

Writing 5 Section Descriptions for Fall Term 2024

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.

Instructor: Francine A'Ness

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. These range from critical reading, close 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 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 “texts”—plays, films, essays, even lived experiences that deal directly with education, learning, social change and 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 educational philosophy and sociology. Some of the questions we will address will be: What is the relationship between an education and schooling? What makes an experience educational? How can education be both oppressive and liberatory? In addition to these questions, you will have an opportunity to pursue your own education-related interests.

Divisional Affiliation: Arts & Humanities

Instructor: John Barger

Course Title: A Poetry of Horror

Description: The horror genre—striving as it does to produce visceral effects on its audience—is distinctly rhetorical. Traditionally marginalized, horror now creates a unique space for writers and artists to explore challenging questions about gender, race, disability, and queer bodies. In 2024, the genre’s popularity is at an all-time high. Is this because, as Angela Carter said, “We live in Gothic times”? Horror speaks to both the primordial fears of individuals and the collective fears of society, revealing something about who we are as humans. It reminds us that we have both outsides and insides, skin and guts, eyes and gray matter, ideas and appetites. Though horror is often associated with film, in this course we’ll discuss where film (traditionally focused on the “outside”) and poetry (traditionally

“inside”) intersect. We’ll closely examine four objects: two books of poems (Ariel by Sylvia Plath and Killing Floor by Ai) and two films (A Girl Walks Home at Night by Ana Lily Amirpour and Trouble Every Day by Claire Denis). We’ll also engage with scholarly essays from different disciplines and voices within and beyond the English-speaking world. You will complete three major assignments: Essay 1 (analysis of a single object), Essay 2 (analysis of two objects), and Essay 3 (analysis of five objects). 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 at Dartmouth and beyond. Content Warning: Some of the material in this course contains violent, sexually explicit, sexist, and arguably racist material. To do justice to the subject of the course, this material needs to be addressed. If you anticipate that this will create a problem for you, you should not register.

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Divisional Affiliation: Arts & Humanities

Instructor: Eugenie Carabatsos

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. Throughout the course, each student will write, workshop, and revise two short analytical papers and two longer analytical papers, as well as one final paper, and one credit/no credit creative assignment.

Divisional Affiliation: Arts & Humanities

Instructor: Rebecca Clark

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? In this course, you will produce approximately 32 pages of written work through a gradual process of drafting, editing, reviewing, and revising. 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.

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Divisional Affiliation: Arts & Humanities

Instructor: William Craig

Course Title: Wild Hopes: Anarchism in Literature

Description: Most of us know very little about anarchism as a political philosophy, but we're quick to declare, "It can't work." Yet anarchism persists as both a movement and an ideal. For more than two centuries, artists and writers have offered real and imagined anarchies as histories, inspirations and warnings. Is an anarchist the shaggy-bearded mad bomber of 19th- and 20th-century fictions? Oscar Wilde's "true, beautiful, healthy" aesthete? The antifa street fighter or the Occupy Wall Street pacifist? We'll survey representations of anarchism in both "high" and "low" literature, from journalism to poetry. Our writing will include informal reactions, close-reading literary analysis, comparative and research-driven essays. We won't get bogged down in arguing about anarchism as a practicable idea. We'll sharpen our writing, critical thinking and research skills as we appreciate artworks that have kept anarchism alive in our fears and in our dreams.

Divisional Affiliation: Arts & Humanities

Instructor: Phyllis Deutsch

Course Title: Gender and the Holocaust

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. 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. One film 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.

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Divisional Affiliation: Arts & Humanities

Instructor: Christiane Donahue

Course Title: Creativity, Originality, and the 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., including how generative AI intersects with these practices. 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.

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Divisional Affiliation: Social Sciences

Instructor: Chris Drain

Course Title: Ethics of the Internet

Description: This course examines ethical and political issues emerging from the rise of ubiquitous computing in the 21st century, with readings drawn from philosophy, 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); disinformation and echo chambers in social media; and first amendment issues in the wake of trolling and social media bans. We will also explore—through reading, discussing, and writing—more philosophical aspects of technological mediation, including questions concerning agency, design, and the political 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, this class will critically examine the rhetorical structure of texts and workshop analytic and argumentative compositions to learn the contours of academic prose. Shorter written assignments will scaffold the development major essays. Students should expect to draw on peer and instructor feedback throughout the term. Lastly, writing is a form of thinking. Human thought is a technologically mediated phenomenon, and writing is a cognitive technique par excellence. You will experience this first-hand as you write/think through various issues and problems concerning our newly online world.

