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Writing 5 Section Descriptions for Winter Term 2023 ** REVIEW TESTING **

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

Re-order by Class Hour

Writing 5 -- Expository Writing

Section 01

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

Description:

Course Title: Experience and Education: Students, Teachers, Institutions and the Power of Learning

Description: "Writing" is a process; one that includes a series of discrete yet always related tasks. 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 in a broad sense. In addition to reflecting on your own educational journeys from kindergarten to college, we will analyze, from a cross-cultural perspective, a series of plays and films that deal directly with education, social change, and social mobility. 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 relationship between education and schooling? What makes an experience educational? How can education be both oppressive and lead to liberation? In addition to these questions, you will have an opportunity to pursue your own education-related interests.

Attendance Statement: More than two unexcused absences will have an impact on your final grade.

Divisional Affiliation: Social Sciences

Textbook(s)Required:

Deresiewicz, William. *Excellent Sheep: The Miseducation of the American Elite and the Path to a Meaningful Life*. Free Press, 2015. ISBN: 1476702721.

Section 02

Hour: 11; **Instructor:** James Binkoski

Description:**Course Title:** What is Knowledge?

Description: Do I really know that humans are the primary cause of climate change? Or that the universe began with a big bang? If so, how? Maybe I know these things because my professors told me. But what should I believe when my professors disagree? And do I even need professors? Can't I just learn online? Maybe I should worry that what I'm reading online isn't true. 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 purview 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 these questions and more as we learn to write with rigor, care, and precision. Coursework will include short writing assignments plus three papers, each of which will go through a process of drafting and revision. Class will be discussion-based and centered around course readings. You'll learn about different research methods, problem solving strategies, and techniques for analyzing a text, including how to extract an argument, identify and evaluate its premises, uncover implicit background assumptions, and construct a targeted response. Readings will focus on academic papers published in academic journals. Highlights will include recent work by Katia Vavova, Susanna Rinard, and Miriam Schoenfield.

Attendance Statement: Class attendance is required.**Divisional Affiliation:** Arts & Humanities**Textbook(s)Required:**Feldman, Richard. *Epistemology*. Pearson, 1st Edition, 2002. ISBN: 978-0133416459.**Section 03****Hour:** 10A; **Instructor:** Eugenie Carabatsos**Description:****Course Title:** Understanding the Craft of Dramatic Writing

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 Statement: Attendance is required.**Divisional Affiliation:** Arts & Humanities**Textbook(s)Required:**Cochran, Karina. *Where All Good Rabbits Go*. Original Works Publishing, 2019. ISBN: 978-1-63092-124-8.Sophocles. *Oedipus Rex*. Penguin Classics. ISBN: 978-0140444254.Churchill, Caryl. *Love and Information*, 2013. Theater Communications Group. ISBN: 978-1559364409.Ruhl, Sarah. *In the Next Room... Or the Vibrator Play*, 2010. Theater Communications Group. ISBN: 978-0573698132.**Section 04****Hour:** 2A; **Instructor:** Eugenie Carabatsos**Description:****Course Title:** Understanding the Craft of Dramatic Writing

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 Statement: Attendance is required.

Divisional Affiliation: Arts & Humanities

Textbook(s)Required:

Cochran, Karina. *Where All Good Rabbits Go*. Original Works Publishing, 2019. ISBN: 978-1-63092-124-8.

Sophocles. *Oedipus Rex*. Penguin Classics. ISBN: 978-0140444254.

Churchill, Caryl. *Love and Information*, 2013. Theater Communications Group. ISBN: 978-1559364409.

Ruhl, Sarah. *In the Next Room... Or the Vibrator Play*, 2010. Theater Communications Group. ISBN: 978-0573698132.

