

Dartmouth

Office of the Registrar

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First-Year Seminar Descriptions for Winter Term 2020

First-Year Seminars offer every Dartmouth first-year student an opportunity to participate in a course structured around independent research, small group discussion, and intensive writing. Below you will find a list of the courses being offered next term.

Re-order by Class Hour

Anthropology

ANTH-07.05-01 Animals and Humans

Hour: 9L **Instructor:** Laura Ogden

Requirements Met: WCult: None; Distrib: TMV

Description:

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

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

Textbook(s)Required:

No textbook

Art History

ARTH-07.05-01 Pompeii-Antique & Modern

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

Requirements Met: WCult: W; Distrib: ART

Description:

Pompeii in Antiquity and in the Modern Imagination

Course Description: Suddenly destroyed in 79 C.E. in the eruption of Mt. Vesuvius, Pompeii was rediscovered in the middle of the 18th century. Since then it has been thoroughly explored and studied and has produced many outstanding monuments of ancient art and architecture that present us with a time capsule of sorts. In this seminar we will study some of these works and explore the perspectives of visual analysis, iconography, as well as various approaches to art-historical interpretation. We will also address the inspiration that Pompeii offered to modern writers, artists, and film-makers. Students will become familiar not only with the site of Pompeii and its environs but also with basic aspects of Greco-Roman antiquity and its reception since the 18th century. Throughout the term students will be encouraged to become more careful and aware readers of scholarly materials. They will learn how to use the library, conduct research and incorporate it into their own work, as well as write coherently about culture, with a focus on art. By the end of the term, students should be able to compose meaningful questions about objects and images and engage with visual information both orally and in writing. Furthermore, they will have gained experience in undertaking, as well as responding to, peer-review, a process that often strengthens one's writing.

Textbook(s)Required:

Pompeii: A Novel, 978-0812974614, \$15.00 The Fires of Vesuvius: Pompeii Lost and Found, 978-0674045866, \$18.00

Asian Soc,Cultures&Lang

ASCL-07.02-01 Intl Conflict&Coop in Asia

Hour: 2A **Instructor:** David Rezvani

Requirements Met: WCult: NW; Distrib: INT or SOC

Description:

International Conflict and Cooperation in Asia

Course Description: This First-year Seminar will focus on the dynamics of international cooperation and conflict in modern Asia. The course will include independent research, intensive writing, and debates on the relations between Asian powers and the status of sub-state zones of conflict. It will critically examine the interplay of Asian powers, including China, the US, India, Japan, Taiwan, and North and South Korea. It will also evaluate a number of key zones of sub-state conflict in territories such as Kashmir, Hong Kong, Eastern Myanmar, Aceh, and Mindanao.

The course will emphasize the need for writing clarity, clear organization of ideas, revision, the use of evidence, strong counterargument refutation, and enrichment from scholarly sources. Students will write interpretive memos, short essays, and a term paper. They will also engage in peer review, make oral presentations, and participate in writing workshops.

Textbook(s)Required:

No books required to purchase.

ASCL-07.02-02 Intl Conflict&Coop in Asia

Hour: 3B **Instructor:** David Rezvani

Requirements Met: WCult: NW; Distrib: INT or SOC

Description:

International Conflict and Cooperation in Asia

Course Description: This First-year Seminar will focus on the dynamics of international cooperation and conflict in modern Asia. The course will include independent research, intensive writing, and debates on the relations between Asian powers and the status of sub-state zones of conflict. It will critically examine the interplay of Asian powers, including China, the US, India, Japan, Taiwan, and North and South Korea. It will also evaluate a number of key zones of sub-state conflict in territories such as Kashmir, Hong Kong, Eastern Myanmar, Aceh, and Mindanao.

The course will emphasize the need for writing clarity, clear organization of ideas, revision, the use of evidence, strong counterargument refutation, and enrichment from scholarly sources. Students will write interpretive memos, short essays, and a term paper. They will also engage in peer review, make oral presentations, and participate in writing workshops.

Textbook(s)Required:

No books required to purchase.

Biology

BIOL-07.02-01 Biology:Politicized Topics

Hour: 11 **Instructor:** Carey Nadell

Requirements Met: WCult: None; Distrib: SCI

Description:

Fact or Fiction? Politicized Topics in Biology

Course Description: This course will explore the fact and fiction underlying politically hot topics that have biology at their core. The majority of the course will consist of written and oral presentation of arguments on topics including: climate change, genetic engineering, stem cell research, vaccination policy, and antibiotic resistance evolution. One short essay (800 words) will be assigned for each of

these topics, and feedback will be provided through peer review and professor input. Students will also compose a final 2000-word essay on a topic of their choice.