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Divisional Affiliation: Arts & Humanities

Instructor: James Godley

Course Title: Truth in Fiction

Description: In this course, we will explore how to write effectively by examining questions of truth and fiction, where the latter is broadly defined as a category that includes not only literature, but also everyday fictions like dreams, fantasies, and cultural myths. The class will compose nonfiction essays that examine what it means that such works of the imagination can touch on human truths, or distort them. In short stories and theoretical studies, we will explore questions such as what "truth" exactly means when we're talking about made up things, the distinctions of truth and lie, how stories contribute to our individual and collective accounts of ourselves, and what fiction means in our so-called "post-truth" era. As a Writing 5 course, much of our attention will be placed on the art of rhetoric, reader expectation, argumentative reasoning, and persuasion, which are core features of fictional, as well as nonfictional, forms. But fictions, dreams, myths, and fantasies also make available tools of writing that are not strictly at the level of deliberative processes or even conscious awareness. We will also explore those aspects and see what scholarly writing can do with them. Thus, while all of the writing for this course will be argumentative and inquiry-based, we will also see how this kind of writing is also creative.

Divisional Affiliation: Arts & Humanities

Instructor: Clara Lewis

Course Title: Authenticity: Self & Society

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 research using the library's online and physical collections and write a literature review. In previous terms, students have studied subjects including the role of authenticity in education, psychological wellness, medicine, the arts, and tourism. Topics vary from luxury brand marketing to wine authentication, from online dating to religious identity, and from niche subculture performances to linguistic norms. Across the term, we will work on becoming better writers and researchers for college and beyond. To that end, we will focus on the advanced literacy skills required to comprehend and contribute to scholarship; the foundations of analysis; and the full writing process.

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Divisional Affiliation: Social Sciences

Instructor: Erkki Mackey

Course Title: What is Fundamental?

Description: 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? We will attempt to answer this and many other questions about the fundamental nature of reality, and we will use writing as a tool for contemplating and developing responses to our questions. Readings will include selections from *The Nature of Consciousness* by Rupert Spira and *Quantum Enigma* by Bruce Rosenblum and Fred Kuttner, along with a few supplementary essays. We will analyze both the arguments and rhetorical forms of our texts. You will complete numerous informal writing assignments and will write multiple drafts of at least two formal essays. You can expect extensive feedback from both peers and your instructor.

Divisional Affiliation: Sciences

Instructor: Andrew McCann

Course Title: Portraits of the Artist

Description: Since Romanticism in the early nineteenth century, no aspect of modern life has been as thoroughly mystified as aesthetic experience and no figure as thoroughly mythologized as the artist. Whether as tortured outsiders, martyrs or monsters, artists are routinely imagined in an adversarial relationship to the society they depend upon to make a living. This class will look at a series of stunningly evocative representations of creativity in order to explore the paradoxical constitution of a figure who seems to model a consistent refusal of established societal norms and modes of perception. Along the way we will also explore some influential theories of modern aesthetic experience in order to understand how perceptions of the artist are shaped by social and historical forces. Readings will include texts by Somerset Maugham, Virginia Woolf, Robert Bolaño, and the Todd Field directed film *Tár*.

Divisional Affiliation: Arts & Humanities

Instructor: Douglas Moody

Course Title: Foundations of Dartmouth

Description: In this section of Writing 5 we will explore some of the foundational stories of Dartmouth College, which was founded by Eleazer Wheelock with the crucial support of his one-time student and protégé, Samson Occom. Occom was a member of the Mohegan tribe, and although he was never a student at Dartmouth College, he had attended the Moors Charity School, which was a precursor to Dartmouth, and Occom's involvement with the college was crucial from the beginning. Another person who was a trailblazing

student at Dartmouth was Edward Mitchell, Class of 1828, who was the first Black student at Dartmouth and first in the institutions of higher education that would become the Ivy League. Like Occom, Mitchell's story is also emblematic of the many changes that have taken place at Dartmouth and in American society over time, and so we will begin our intellectual journey in this Writing 5 class by considering the Native American and African American foundational stories of Dartmouth College as they relate to the evolution of civil rights and the significance of educational access for all members of society.

