something new might emerge. In order to do this, students in this class will acquire knowledge of the standards, norms, and unwritten rules of academic writing and practice engaging in critical dialogue with literary and critical texts. This doesn’t mean copying rigid formulas, but rather exploring scholarly writing as a rigorous, yet plastic medium.

Formal assignments will consist of two short essays, one research paper, and a multi-media presentation.

Through these assignments, students will propose literary interpretations, conduct scholarly research, analyze and respond to scholarly arguments, and defend their readings. Through multiple drafts and participation in workshops, we will share knowledge generously and practice giving and drawing from thoughtful feedback on each other's work.

Attendance Policy: Writing 5 is a seminar-style class, and we strive to create a writing community that engages with each other's ideas. Hence your presence and active participation is essential to your success in this course. If you do miss a class, you are still responsible for the work covered that day. If you wish to make up informal writing assignments on a day you are absent, you may email me, come to office hours, or stay after class in order to do so.

X-Hour Statement: X-periods may be used for one-on-one conferences.

Divisional Affiliation: Arts & Humanities

Textbook(s)Required:

Graff, Gerald and Cathy Birkenstein. *They Say I Say*. W.W. Norton & Co., 4th edition.

ISBN:978-0393631678.

Kang, Han. *The Vegetarian*. Hogarth, 2016. ISBN: 978-1101906118.

Section 16

Hour: 11; **Instructor:** Min Young Godley

Description:

Title: Thinking Metaphorically

Course Description: Whether in regard to technology, culture, or the human mind, whenever we attempt to develop an understanding of something new or unknown, we tend to use metaphors. In other words, we use rhetoric to equate our experience of the foreign to concepts that are more conventional, recognizable, or familiar. Indeed, such uses of figurative language can enhance our comprehension of the objects in question, thereby prompting us to consider new angles with which to apprehend them. However, it is also possible for metaphors to be misleading, thereby constraining thinking and closing off possibilities, both in the conceptual and practical domains.

In this course, we will investigate the significance of metaphor in literature and philosophy, with a particular emphasis on the way metaphors are used outside literary contexts, including texts on law, robotics, or medical science on autism. We will examine multiple competing metaphors, note what they each illuminate, and raise questions as to their possible limitations. In the process, we will critically think through what kind of writing is at stake in metaphors, what counts as "ordinary language," and how making use of the figurative resources of writing can lead us to discover, inherit, and invent ethical and effective ways to think of the new, unknown, and the other.

Formal assignments will consist of two short essays, one research paper, and a multi-media presentation. Through these assignments, students will propose literary interpretations, conduct scholarly research, analyze and respond to scholarly arguments, and defend their readings. Through multiple drafts and participation in workshops, we will share knowledge generously and practice giving and drawing from thoughtful feedback on each other's work.

Attendance Policy: Writing 5 is a seminar-style class, and we strive to create a writing community that engages with each other's ideas. Hence your presence and active participation is essential to your success in this course. If you do miss a class, you are still responsible for the work covered that day. If you wish to make up informal writing assignments on a day you are absent, you may email me, come to office hours, or stay after class in order to do so.

X-Hour Statement: X-periods may be used for one-on-one conferences.

Divisional Affiliation: Arts & Humanities

Textbook(s)Required:

Graff, Gerald and Cathy Birkenstein. *They Say I Say*. W.W. Norton & Co., 4th edition.
ISBN:978-0393631678.

Section 17

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

Description:

Title: 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? How does this principle of the Enlightenment impact our lives? 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 class, we carefully construct our own answers to some of these questions by integrating classic and modern texts with our own analysis and experience. Expect to work on college writing in ways that will help you participate in the academic conversation while contributing your own valuable ideas. To write successfully, we will read to receive knowledge and to challenge arguments; you will gather, evaluate and synthesize evidence to support your logical arguments. We read authors as diverse as Aristotle and Zadie Smith as we study words, sounds, images, also places, people, and artifacts and then integrate what's best into our own work. We approach writing with what we call "rhetorical flexibility," which means identifying discrete writing strategies and choosing how best to construct and defend a position in any given context. We select from the best modes (multimodal projects, collaborative compositions, speeches) and genres (essays, reports, memos, presentations). We collaborate as a writing cohort. We consult multiple disciplines: philosophy and ethics, literature, psychology and neuroscience, economics and political science. We incorporate various media: fine arts and literature, audio, television and film, and social media. Writing 5 is the course in which you begin to integrate yourself into Dartmouth's academic life, and the Pursuit of Happiness is designed to give you a solid foundation for that work.