Textbook(s)Required:

No Textbook required

Classical Studies

CLST-07.06-01 Pessimism and Happiness

Hour: 12 **Instructor:** Michael Lurie

Requirements Met: WCult: W; Distrib: TMV

Description:

Pessimism and the Pursuit of Happiness: Traditions of Pessimism in Ancient Greek Literature and Modern Philosophy, Literature, and Film

Course Description: It is a characteristic of the contemporary Western culture that, again and again, one is told that we live in the best of all possible worlds and is commanded to be happy. But what if this is just a delusion? What if this world, defined by incurable suffering and endless misery, is in truth incapable of happiness? Is there perhaps more to life than being happy? The course aims to explore traditions of pessimist thought in ancient Greek literature from Homer to Euripides on the one hand and in modern philosophy, literature, and cinema on the other: from Leopardi, Schopenhauer and Nietzsche to Camus, from Chekhov to Charlie Kaufman, Houellebecq, and 'True Detective'. A carefully monitored sequence of five writing assignments trains students in the key elements of project planning, research, and writing.

No required textbooks available

Comparative Literature

COLT-07.17-01 Literature and Urban Spaces

Hour: 12 **Instructor:** Michael McGillen

Requirements Met: WCult: W; Distrib: INT or LIT

Description:

Literature and Urban Spaces

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

that reflect the prevailing modes of perception of the city dweller.

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

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

Textbook(s)Required:

- Honoré de Balzac, *History of the Thirteen*, trans. Herbert J. Hunt, Penguin Classics (1975), ISBN-13: 978-0140443011.
- Charles Baudelaire, *Paris Spleen and La Fanfarlo*, trans. Raymond N. MacKenzie, Hackett Classics (2008), ISBN-13: 978-0872209480.
- Rainer Maria Rilke, *The Notebooks of Malte Laurids Brigge*, trans. Robert Vilain, Oxford World's Classics (2016), ISBN-13: 978-0199646036.
- James Joyce, *Dubliners*, Penguin Classics (1993), ISBN-13: 978-0140186475.
- Vicki Baum, *Grand Hotel*, trans. Basil Creighton and Margot Bettauer Dembo, New York Review Books Classics (2016), ISBN-13: 978-1590179673.
- Djuna Barnes, *Nightwood*, New Directions (2006), ISBN-13: 978-0811216715

Earth Sciences

EARS-07.06-01 Life on Mars?

Hour: 9L **Instructor:** William Leavitt

Requirements Met: WCult: None; Distrib: SCI

Description:

Habitability to Life on Mars: Exploring the Past, Present and Future of Life on Mars

Course Description: In order to understand whether life could have existed on Mars in the past, is there today, or could survive in the future, we will explore the natural history of Mars and attempt to correlate it to the nature of life as we know it. We will explore some of the early beliefs about Mars and progress on through to the current exploration of its surface by NASA. We will address a variety of questions, such as:

- What are the characteristics of life?
- What are the environmental limitations to life on Mars?
- What is the future of Mars exploration?

- What is the potential for a human visit and habitation of Mars?

Students in this class will primarily explore the scientific research literature on the subject as it evolved over the last century, but we will also use it to critique contemporaneous views existing within the realm of science fiction literature and film. Audio-casts and film screenings are required listening/viewing. Over the quarter each student will assemble a writing portfolio made up of three major and smaller assignments. Engaged peer-review and class participation are critical to each student's successful completion of this course.

Textbook(s)Required:

No textbook. All readings on Canvas.

Engineering Sciences

ENGS-07.02-01 Climate Change

Hour: 9L **Instructor:** Mary Albert

Requirements Met: WCult: None; Distrib: SCI

Description:

Climate Change

Course Description: Climate change has occurred over many time scales in the past, and is occurring now. This course considers the published literature on the nature and causes of climate change, its impacts on us and on the larger world, implications for generation and use of energy, and adaptation strategies. Through readings, class discussion, individual research, and writing, we will explore these complex issues. Student writing will synthesize and evaluate results from the literature to further their understanding and to propose adaptation and mitigation strategies. Reading will include a number of published papers and selections from books. Students will be required to actively participate in class by leading class discussions, actively engaging in small group activities, and providing peer review of written work. Students will write two short papers, develop an annotated bibliography, write a research paper based on the research completed for the annotated bibliography, and make an oral presentation of their findings.