Section 05

Hour: 12; **Instructor:** Samuel Carter

Description:

Course Title: Migrating Sounds of the Americas

Description: How do sounds reverberate differently after moving into new spaces, and what might attention to listening help us learn about the ways we can relate to others? This course will consider these questions and others as it examines how movement between different cultural contexts modulates the ways we perceive sounds and their significance. Drawing on a range of objects from across the Americas that students will analyze in detail in their papers, we will discuss, among other topics, some of the everyday dynamics and sonic discrimination that Puerto Ricans faced when relocating to New York City, how reggae demonstrated a new resonance when it traveled from Kingston to London, and what potential meanings punk music has acquired in Latin American communities. The final section of the course then centers on one recent novel's portrayal of migration through attention to the acoustics of absence. By responding to a variety of informal writing prompts, students will help shape our in-class conversations about texts and films, and formal writing assignments will allow them to practice two skills that are essential in this course and many others: assessing the arguments of others and assembling your own persuasive interpretations. As part of the course's emphasis on the benefits of revision, regular feedback from both the instructor and other students will reveal what parts of an argument might need to be retuned.

Attendance Statement: Students confronting any situation that makes their learning difficult can expect a fair degree of flexibility from the instructor, and everyone is automatically granted two free absences—no questions asked. Any subsequent absence without an excuse will lower your final grade by 0.5 points.

Divisional Affiliation: Arts & Humanities

Textbook(s)Required:

Luiselli, Valeria. *Lost Children Archive*. Vintage, 2019. ISBN: 978-0525436461.

Section 06

Hour: 11; **Instructor:** Sara Chaney

Description:

Course Title: Representing Autism and Neurodiversity

Description: How has the representation of neurodivergence changed over time? How does the changing story of autism impact the experience of writers who identify as autistic? How have race, gender and sexuality been included (or excluded) from our understanding of neurodivergent identity? What is the neurodiversity movement and how has it shifted the conversation? Students will have the opportunity to become more confident college writers by approaching writing as a mode of inquiry, as a means to pose and address original questions. Students will be expected to apply the strategies presented in class in their own writing and can in turn expect to improve their writing and critical thinking abilities. This is an intensive writing course that focuses on developing student abilities to build analytical arguments and to express them effectively. All work will be revised in a collaborative atmosphere. A sample of course readings: Temple Grandin's *Thinking In Pictures*, Anand Prahlad's *Secret Life of a Black Aspie* and Naomi Higashida's *The Reason I Jump*.

Attendance Statement: You are expected to attend all classes, and it is your responsibility to get caught up on

the classes you do miss. While I discourage absences for any reason other than dire illness or catastrophic emergency, you are allowed three excused absences without penalty to your grade. **I will deduct a third of a letter grade for every absence beyond three.** Assignments are due in class on the day marked on your syllabus schedule, without exceptions.

Divisional Affiliation: Arts & Humanities

Textbook(s)Required:

Prahlad, Anand. *The Secret Life of a Black Aspie*. University of Alaska Press, 2017. ISBN: 1602233217.

Higashida, Naoki. *The Reason I Jump*. Random House Publishing Group, 2016. ISBN: 081298515X.

Section 07

Hour: 10A; **Instructor:** Rebecca Clark

Description:

Course Title: Image and Text

Description: This class will look at a variety of works—ekphrastic poetry, graphic novels, advertisements, political cartoons—that combine images with text to tell stories. How, we will ask, do words and images play with, against, or off of one another when we read these hybrid works? How does their combination help authors create fantastical new worlds, document painful or playful quotidian realities, or navigate and narrate traumatic personal and national histories? What special demands do these works make on their readers? What narrative and thematic possibilities do they open up? How can we analyze, research, and write about them? We will work on reading critically, posing analytical questions, crafting and supporting well-reasoned arguments, and developing research skills. The course will culminate in an original research paper.

Attendance Statement: You are expected to attend class in person unless you have made alternative arrangements due to illness, medical reasons, or the need to isolate due to COVID-19. For the health and safety of our class community, please: do not attend class when you are sick, nor when you have been instructed by Student Health Services to stay home.

Divisional Affiliation: Arts & Humanities

Textbook(s)Required:

Rankine, Claudia. *Citizen*. Graywolf Press, 2014. ISBN: 978-1555976903.

Bechdel, Alison. *Fun Home*. Mariner Books, 2007. ISBN: 978-0544709041.

Tomine, Adrian. *Shortcomings*. Drawn and Quarterly, 2007. ISBN: 978-1897299753.

Section 08

Hour: 10A; **Instructor:** William Craig

Description:

Course Title: Reviewing Ourselves: Critical Writing and Personal Values

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 ethics 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 (see below) 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. Committing our perceptions and opinions to the page, we can't be "wrong," so long as we're willing to do the work of examining, supporting and articulating our ideas.