Attendance Policy: Full engagement in this writing workshop is critical to your success. This class will be offered in a classroom, barring unforeseen problems, and we will focus on a mix of full class discussion and small group work during class time, x-periods, or other times mutually agreed upon by the group. I will also require three-four one-on-one conferences between you and me to discuss your work, and these may live or via Zoom. In addition, I offer office hours and/or we can schedule a meeting if office hours are

crowded or you need an alternate time (live or via Zoom). I require near 100% attendance and full participation. Please contact me before or as soon as you perceive a problem attending, and we will devise an alternative path.

X-Hour Statement: I reserve the right to schedule a live class session during X-periods, though my intention is that you will use those periods primarily for work in your small groups or on your own.

Divisional Affiliation: Arts & Humanities

Textbook(s) Required:

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

Section 18

Hour: 3B; **Instructor:** Deanne Harper

Description:

Title: 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? How does this principle of the Enlightenment impact our lives? 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 class, we carefully construct our own answers to some of these questions by integrating classic and modern texts with our own analysis and experience. Expect to work on college writing in ways that will help you participate in the academic conversation while contributing your own valuable ideas. To write successfully, we will read to receive knowledge and to challenge arguments; you will gather, evaluate and synthesize evidence to support your logical arguments. We read authors as diverse as Aristotle and Zadie Smith as we study words, sounds, images, also places, people, and artifacts and then integrate what's best into our own work. We approach writing with what we call "rhetorical flexibility," which means identifying discrete writing strategies and choosing how best to construct and defend a position in any given context. We select from the best modes (multimodal projects, collaborative compositions, speeches) and genres (essays, reports, memos, presentations). We collaborate as a writing cohort. We consult multiple disciplines: philosophy and ethics, literature, psychology and neuroscience, economics and political science. We incorporate various media: fine arts and literature, audio, television and film, and social media. Writing 5 is the course in which you begin to integrate yourself into Dartmouth's academic life, and the Pursuit of Happiness is designed to give you a solid foundation for that work.

Attendance Policy: Full engagement in this writing workshop is critical to your success. This class will be offered in a classroom, barring unforeseen problems, and we will focus on a mix of full class discussion and small group work during class time, x-periods, or other times mutually agreed upon by the group. I will also require three-four one-on-one conferences between you and me to discuss your work, and these may live or via Zoom. In addition, I offer office hours and/or we can schedule a meeting if office hours are crowded or you need an alternate time (live or via Zoom). I require near 100% attendance and full participation. Please contact me before or as soon as you perceive a problem attending, and we will devise

an alternative path.

X-Hour Statement: I reserve the right to schedule a live class session during X-periods, though my intention is that you will use those periods primarily for work in your small groups or on your own.

Divisional Affiliation: Arts & Humanities

Textbook(s)Required:

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

Section 19

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

Description:

Title: 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-Hour Statement: I will use just a few of the x-periods on specific dates.

Divisional Affiliation: Social Sciences

Textbook(s)Required:

Breyer, Stephen. *Active Liberty: Interpreting Our Democratic Constitution*. Knopf, 2006. ISBN:978-0307274946.

Jordan, Terry. *The U.S. Constitution and Fascinating Facts About It*. Oak Hill, 2012. ISBN: 978-1891743153.

Section 20

Hour: 10A; **Instructor:** Annika Konrad

Description:

Title: What Does It Mean to Be “Normal?”: Rhetoric of Disability and Accessibility

Course Description: This section of Writing 5 focuses on how rhetoric—an ancient art of persuasion—explicitly and implicitly shapes how we think and behave. Studying rhetoric will help us hone our abilities to uncover unexamined beliefs and assumptions that lie beneath the surface of discourse. Whether you pursue STEM, social sciences, or humanities, greater rhetorical awareness will help you become a smarter consumer and producer of language. Beyond skills in rhetoric, this course will help you develop a deeper sense of yourself as a writer and the habits you need to succeed when writing in any discipline.

As a case study of rhetoric, we will examine arguments about disability and accessibility. These arguments will call us to question deeply held beliefs about what it means to be “normal.” Our texts will include academic scholarship from the field of Disability Studies, personal narratives, podcasts, blogs, and videos—much of which is authored by people with disabilities and people with other marginalized identities. Our study of accessibility will engage various disciplines, too, like medicine, technology, design, architecture, art, etc., as well as other identity experiences like gender, race, sexuality, ethnicity, and class. Ultimately, this course asks you to use rhetoric as a lens for challenging norms and creating new ones.