Divisional Affiliation: Arts & Humanities

Instructor: Rachel Obbard

Course Title: Sports, Science and Ethics

Description: This writing course examines the intersection of sport, technology, and ethics. In it, we will examine normative theories of sport and the ways they affect our decisions, particularly those around implementing new scientific understanding and technical innovation. We will begin by looking at the dilemma of doping, through a close reading of pro cyclist David Millar's autobiographical narrative "Racing Through the Dark" (2011). In the second part of the course, we will examine two different scholarly papers on the inclusion of hyperandrogenic athletes in women's sports. Throughout the term, students will read many types of sources, including scholarly writing from the fields of philosophy, bioethics, gender studies, 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. In this course, you will read and write a lot, and will find that writing is transformative, a means by which ideas are formed, examined, refined, and promoted. We will meet twice a week as a class to discuss what we've read and written, experiment with various composition and revision techniques, and reflect on our writing. There will be several short writing assignments or discussion prompts a week, which will help you work toward the major assignments.

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Divisional Affiliation: Arts & Humanities

Instructor: Mathew Olzmann

Course Title: Humor and Art

Description: A recent article in the Guardian claimed that “Crafting good comedy is often more difficult than drama, but the art form is rarely given its due.” Why is that? This writing course 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.

Divisional Affiliation: Arts & Humanities

Instructor: Ellen Rockmore

Course Title: Happiness for Beginners

Description: In this Writing 5, we will examine happiness. How do we define it? How do we achieve it? Our course will approach these questions from many disciplines. We will read philosophers, such as Jeremy Bentham and Martha Nussbaum; psychologists, such as Martin Seligman and Jonathan Haidt; and economists, such as Richard Layard and Heather McGhee. We will also look at popular culture and the messages it sends about how

happiness is achieved. Like all Writing 5 classes, we study texts through writing. Students will write several papers and complete one short research exercise. The course will focus on the process of writing; we will engage together in drafting, giving and getting feedback, revising and polishing student work.

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Divisional Affiliation: Social Sciences

Instructor: Sarah Smith

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.

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Divisional Affiliation: Social Sciences

Instructor: Amanda Wetsel

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. Course texts include book chapters and academic journal articles that analyze displays of images. We will write three formal essays: a visual analysis of a photograph, an analysis of two articles, and an essay centered on a historical photograph album from Rauner Library, Dartmouth’s special collections library. In this discussion-based seminar, we will treat writing as a mode of thinking and a collaborative social process.

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Divisional Affiliation: Social Sciences

Instructor: Leigh York

Course Title: Reimagining Fairy Tales

Description: This course will explore how twentieth- and twenty-first-century authors have adapted and transformed the Grimm fairy tales to address questions of race, gender, and power. By reading the Grimms alongside contemporary sci-fi and fantasy stories from writers like Octavia Butler, Nalo Hopkinson, and Helen Oyeyemi, we will learn about the ways that fairy tales can reimagine the present and transform the future. In this course, you will practice academic writing as a mode of critical analysis: you will learn to develop your own original arguments through skillful engagement with texts in multiple media and genres. By analyzing fairy tales and their contemporary adaptations, you will develop strategies of expression, argument, and critique that will prepare you to think and write effectively at Dartmouth and beyond.

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Divisional Affiliation: Arts & Humanities

Instructor: Rosetta Young

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 critical 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.

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Instructor: Rosetta Young

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 critical 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.

Divisional Affiliation: Arts & Humanities

Instructor: Melissa Zeiger

Course Title: Representing Immigrants

Description: Politicians and political commentators largely set the terms of the discourse around migration, and do so in ways that are often vilifying, dismissive, or punitive. This course will look at art—literary, visual, cinematic, dramatic, and musical—that aims to change both the perception and the situation of immigrants in the United States. We will take our cue from the Chicano artist Felipe Baeza, who writes that through his art practice, he wants “to challenge the notions that keep marginalized people in the margins,” believing “that art has a crucial role to play in transforming, redefining and reimagining the global phenomenon of migration.” The course will focus on strengthening conceptual, rhetorical and stylistic aspects of your writing: what you want to argue, and how you say it. I will lead you through assignments that ask you to perform different tasks of interpretation and explication. I will assign writing for every week, and we will build and exercise your abilities through workshops, drafts, revisions, peer review, collaborative annotation, and a variety of other approaches to writing and revision. We will also explore research methods: how to

find and evaluate sources, to take notes, to enter into conversation with other scholars.

Divisional Affiliation: Arts & Humanities