Attendance Statement: 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.

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

Section 09

Hour: 2A; **Instructor:** Katherine Crouch

Description:

Course Title: The Hot Take: The Evolution of the Sensational Argument

Description: According to the Merriam-Webster dictionary, a "hot take" is "a quickly produced, strongly worded, and often deliberately provocative or sensational opinion or reaction." The term was officially added to the dictionary in 2018 after rising into common lexicon through fire storms on Twitter. But what is the use of hot take, exactly? If you have something to say, should one not form a thought-out piece of writing backed by solid research? Or, in this lightning-fast world, is it more important just to get your word out? During this course, we'll pursue such questions as we study the processes of academic writing. We will read and analyze a range of "hot take" essays throughout the last three centuries, including works by Thomas Paine, Frederick Douglass, Joan Didion, Sherman Alexie, Roxane Gay, Nate Silver, and Alexandria Ocasio-Cortez. Class will be made up of short writing exercises, reading discussions, and workshops. You will develop your writing skills so that by the end of the class you will be able to pen your own "hot take" opinion paper, as well as to write confidently and effectively during your time at Dartmouth, and after.

Attendance Statement: After two unexcused absences, a student's final grade will be negatively impacted.

Divisional Affiliation: Arts & Humanities

Textbook(s)Required:

None

Section 10

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

Description:

Course Title: Gender and the Holocaust

Description: This class explores all aspects of the writing process through the lens of Gender and the Holocaust. Writing is a process that includes the ability to undertake research in primary sources, analyze diverse texts, and develop coherent evidence-based arguments. This course will teach you the crucial steps in developing a serious, analytical essay. It emphasizes how effective analytical writing is the outcome of critical reading and thinking. Examining three memoirs written in the context of immediate or remembered extremity, you will learn how to craft a thesis, organize an argument, incorporate evidence, develop a strong voice, and respond to provocative texts in original ways. One film, secondary sources, and short videos will enrich our close reading and interpretation 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 be assigned to a peer group comprising four students – these are your comrades for peer reviews and writing workshops. Course requirements are three formal essays, active participation as a peer group member, homework collected in a journal, and one oral presentation, based upon the development of your final essay.

Attendance Statement: Attendance is required. More than two unexcused absences will result in a student's grade being lowered.

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, 2001. ISBN: 978-0-966-49137-1.

Kluger, Ruth. *Still Alive: A Holocaust Girlhood Remembered*. Feminist Press, 2001. ISBN: 978-1-55861-436-9.

Graff, Gerald & Birkenstein, Cathy. *They Say/I Say: The Moves That Matter in Academic Writing*. W.W. Norton, 2006. ISBN: 978-0-393-92409-1.

Section 11

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

Description:**Course Title:** Gender and the Holocaust

Description: This class explores all aspects of the writing process through the lens of Gender and the Holocaust. Writing is a process that includes the ability to undertake research in primary sources, analyze diverse texts, and develop coherent evidence-based arguments. This course will teach you the crucial steps in developing a serious, analytical essay. It emphasizes how effective analytical writing is the outcome of critical reading and thinking. Examining three memoirs written in the context of immediate or remembered extremity, you will learn how to craft a thesis, organize an argument, incorporate evidence, develop a strong voice, and respond to provocative texts in original ways. One film, secondary sources, and short videos will enrich our close reading and interpretation 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 be assigned to a peer group comprising four students – these are your comrades for peer reviews and writing workshops. Course requirements are three formal essays, active participation as a peer group member, homework collected in a journal, and one oral presentation, based upon the development of your final essay.

Attendance Statement: Attendance is required. More than two unexcused absences will result in a student's grade being lowered.