Your workload will include frequent drafting, deep revision, reflection on your growth, and regularly exchanging feedback with peers and the professor. The assignment sequence will move through three modes of writing—narrative, informative, and argumentative—each one building upon the previous. We will begin by using critical personal narratives to interrogate norms and then we will research problems related to disability and accessibility using various sources of information, and finally we will translate the findings of our research for public audiences in the form of a digital essay. You will be encouraged to choose a line of inquiry that excites you and engages an area of your interest. Previous students researched the intersections of disability/accessibility and environmental justice, gender politics, hip hop culture, web design, medical education, democratic participation, Native American history, athletics, and more!

No prior knowledge/experience with disability/accessibility required—simply a sense of wonder. We will work together to create accessible and inclusive experiences for each other.

Attendance Policy: Attendance and active engagement are required. Our community depends on your active and sustained participation. Any absence will negatively impact your performance and the experience of others in the class. Each unexcused absence will lower your final grade by half a letter grade. If you must miss class for religious observance, health issues, family crisis, or another serious need, please reach out over email prior to the absence so that we can plan an appropriate accommodation. Many different kinds of accommodations are possible. Please be in touch as soon as you are unable to attend or participate.

X-Hour Statement: We will use X-hours to schedule writing conferences, peer collaboration, special events or to make up for any unexpected class cancellations.

Divisional Affiliation: Arts & Humanities

Textbook(s)Required:

No required textbooks to purchase.

Section 21

Hour: 2A; **Instructor:** Annika Konrad

Description:

Title: What Does It Mean to Be “Normal?": Rhetoric of Disability and Accessibility

Course Description: This section of Writing 5 focuses on how rhetoric—an ancient art of persuasion—explicitly and implicitly shapes how we think and behave. Studying rhetoric will help us hone our abilities to uncover unexamined beliefs and assumptions that lie beneath the surface of discourse. Whether you pursue STEM, social sciences, or humanities, greater rhetorical awareness will help you become a smarter consumer and producer of language. Beyond skills in rhetoric, this course will help you develop a deeper sense of yourself as a writer and the habits you need to succeed when writing in any discipline.

As a case study of rhetoric, we will examine arguments about disability and accessibility. These arguments will call us to question deeply held beliefs about what it means to be “normal.” Our texts will include academic scholarship from the field of Disability Studies, personal narratives, podcasts, blogs, and videos—much of which is authored by people with disabilities and people with other marginalized identities. Our study of accessibility will engage various disciplines, too, like medicine, technology, design, architecture, art, etc., as well as other identity experiences like gender, race, sexuality, ethnicity, and class. Ultimately, this course asks you to use rhetoric as a lens for challenging norms and creating new ones.

Your workload will include frequent drafting, deep revision, reflection on your growth, and regularly exchanging feedback with peers and the professor. The assignment sequence will move through three modes of writing—narrative, informative, and argumentative—each one building upon the previous. We will begin by using critical personal narratives to interrogate norms and then we will research problems related to disability and accessibility using various sources of information, and finally we will translate the findings of our research for public audiences in the form of a digital essay. You will be encouraged to choose a line of inquiry that excites you and engages an area of your interest. Previous students researched the intersections of disability/accessibility and environmental justice, gender politics, hip hop culture, web design, medical education, democratic participation, Native American history, athletics, and more!

No prior knowledge/experience with disability/accessibility required—simply a sense of wonder. We will work together to create accessible and inclusive experiences for each other.

Attendance Policy: Attendance and active engagement are required. Our community depends on your active and sustained participation. Any absence will negatively impact your performance and the experience of others in the class. Each unexcused absence will lower your final grade by half a letter grade. If you must miss class for religious observance, health issues, family crisis, or another serious need, please reach out over email prior to the absence so that we can plan an appropriate accommodation. Many different kinds of accommodations are possible. Please be in touch as soon as you are unable to attend or participate.

X-Hour Statement: We will use X-hours to schedule writing conferences, peer collaboration, special events or to make up for any unexpected class cancellations.

Divisional Affiliation: Arts & Humanities

Textbook(s)Required:

No required textbooks to purchase.