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, 2001. ISBN: 978-0-966-49137-1.Kluger, Ruth. *Still Alive: A Holocaust Girlhood Remembered*. Feminist Press, 2001. ISBN: 978-1-55861-436-9.Graff, Gerald & Birkenstein, Cathy. *They Say/I Say: The Moves That Matter in Academic Writing*. W.W. Norton, 2006. ISBN: 978-0-393-92409-1.**Section 12****Hour:** 3A; **Instructor:** Christiane Donahue**Description:****Course Title:** Creativity, Originality, and Ownership of Ideas

Description: Who owns images, sounds, and words? Who “owns” creativity? What is originality? In this writing course we will study the many ways that we use and reproduce all kinds of creative work in the U.S. As we explore, we will study the media in which we are immersed, read policies and laws about ownership and reuse of print, image, and sound, and consider who makes these laws and how they affect us. We will turn a critical eye on these policies and practices, reading essays by authors including John Berger, Larry Lessig, and M.M. Bakhtin and studying ways that words, images, sound are (re)used on the Internet, in advertising, or in other contexts. We will analyze different types of creative works, for example at the Hood Museum or on YouTube. Coursework will include many short informal writing pieces and discussion presentations, two more formal essay projects with several revisions, and a final project that will focus on an issue of your choice from the various subjects we cover.

Attendance Statement: Two absences are permitted without grade impact. Additional absences will lower the student's course grade, one full letter grade per absence. Zoom access will be provided for students isolating after testing positive for COVID.

Divisional Affiliation: Arts & Humanities**Textbook(s)Required:**Williams, Joseph & Bizup, Joseph. *Style: The Basics of Clarity and Grace*. Pearson, 2014, 5th edition. ISBN: 978-0321953308.Berger, John. *Ways of Seeing*. Penguin Book of Art, 1990. ISBN: 0140135154.**Section 13****Hour:** 10A; **Instructor:** Christopher Drain**Description:****Course Title:** Ethics of the Internet: Social Media, Surveillance, and Digital Property

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; 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 Statement: Any absences after the second will result is a lowered participation grade.

Divisional Affiliation: Arts & Humanities

Textbook(s)Required:

Srnicek, Nick. *Platform Capitalism*. Polity, 2012. ISBN: 1509504877.

Seymour, Richard. *The Twittering Machine*. Indigo, 2019. ISBN: 1999683382.

Section 14

Hour: 2A; Instructor: Christopher Drain

Description:

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

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; 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 Statement: Any absences after the second will result is a lowered participation grade.

Divisional Affiliation: Arts & Humanities

Textbook(s)Required:

Srnicek, Nick. *Platform Capitalism*. Polity, 2012. ISBN: 1509504877.

Seymour, Richard. *The Twittering Machine*. Indigo, 2019. ISBN: 1999683382.

Section 15

Hour: 2; Instructor: James Godley

Description:

Course Title: Speaking Freely

Description: From inflammatory political rhetoric to organized misinformation campaigns to Supreme Court rulings, the right to free speech is the subject of considerable controversy today, which might be summed up with the question: Is free speech always or necessarily "good"? Based on the Greek notion of parrhesia, to speak candidly and courageously, the idea to make speech a “right” was an invention that grew from many centuries of thought and political struggle long before the existence of the United States. In this history, a key complication is the tangled relationship of speech to power. In fact, our most important civic documents (including the First Amendment) relies upon a specific function of language to "do" things as well as say things. In this class, we will focus on this performative dimension of speech and language by analyzing rhetoric and writing analytic papers that explore and question the limits of power and language. Through formal and informal assignments, students will propose interpretations of literary and philosophical texts, respond to other interpretations, and trace the movements of rhetoric in high-stakes contexts. Through multiple drafts and workshops, students will experience what it means to participate in an intellectual community where different viewpoints are valued, challenged, and built upon. More than anything, this class is designed to enable students to experience the power

of writing as a practice both enabled and limited by the guarantee of “free speech.”

Attendance Statement: Regular attendance is expected. You are allowed two absences for the quarter, no questions asked.

Divisional Affiliation: Arts & Humanities

Textbook(s)Required:

None

Section 16

Hour: 2; Instructor: Min Young Godley

Description:

Course Title: Metamorphosis and Otherness

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 Statement: A significant number of absences (more than four) may interrupt the flow of the class. If you experience any difficulties, please be sure to reach out (and include documentation).

Divisional Affiliation: Arts & Humanities

Textbook(s)Required:

Graff, Gerald & Birkenstein, Cathy. *They Say/I Say: The Moves that Matter in Academic Writing*. W.W. Norton, 2021. ISBN: 978-0393538700.