Section 22

Hour: 2A; **Instructor:** Clara Lewis

Description:

Title: Authenticity: Self, Society & Culture

Course Description: Have you ever wondered how selfies and social media impact your sense of self or connection with others? How do you judge an image, product, or person's authenticity? Social scientists argue that authenticity is now more highly valued than ever. Realness is idealized. Yet the same social forces that make the performance of authenticity a valued marketing ploy also make us crave connection and self-knowledge. These tensions serve as the starting point for our writing-intensive seminar.

We will explore these tensions, at first, with social theory and literary essays that interrogate the nature of the self and the meaning of authenticity. Once we establish a shared foundation in authenticity studies, you will pursue a self-selected research topic. In previous terms, students have studied subjects ranging from how luxury brands fabricate authenticity for marketing purposes to the positive psychology behind how we experience self-authenticity in romantic relationships. At this stage, your intellectual interests will steer our conversation.

In class, we will balance critiquing the concept of authenticity with enjoying an open, self-expressive classroom culture. Our shared ambition will be to challenge and support each other in becoming better writers and researchers for college and beyond. To achieve this ambition, we will focus on the advanced literacy skills required to comprehend and contribute to scholarship; the foundations of analysis; and the full writing process, which requires revising in response to critical feedback. Please bring a growth mindset, collaborative spirit, and amped up intellectual curiosity!

Attendance Policy: Attendance and active participation are required. Our workshop thrives when collaboration is dynamic and engagement is sustained. Any absence will negatively impact your performance as well as the quality of our collaboration. Unexcused absences will lower your final grade. If you must miss class for religious observance, medical issues, or a family crisis, please reach out over email prior to the absence so that we can plan an appropriate accommodation.

X-Hour Statement: We will only use X-periods for self-scheduled conferences or to make up for any unexpected class cancelations. Your peer collaboration team may choose to meet during this time, if you wish.

Divisional Affiliation: Social Sciences

Textbook(s)Required:

No required textbooks to purchase.

Section 23

Hour: 8L; **Instructor:** Erkki Mackey

Description:

Title: Consciousness, Cosmos, and the Quantum

Course Description: Physical science has so far been unable to provide a full explanation of mind or consciousness, and there is reason to doubt that it ever will. Startling insights from modern physics and cosmology have altered our understanding of reality and raised profound questions about the universe and our experience in it. Central to this class is one in particular: does consciousness emerge from an underlying physical reality, or is it possible that what we perceive as physical reality emerges from some kind of fundamental consciousness? Together we will examine some philosophical perspectives and some evidence from cosmology, physics, and quantum mechanics that might lead us to one conclusion or another—or, more likely, to more questions. Our primary readings will include selections from *The Mysterious Universe* by James Jeans, Thomas Nagel's *Mind and Cosmos*, and *Quantum Enigma* by Bruce Rosenblum and Fred Kuttner, which we will supplement with additional short pieces. We will analyze both the arguments and rhetorical forms of our core texts. Students will complete numerous informal writing exercises and will write multiple drafts of three formal essays. They can expect extensive feedback from both peers and the instructor.

Attendance Policy: You may accumulate three unexcused absences without penalty; for each additional unexcused absence I will lower your final letter grade by one-third (B+ to B, for instance).

X-Hour Statement: I do not plan to use X-periods but may decide to utilize a very small number if we encounter a compelling reason to do so.

Divisional Affiliation: Sciences

Textbook(s)Required:

No required textbooks to purchase.

Section 24

Hour: 12; **Instructor:** Erkki Mackey

Description:

Title: Consciousness, Cosmos, and the Quantum

Course Description: Physical science has so far been unable to provide a full explanation of mind or consciousness, and there is reason to doubt that it ever will. Startling insights from modern physics and cosmology have altered our understanding of reality and raised profound questions about the universe and our experience in it. Central to this class is one in particular: does consciousness emerge from an underlying physical reality, or is it possible that what we perceive as physical reality emerges from some kind of fundamental consciousness? Together we will examine some philosophical perspectives and some evidence from cosmology, physics, and quantum mechanics that might lead us to one conclusion or another—or, more likely, to more questions. Our primary readings will include selections from *The Mysterious Universe* by James Jeans, Thomas Nagel's *Mind and Cosmos*, and *Quantum Enigma* by Bruce Rosenblum and Fred Kuttner, which we will supplement with additional short pieces. We will analyze both the arguments and rhetorical forms of our core texts. Students will complete numerous informal writing exercises and will write multiple drafts of three formal essays. They can expect extensive feedback from

both peers and the instructor.