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

Section 17

Hour: 9L; Instructor: Clara Lewis

Description:

Course Title: Authenticity: Self, Society, and Culture

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 begin the term with two linked essays that capitalize on the value of writing as a tool for observation, analysis, and idea development. For these essays, we will read and write a mix of social theory and personal narrative. Next, you will have an opportunity to explore an original question by conducting in-depth secondary source research using the library’s online and physical collections and write a literature review. In previous terms, students have studied subjects including luxury brand marketing, online dating, subculture, and popular culture. In the interest of becoming better writers and researchers for college and beyond, 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.

Attendance Statement: 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 family crisis, please reach out over email prior to the absence so that we can plan an appropriate accommodation.

Divisional Affiliation: Social Sciences

Textbook(s)Required:

None

Section 18

Hour: 10; **Instructor:** Clara Lewis

Description:

Course Title: Authenticity: Self, Society, and Culture

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 begin the term with two linked essays that capitalize on the value of writing as a tool for observation, analysis, and idea development. For these essays, we will read and write a mix of social theory and personal narrative. Next, you will have an opportunity to explore an original question by conducting in-depth secondary source research using the library's online and physical collections and write a literature review. In previous terms, students have studied subjects including luxury brand marketing, online dating, subculture, and popular culture. In the interest of becoming better writers and researchers for college and beyond, 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.

Attendance Statement: 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 family crisis, please reach out over email prior to the absence so that we can plan an appropriate accommodation.

Divisional Affiliation: Social Sciences

Textbook(s)Required:

None

Section 19

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

Description:

Course Title: Deus et Machina: Sports, Science, and Ethics

Description: Sport is not simply "games," but an important part of contemporary society that both reflects culture and helps shape it. How do we decide what is fair and equitable in sport? What happens when scientific understanding or innovation threatens the values we attribute to sports – fairness, the natural body, a level playing field, and success as the result of hard work? This writing course examines the intersection of sport, science/technology and ethics. In it, we will examine the normative theories of sport and the ways they affect decisions, particularly those around introducing new scientific understanding and technical innovations to sport. We will begin by looking at the dilemma of doping. Through a close reading of pro cyclist David Millar's memoir "Racing Through the Dark" (2011), we will make observations about the role of identity, experience, embodiment, and agency in decisions about doping. In the second part of the course, we will examine the role of gender in sport, and the ways different authors discuss the inclusion of hyperandrogenic athletes in women's sports. During these two major assignments, students will read a variety of sources, including scholarly writing from the fields of philosophy, bioethics, English, gender studies, humanities, and science/engineering. In their third major paper, students will identify and enter the scholarly conversation around another technology that has brought controversy to sport.

Attendance Statement: This is a seminar class and its success depends on the energy and commitment that each student puts into it. Attendance and participation in every class is essential. After two unexcused absences, a student's final grade will be negatively impacted.

Divisional Affiliation: Arts & Humanities

Textbook(s)Required:

Millar, David. *Racing Through the Dark*. Touchstone, 2015. ISBN: 978-1501133657.

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

Graff, Gerald & Birkenstein, Cathy. *They Say/I Say: The Moves That Matter in Academic Writing*. W.W. Norton, 2006. ISBN: 978-0-393-92409-1.

Section 20

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

Description:

Course Title: Deus et Machina: Sports, Science, and Ethics

Description: Sport is not simply “games,” but an important part of contemporary society that both reflects culture and helps shape it. How do we decide what is fair and equitable in sport? What happens when scientific understanding or innovation threatens the values we attribute to sports – fairness, the natural body, a level playing field, and success as the result of hard work? This writing course examines the intersection of sport, science/technology and ethics. In it, we will examine the normative theories of sport and the ways they affect decisions, particularly those around introducing new scientific understanding and technical innovations to sport. We will begin by looking at the dilemma of doping. Through a close reading of pro cyclist David Millar’s memoir “Racing Through the Dark” (2011), we will make observations about the role of identity, experience, embodiment, and agency in decisions about doping. In the second part of the course, we will examine the role of gender in sport, and the ways different authors discuss the inclusion of hyperandrogenic athletes in women’s sports. During these two major assignments, students will read a variety of sources, including scholarly writing from the fields of philosophy, bioethics, English, gender studies, humanities, and science/engineering. In their third major paper, students will identify and enter the scholarly conversation around another technology that has brought controversy to sport.

Attendance Statement: This is a seminar class and its success depends on the energy and commitment that each student puts into it. Attendance and participation in every class is essential. After two unexcused absences, a student's final grade will be negatively impacted.

Divisional Affiliation: Arts & Humanities

Textbook(s)Required:

Millar, David. *Racing Through the Dark*. Touchstone, 2015. ISBN: 978-1501133657.

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

Graff, Gerald & Birkenstein, Cathy. *They Say/I Say: The Moves That Matter in Academic Writing*. W.W. Norton, 2006. ISBN: 978-0-393-92409-1.

Section 21

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

Description:

Course Title: Constitutional Rights

Description: In this Writing 5, we will consider questions regarding individual rights in a constitutional system. When can government control an individual’s actions? How should the Bill of Rights be interpreted? We will read chapters from one of the most important texts in political philosophy, John Stuart Mill’s *On Liberty*. We will look closely at two examples of constitutional rights: (1) the explicitly stated First Amendment right to free speech; and (2) the recently revoked constitutional right to abortion. Students will read scholarly articles from different perspectives, and may also explore the representation of abortion rights in popular culture. Like all Writing 5 sections, this course will address the art of argument. We will discuss how to read an argument, how to question and respond to an argument, and how to construct an argument. Students will write three papers, each of which will be produced through a recursive process of drafting and revising. In this process, students

will receive feedback on their written work during class workshops, small group conferences with their peers, and individual conferences with the professor. Students will also complete a research exercise in Dartmouth's collection of scholarly sources.

Attendance Statement: Attendance in class and at conferences is required. If you are absent two or more times, or late three or more times, your class participation grade (10% of course grade) will be affected. Absences are excused only for illness, family emergency or religious observance.

Divisional Affiliation: Social Sciences

Textbook(s)Required:

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

Section 22

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

Description:

Course Title: Food for Thought

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 related to food. Our readings will come from authors such as MFK Fisher, Wendell Berry, and Michael Pollan, and will include magazine articles, scholarly papers, and the scientific literature. We will write about food in the form of 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 Statement: 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. However, I acknowledge that there may be various barriers to attendance that arise this term. If an unavoidable situation prohibits you from attending class, I will work with you to arrange alternate, non-synchronous ways of participating in the course work.

Divisional Affiliation: Social Sciences

Textbook(s)Required:

None

Section 23

Hour: 12; **Instructor:** Sarah Smith

Description:

Course Title: Food for Thought

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 related to food. Our readings will come from authors such as MFK Fisher, Wendell Berry, and Michael Pollan, and will include magazine articles, scholarly papers, and the scientific literature. We will write about food in the form of 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 Statement: 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. However, I acknowledge that there may be various barriers to attendance that arise this term. If an unavoidable situation prohibits you from attending class, I will work with you to arrange alternate, non-synchronous ways of participating in the course work.

Divisional Affiliation: Social Sciences

Textbook(s)Required:

None

Section 24

Hour: 10; **Instructor:** Amanda Wetsel

Description:

Course Title: Photographic Representations

Description: This course will examine photographs and their effects. We will write as a way to understand how photographs have circulated in the past and continue to circulate today. We will read book chapters, magazine articles, and academic journal articles that analyze public displays of images. We will write three formal essays: a visual analysis of a photograph, a rhetorical analysis of two articles, and an essay centered on a historical photograph from Rauner, Dartmouth's special collections library. In this discussion-based seminar, we will treat writing as a mode of thinking and a collaborative social process.

Attendance Statement: Attendance and active participation are required. If you must miss class for religious observance, medical issues, or family crisis, please email me prior to the absence. Unexcused absences will lower your final grade.

Divisional Affiliation: Social Sciences

Textbook(s)Required:

None

Section 25

Hour: 12; **Instructor:** Amanda Wetsel

Description:

Course Title: Photographic Representations

Description: This course will examine photographs and their effects. We will write as a way to understand how photographs have circulated in the past and continue to circulate today. We will read book chapters, magazine articles, and academic journal articles that analyze public displays of images. We will write three formal essays: a visual analysis of a photograph, a rhetorical analysis of two articles, and an essay centered on a historical photograph from Rauner, Dartmouth's special collections library. In this discussion-based seminar, we will treat writing as a mode of thinking and a collaborative social process.