Attendance Policy: You may accumulate three unexcused absences without penalty; for each additional unexcused absence I will lower your final letter grade by one-third (B+ to B, for instance).

X-Hour Statement: I do not plan to use X-periods but may decide to utilize a very small number if we encounter a compelling reason to do so.

Divisional Affiliation: Sciences

Textbook(s)Required:

No required textbooks to purchase.

Section 25

Hour: 3B; **Instructor:** Shalene Moodie

Description:

Title: Black and Latino Spiritual Practices

Course Description: How are notions of spirituality related to our understanding of different cultures and cultural identity? How does popular culture and established scholarship help us understand different communities? In this writing course, we will develop your college reading and writing knowledge and strategies via examining the ways in which “African” and other “Non-Western” practices have collided with “European” practices to reimagine Christianity and to form unique spiritual practices such as Rastafari, Obeah, Day of the Dead festivities, Santeria, and Vodou. We will also examine how these practices relate to our understanding of various communities. Using diverse genres (including song, essay, poetry, film and the novel)--and looking at artistic productions from the Caribbean, South America, Nigeria and the United States--we will examine productions of artists such as Bob Marley, Jorge Gutierrez, W. E. B. Du Bois, Walt Disney, Wole Soyinka, and Zora Neale Hurston. Students will hone their critical thinking and writing, by working on various in-class assignments as well as revising two formal essays. In order to develop a better understanding of writing, emphasis will be on independent close reading of the assigned works; additionally, we will closely analyze sections of the texts together. We will also structure a portion of our class activities into workshop sessions where students bring their written insights into dialogue with fellow classmates.

Attendance Policy: Students are allowed two absences; additional absences will negatively affect students' grades.

X-Hour Statement: I rarely use the x-hour, generally no more than twice a term. Students receive advanced notice of these x-hour classes.

Divisional Affiliation: Arts & Humanities

Textbook(s)Required:

Du Bois, W. E. B. *The Souls of Black Folk*. Signette, ISBN: 0-451-52397-0.

Hurston, Zora Neale. *Tell My Horse*. Perennial Library Harper and Rowe, ISBN: 0-06-091649-4.

Marshall, Paule. *Praisesong for the Widow*. Plume, ISBN: 0-452-26711-0.

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

Section 26

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

Description:

Title: Deus et Machina: Sports, Science and Ethics

Course Description: Sports really don't take place in a bubble, they are situated within a larger social and political context. This writing course inhabits the intersection of sport, technology and ethics. In it, we will examine the normative theories of sport and the ways they affect our decisions, particularly those around implementing new scientific understanding and technical innovation. This will lead us to question some of the ethos surrounding sports and sport culture.

We will begin by looking at the 1936 Berlin Olympics, and the debate about boycotting it, from the perspective of African American and Jewish athletes of the time. With the advances in digital computing and the widespread use of social media, athletes in more recent decades have been increasingly able to make their voices heard, and to participate in decisions that affect them and the wider world.

Computing and social media are just two of the technologies that have changed sport. In his book, *Game Changer*, Rayvon Fouché says that at several points in recent decades, “sporting cultures made sure they suppressed a potentially transformative technoscientific innovation...Conceivably for these sporting cultures, more was at stake than cherished records, histories, and traditions. Each sport reacted as if the sport itself was under siege ... This fear of technoscience overtaking a sport is clearly reflected in the broader society's contemporary fears of a future in which machines control, take over, and eventually eliminate humanity.”

How do we decide what is normal, natural, and legal in sport? What happens when scientific understanding or innovation threatens the values we attribute to them —the natural body, a level playing field, and success as the result of hard work?

The course will be based on *Game Changer* and selected readings from scholarly texts, biographies, interviews, and documentary films. We will look at all types of sports, and students are encouraged to suggest topics for discussion. You will investigate controversies around the impact of technoscience on sport by doing independent research using scholarly sources. You will write and revise a lot and your writing will open up new ways of thinking about these issues. We will meet twice a week as a class and in small groups to discuss what we've read, examine student writing, experiment with various composition and revision techniques, discuss the writing process and reflect on our writing. There will be significant reading and several discussion prompts per week. Major assignments will include an essay applying the Normative Theories of Sport, a Summary and Response to a scholarly article on gender and sport, and a Research Paper.

Attendance Policy: Attendance and participation in every class is essential. This course requires active participation in discussions with the class and in small groups. After two unexcused absences, a student's final grade will be negatively impacted.

X-Hour Statement: We will use approximately three X-hour periods

Divisional Affiliation: Sciences

Textbook(s) Required:

Hjortshoj, Keith. *The Transition to College Writing*. Bedford/St. Martins, 2nd, 2009. ISBN: 978-0-312-44082-4.

Williams, Joseph M. & Joseph Bizup. *Style: The Basics of Clarity and Grace*. Pearson, 5th, 2014. ISBN: 978-0321953308.

Graff, Gerald & Cathy Birkenstein. *They Say / I Say: The Moves That Matter in Academic Writing*. W.W. Norton & Co., 3rd, 2016. ISBN: 978-0393617436. [Note: Recommended to buy, but an older edition is available in the library]

Fouché, Rayvon. *Game Changer: The Technoscientific Revolution in Sports*. Johns Hopkins University Press, 2017. ISBN: 978-1421421797. [Note: Buy if possible so you can annotate it. Our library does carry the eBook though.]

Section 27

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

Description:

Title: Deus et Machina: Sports, Science and Ethics

Course Description: Sports really don't take place in a bubble, they are situated within a larger social and political context. This writing course inhabits the intersection of sport, technology and ethics. In it, we will examine the normative theories of sport and the ways they affect our decisions, particularly those around implementing new scientific understanding and technical innovation. This will lead us to question some of the ethos surrounding sports and sport culture.

We will begin by looking at the 1936 Berlin Olympics, and the debate about boycotting it, from the perspective of African American and Jewish athletes of the time. With the advances in digital computing and the widespread use of social media, athletes in more recent decades have been increasingly able to make their voices heard, and to participate in decisions that affect them and the wider world.

Computing and social media are just two of the technologies that have changed sport. In his book, *Game Changer*, Rayvon Fouché says that at several points in recent decades, "sporting cultures made sure they suppressed a potentially transformative technoscientific innovation...Conceivably for these sporting cultures, more was at stake than cherished records, histories, and traditions. Each sport reacted as if the sport itself was under siege ... This fear of technoscience overtaking a sport is clearly reflected in the broader society's contemporary fears of a future in which machines control, take over, and eventually eliminate humanity."

How do we decide what is normal, natural, and legal in sport? What happens when scientific understanding or innovation threatens the values we attribute to them —the natural body, a level playing field, and success as the result of hard work?

The course will be based on *Game Changer* and selected readings from scholarly texts, biographies, interviews, and documentary films. We will look at all types of sports, and students are encouraged to

suggest topics for discussion. You will investigate controversies around the impact of technoscience on sport by doing independent research using scholarly sources. You will write and revise a lot and your writing will open up new ways of thinking about these issues. We will meet twice a week as a class and in small groups to discuss what we've read, examine student writing, experiment with various composition and revision techniques, discuss the writing process and reflect on our writing. There will be significant reading and several discussion prompts per week. Major assignments will include an essay applying the Normative Theories of Sport, a Summary and Response to a scholarly article on gender and sport, and a Research Paper.

Attendance Policy: Attendance and participation in every class is essential. This course requires active participation in discussions with the class and in small groups. After two unexcused absences, a student's final grade will be negatively impacted.

X-Hour Statement: We will use approximately three X-hour periods

Divisional Affiliation: Sciences

Textbook(s)Required:

Hjortshoj, Keith. *The Transition to College Writing*. Bedford/St. Martins, 2nd, 2009. ISBN: 978-0-312-44082-4.

Williams, Joseph M. & Joseph Bizup. *Style: The Basics of Clarity and Grace*. Pearson, 5th, 2014. ISBN: 978-0321953308.

Graff, Gerald & Cathy Birkenstein. *They Say / I Say: The Moves That Matter in Academic Writing*. W.W. Norton & Co., 3rd, 2016. ISBN: 978-0393617436. [Note: Recommended to buy, but an older edition is available in the library]

Fouché, Rayvon. *Game Changer: The Technoscientific Revolution in Sports*. Johns Hopkins University Press, 2017. ISBN: 978-1421421797. [Note: Buy if possible so you can annotate it. Our library does carry the eBook though.]