Attendance Statement: Attendance and active participation are required. If you must miss class for religious observance, medical issues, or family crisis, please email me prior to the absence. Unexcused absences will lower your final grade.

Divisional Affiliation: Social Sciences

Textbook(s)Required:

None

Section 26

Hour: 2A; **Instructor:** Leigh York

Description:

Course Title: Literatures of Refusal

Description: In Melville's famous short story, the scrivener Bartleby responds to every request from his employer with a simple refusal—"I would prefer not to." Toni Morrison frequently spoke of the power of refusal for Black writers, saying that there is a "free space opened up by refusing to respond every minute to ... somebody else's gaze." And for Audre Lorde, refusal is central to "Learning to Write": "I am a bleak heroism of words that refuse to be buried alive with the liars." This course examines the ways that authors have used

dissent and refusal to open up new avenues of power, expression, and creativity. By analyzing literature that performs and explores different modes of refusal—that writes against, around and beyond normative expectations, hierarchies, and restrictions—we will see how diverse authors from the 20th and 21st centuries have tackled questions of power and resistance. Readings will include short stories and poetry by Melville, Morrison, and Lorde, as well as Franz Kafka, Jenny Erpenbeck, Diane Glancy, Ursula Le Guin, and N. K. Jemisin. This course will examine literature from voices within and beyond the English-speaking world and will emphasize the multilingual and intercultural context of both our course texts and your own writing. By practicing academic writing as a mode of critical analysis that navigates between languages and cultures, you will develop strategies of expression, argument, and critique that will prepare you to think and write effectively and Dartmouth and beyond.

Attendance Statement: Writing is inherently collaborative, and thus regular class attendance and participation will be a central aspect of your grade. If you need attendance accommodations for illness (COVID-19 and otherwise), disability, religious holidays, and so forth, please contact me as soon as possible. We will work together to establish attendance and participation accommodations to make sure that all students can meet the course learning goals.

Divisional Affiliation: Arts & Humanities

Textbook(s) Required:

None

Section 27

Hour: 3B; **Instructor:** Leigh York

Description:

Course Title: Literatures of Refusal

Description: In Melville's famous short story, the scrivener Bartleby responds to every request from his employer with a simple refusal—"I would prefer not to." Toni Morrison frequently spoke of the power of refusal for Black writers, saying that there is a "free space opened up by refusing to respond every minute to ... somebody else's gaze." And for Audre Lorde, refusal is central to "Learning to Write": "I am a bleak heroism of words that refuse to be buried alive with the liars." This course examines the ways that authors have used dissent and refusal to open up new avenues of power, expression, and creativity. By analyzing literature that performs and explores different modes of refusal—that writes against, around and beyond normative expectations, hierarchies, and restrictions—we will see how diverse authors from the 20th and 21st centuries have tackled questions of power and resistance. Readings will include short stories and poetry by Melville, Morrison, and Lorde, as well as Franz Kafka, Jenny Erpenbeck, Diane Glancy, Ursula Le Guin, and N. K. Jemisin. This course will examine literature from voices within and beyond the English-speaking world and will emphasize the multilingual and intercultural context of both our course texts and your own writing. By practicing academic writing as a mode of critical analysis that navigates between languages and cultures, you will develop strategies of expression, argument, and critique that will prepare you to think and write effectively and Dartmouth and beyond.

Attendance Statement: Writing is inherently collaborative, and thus regular class attendance and participation will be a central aspect of your grade. If you need attendance accommodations for illness (COVID-19 and otherwise), disability, religious holidays, and so forth, please contact me as soon as possible. We will work together to establish attendance and participation accommodations to make sure that all students can meet the course learning goals.