Section 28

Hour: 3A; **Instructor:** Matthew Olzmann

Description:

Title: Humor in Literary Art

Course Description: A recent article in the Guardian claimed that “Crafting good comedy is often more difficult than drama, but the artform is rarely given its due.” Why is that? This class will explore the relationship between humor and contemporary literary art. To better understand this relationship, we’ll need to answer two questions: “What makes something funny?” and “What is art?” These questions are more complicated than they might seem. On the subject of humor, we can track everything that happens in the human body when we laugh—from what parts of our brains light up to which muscles are used (and in which order)—but when it comes to what actually causes us to laugh, the answers are more nebulous. And when it comes to art, well, Adorno once said, “It is self-evident that nothing concerning art is self-evident.” This class will consider a handful of humor theories and a few definitions of art. Then we’ll look at contemporary examples from selections of fiction, poetry, nonfiction, live comedic performances and (possibly) film. In many of these examples, humor might be a subtle or a minor element that only marginally contributes to the cumulative effects of the larger work. In other examples—such as satire or

standup comedy—humor might be the defining feature. Because this is a writing class, we'll write about our findings. We'll learn to shape our ideas, refine our arguments, and revise our writing to bring greater precision and clarity into the work. A sense of humor (though useful) is not required to take this class.

Attendance Policy: This will be a discussion-based class. Your attendance will be necessary for the benefit of everyone. Missing more than two classes will negatively impact your grade.

X-Hour Statement: I will use x-periods occasionally but don't plan to use them regularly

Divisional Affiliation: Arts & Humanities

Textbook(s)Required:

Bullock, Richard. *The Norton Field Guide to Writing*. Norton, 5th Edition. ISBN: 978-0393885712.

Carroll, Noel. *Humour: A Very Short Introduction*. Oxford University Press, 2014. ISBN: 978-0199552221.

Section 29

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

Description:

Title: Happiness and the Law

Course Description: How much do we really know about what makes people happy? Should legislators and judges concern themselves with happiness? Do our laws and policies promote happiness? These are the questions that will drive this writing course. We will begin with readings in the field of "Happiness Studies," in which social scientists try to determine what makes people happy. We will also read from the writings of the political philosophers Jeremy Bentham and John Stuart Mill. We will look at Supreme Court decisions in areas of the law that may have a direct bearing on happiness, such as marriage, sexuality and reproduction.

Students will write several papers based on the assigned readings. Students will write one research paper in which they are free to pursue any topic that interests them and that relates generally to questions of happiness, well-being, policy and/or law. As this is a writing course, we will devote significant class time to student writing, with a focus on argument, evidence and clarity. Students will have many opportunities to draft papers, to receive feedback, and to revise their drafts. Many class sessions will be run as workshops, in which students read and respond to each other's work. All students are expected to participate supportively and constructively in peer workshops. Students will also have many opportunities to work on their writing in individual conferences with the professor.

Attendance Policy: Attendance is required, except when it is impossible due to illness, family emergency, or religious observance.

X-Hour Statement: We will use our x-hour occasionally, but not often.

Divisional Affiliation: Social Sciences

Textbook(s)Required:

Layard, Richard. *Happiness: Lessons From a New Science*. Penguin Press 1st edition, 2006.

ISBN:978-0143037019.

Stone, Geoffrey R. *Sex and the Constitution*. Liveright, 2018. ISBN: 978-1631494284.

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

Section 30

Hour: 11; **Instructor:** Sarah Smith

Description:

Title: 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, including nutrition research, sustainable agriculture, and the genetically modified crop debate. Our readings will come from authors such as MFK Fisher, Wendell Berry, David Foster Wallace, and Michael Pollan, 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: Attendance is an essential part of my course, as interactive workshopping and discussion is the core of our classroom experience. Therefore, attendance is mandatory and more than two absences (without extenuating circumstances) will negatively affect your grade.

X-Hour Statement: We will use several of our x-periods for meetings with your peer-review groups, but we will not have any formal class meetings during x-periods.

Divisional Affiliation: Sciences

Textbook(s)Required:

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

Section 31

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

Description:

Title: Cultures of Place

Course Description: This class examines “place.” In other words, it investigates the public spaces that we

design and inhabit, and it explores cultural representations of place—stories and arguments we circulate to help define and contest our collective identities. Borrowing from literary studies, geography, and from traditions in urban design and planning, we will ask how the spaces we inhabit shape the way we see and interact with the world. We will ask how stories of place transmit assumptions about identity and the social good. Along the way, we will explore debates about the role of monuments in public spaces, analyze recent pop culture about regional identity, and look closely at designed public spaces, including some on Dartmouth’s campus.

Exploring these questions will afford students the opportunity to grow as writers. Like all Writing 5 courses, the class asks students to practice and develop writing strategies. It aims to foster and refine abilities that student writers need to succeed at Dartmouth and beyond. Students will learn standards in academic writing, practice those standards, and become more informed, more flexible writers. Students will sharpen their capacity to think critically and creatively about the sources they encounter. They will develop their understanding of writing as a process of discovery and knowledge creation, and they will write to engage with ongoing critical conversations about the course topic. Assignments include regular informal and reflective writing, multiple drafts of two formal essays and a media-rich digital writing project, published on a website.

Attendance Policy: Regular attendance is a requirement for the course; students may skip up to one week's worth of classes for any reason without penalty.

X-Hour Statement: We will use one x-hour period during the term for a regular, required class session.

Divisional Affiliation: Arts & Humanities

Textbook(s) Required:

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

Section 32

Hour: 10A; **Instructor:** Christopher Drain

Description:

Title: Ethics of the Internet: Social Media, Surveillance, and Digital Property

Course Description: This course examines ethical and political issues emerging from the rise of ubiquitous computing in the 21st century, with readings drawn from philosophy, legal studies, political science, and sociology, as well as recent tech-journalism. Topics include “platform capitalism” (e.g., Google, Facebook, Airbnb); algorithmic harms and digital surveillance (whether governmental or private); digitalization and its challenge to traditional property rights; the changing face of love, sex, and intimacy in an online world; disinformation and echo chambers in social media; and first amendment issues in the wake of trolling and social media bans. We will also explore more philosophical aspects of technological mediation, including questions concerning agency, design, and the moral status of technical artifacts, with the goal of coming to terms with whether technology can ever be a morally neutral enterprise. As a writing seminar, we will critically examine the rhetorical structure of our texts and workshop analytic and argumentative compositions to learn the contours of academic prose. Shorter written assignments will scaffold the development of a research paper. Students should expect to draw on peer and instructor feedback

throughout the term.

Attendance Policy: Participation is an important component of this course and regular attendance is expected. Any absences after the second will result in a lowered participation grade. Given the state of the current pandemic, however, some flexibility will be given here.

X-Hour Statement: I am not planning to regularly use X-periods. A need may arise for any unexpected events (class cancellations, etc.) or for student meetings outside of regularly scheduled office hours.

Divisional Affiliation: Arts & Humanities

Textbook(s) Required:

Srnicek, Nick. *Platform Capitalism*. Polity, 1st edition, 2016. ISBN: 1509504877.

Seymour, Richard. *The Twittering Machine*. Verso, 2020. ISBN: 1788739280. [Note: Only available in hardcover, but affordable.]

Section 33

Hour: 3B; **Instructor:** Christopher Drain

Description:

Title: Ethics of the Internet: Social Media, Surveillance, and Digital Property

Course Description: This course examines ethical and political issues emerging from the rise of ubiquitous computing in the 21st century, with readings drawn from philosophy, legal studies, political science, and sociology, as well as recent tech-journalism. Topics include “platform capitalism” (e.g., Google, Facebook, Airbnb); algorithmic harms and digital surveillance (whether governmental or private); digitalization and its challenge to traditional property rights; the changing face of love, sex, and intimacy in an online world; disinformation and echo chambers in social media; and first amendment issues in the wake of trolling and social media bans. We will also explore more philosophical aspects of technological mediation, including questions concerning agency, design, and the moral status of technical artifacts, with the goal of coming to terms with whether technology can ever be a morally neutral enterprise. As a writing seminar, we will critically examine the rhetorical structure of our texts and workshop analytic and argumentative compositions to learn the contours of academic prose. Shorter written assignments will scaffold the development of a research paper. Students should expect to draw on peer and instructor feedback throughout the term.

Attendance Policy: Participation is an important component of this course and regular attendance is expected. Any absences after the second will result in a lowered participation grade. Given the state of the current pandemic, however, some flexibility will be given here.

X-Hour Statement: I am not planning to regularly use X-periods. A need may arise for any unexpected events (class cancellations, etc.) or for student meetings outside of regularly scheduled office hours.

Divisional Affiliation: Arts & Humanities

Textbook(s) Required:

Srnicek, Nick. *Platform Capitalism*. Polity, 1st edition, 2016. ISBN: 1509504877.

Seymour, Richard. *The Twittering Machine*. Verso, 2020. ISBN: 1788739280. [Note: Only available in hardcover, but affordable.]

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