Divisional Affiliation: Arts & Humanities

Textbook(s) Required:

None

Section 28

Hour: 11; **Instructor:** Rosetta Young

Description:

Course Title: Interaction Ritual: The Novel and Sociology

Description: How do we define social interaction? How do we know the difference between a successful and an unsuccessful encounter? In this course, students will strengthen their argumentative and written skills through

tackling these questions. Using both novels and works of sociology to structure our engagement, we will approach writing as a process by which we encounter and think through pressing intellectual problems. In the first units of this course, students will use social theory to read two literary classics—Jane Austen’s *Pride and Prejudice* (1813) and Nella Larsen’s *Passing* (1929)—and we will study how both novelists understood the interaction rituals of their time periods. We will conclude the class with a unit that focuses on these issues in modern education, reading two novels—Danzy Senna’s *New People* (2017) and Sally Rooney’s *Normal People* (2017)—that take the contemporary university as their setting. As we work through these novels, we will also simultaneously engage with the work of social theorists such as Erving Goffman, W.E.B. Du Bois, Pierre Bourdieu, Kimberlé Crenshaw, and Shamus Khan. Students will be introduced to a range of influential sociological concepts, including cultural and social capital, double consciousness, intersectionality, and privilege. Reading fiction and sociology side-by-side, we will ask what knowledge the novel can offer us that sociology cannot; what view of the interaction that sociology gives us not available in the novel; and where these two genres of social knowledge intersect and overlap. Throughout, we will examine how class, race, gender, and sexuality shape the social interaction and how—in all of our course texts—historical and cultural context condition its expectations and rules. Most of all, we will be engaging in and thinking about writing as a practice. Students will gain comfort and familiarity confronting complex questions in the college-level essay and working between different types of sources. Students will learn how to conduct and present analysis, formulate strong arguments, and to revise their own work in consultation with myself and their peers.

Attendance Statement: Attendance at each class meeting is required.

Divisional Affiliation: Arts & Humanities

Textbook(s)Required:

Austen, Jane. *Pride and Prejudice*. Penguin, 2017. ISBN: 978-0141439518.

Larsen, Nella. *Passing*. Norton, 2007. ISBN: 978-0393979169.

Senna, Danzy. *New People*. Riverhead Books, 2018. ISBN: 978-0399573149.

Rooney, Sally. *Normal People*. Random House, 2020. ISBN: 978-1984822185.

Section 29

Hour: 2; Instructor: Rosetta Young

Description:

Course Title: Interaction Ritual: The Novel and Sociology

Description: How do we define social interaction? How do we know the difference between a successful and an unsuccessful encounter? In this course, students will strengthen their argumentative and written skills through tackling these questions. Using both novels and works of sociology to structure our engagement, we will approach writing as a process by which we encounter and think through pressing intellectual problems. In the first units of this course, students will use social theory to read two literary classics—Jane Austen’s *Pride and Prejudice* (1813) and Nella Larsen’s *Passing* (1929)—and we will study how both novelists understood the interaction rituals of their time periods. We will conclude the class with a unit that focuses on these issues in modern education, reading two novels—Danzy Senna’s *New People* (2017) and Sally Rooney’s *Normal People* (2017)—that take the contemporary university as their setting. As we work through these novels, we will also simultaneously engage with the work of social theorists such as Erving Goffman, W.E.B. Du Bois, Pierre Bourdieu, Kimberlé Crenshaw, and Shamus Khan. Students will be introduced to a range of influential sociological concepts, including cultural and social capital, double consciousness, intersectionality, and privilege. Reading fiction and sociology side-by-side, we will ask what knowledge the novel can offer us that sociology cannot; what view of the interaction that sociology gives us not available in the novel; and where these two genres of social knowledge intersect and overlap. Throughout, we will examine how class, race, gender, and sexuality shape the social interaction and how—in all of our course texts—historical and cultural context condition its expectations and rules. Most of all, we will be engaging in and thinking about writing as a practice. Students will gain comfort and familiarity confronting complex questions in the college-level essay and working between different types of sources. Students will learn how to conduct and present analysis, formulate strong arguments, and to revise their own work in consultation with myself and their peers.

Attendance Statement: Attendance at each class meeting is required.

Divisional Affiliation: Arts & Humanities

Textbook(s)Required:

Austen, Jane. *Pride and Prejudice*. Penguin, 2017. ISBN: 978-0141439518.

Larsen, Nella. *Passing*. Norton, 2007. ISBN: 978-0393979169.

Senna, Danzy. *New People*. Riverhead Books, 2018. ISBN: 978-0399573149.

Rooney, Sally. *Normal People*. Random House, 2020. ISBN: 978-1984822185.

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