Textbook(s)Required:

Optional: Introduction to Modern Climate Change, Andrew Dessler, 2016, Cambridge University Press. ISBN 978-1-107-09682-0. Amazon: \$44.48 Optional: A Global Warming Primer, J. Bennett, Published by Big Kid Science, Boulder, CO, 2016. ISBN: 978-1-937548-78-0. Amazon: \$8.49

English

ENGL-07.16-01 Investigative Memoir

Hour: 10A **Instructor:** Jeffrey Sharlet

Requirements Met: WCult: None; Distrib: LIT

Description:

Investigative Memoir

Course Description: In this course we'll encounter the most unreliable narrators imaginable: ourselves. In recent years, a number of popular memoirs have been exposed as deliberate fictions; frauds. Such scandals distract us from more interesting questions about the role of memory in any attempt at reconstructing the past. While contemporary critics weigh the balance of fact and fiction in modern memoir, a number of writers have turned to the methods of research—archival and secondary sources, and fieldwork—to rebuild the autobiographical genre as an investigative endeavor in which their own memories are suspects. By reading their work, we'll consider questions of memory, history, and the documents between them; self-knowledge and self-representation; the meanings of fact in works of literature; allegory as argument; and personal stories as public narratives. We'll approach these matters through theory and practice in short response papers and reported autobiographical prose. Our goal will be to develop both voice and wit, to learn to draw on our creative abilities in our critical writing and our critical abilities in our creative writing.

Textbook(s)Required:

1. Susanna Kaysen, *Girl, Interrupted*, Vintage, 978-0679746041
2. Alison Bechdel, *Fun Home*, Mariner, 978-0618871711
3. Nick Flynn, *Another Bullshit Night in Suck City*, W.W. Norton, 978-0393329407
4. Jesmyn Ward, *Men We Reaped*, Bloomsbury, 978-1608197651

ENGL-07.46-01 Belonging, Migration, Exile

Hour: 10A **Instructor:** Alexander Chee

Requirements Met: WCult: None; Distrib: LIT

Description:

A Literature of the Displaced: Belonging Migration and Exile

Course Description: The 20th Century, with its mix of new kinds of war and technology, created not just the crisis of modernity, but an unprecedented number of exiles, and many of the classics of 20th Century literature dealt with the issues of exile, immigration and migration. The 21st Century shows no sign of being any different, and what's more, there is now the second generation of exiles—the children of exiles, children who don't feel at home in either place, the one they left or the one they were born in, and facing their own crises around these issues—as well as, in some cases, the conflicts their parents left, arriving here to the United States, leading to some surprising choices around identity and belonging. At the same time, the United States is gripped in nativist politics that take aim at the lives of both these exiles and indigenous peoples equally. The result is a country where everyone is frequently negotiating their sense of belonging.

This class explores a mix of recent novels and memoirs, created by immigrants, exiles, indigenous people and refugees currently in America, and using landmarks of the form drawn from across the last 50 years. We'll read to examine these very different strategies for surviving or even thriving in states of immigration and exile, and we'll consider the idea of making literature, and reading it, as

part of the individual's act of survival and self-identification, both culturally and personally.

The course is meant for you to learn first how to analyze different literary texts within the context of critiquing them with a specific aesthetic mission, and using your own experience as a point of entry or a context, and then, producing texts, using the readings as models. We are reading to build ourselves as critics and as creative writers both. The course's goal is to encourage students to investigate their own connection to these issues and to question our assumptions about our own lives and the lives of others, developing ourselves as writers and critical thinkers along the way, and to take their observations of the texts we are reading as guides to future writing, critically and creatively—learning to read for technique, so that anything we read is an education in writing. The sequence of assignments is meant to take the reader from learning to use the self as a point of entry, to a critical context, to a ground for creative reinventions of our past, present and future.

Textbook(s)Required:

The Penguin Book of Migration Literature: Departures, Arrivals, Generations, Returns.
978-0143133384

ENGL-07.47-01 Tales of the Avant-Garde

Hour: 10 **Instructor:** Andrew McCann

Requirements Met: WCult: W; Distrib: LIT

Description:

Tales of the Avant-Garde

Course Description: Can art, literature and music really constitute a rebellion against the status quo? For at least the last hundred years avant-garde movements from futurism to punk have embraced the possibility. This course will explore radical, experimental art and writing that challenges social norms and moral conventions. We will encounter the utopian promise of the avant-garde, but also its self-perpetuated myths, and its sometimes dubious political associations. Along the way we will meet some of the most influential figures of recent cultural history: Antonin Artaud, Joseph Beuys, William Burroughs, Kathy Acker, Cindy Sherman, Johnny Rotten, Sid Vicious, and Roberto Bolaño. "Tales of the Avant-Garde" is also about the process of writing, and writing as a form of critical thinking. Students will learn to write scholarly essays about art and literature. But through shorter, less formal writing exercises and canvas posts they will also have the opportunity to explore some of the hybrid forms of nonfiction (manifestos, textual collages, autobiographically informed cultural criticism etc.) that have played a role in the unfolding of avant-garde movements

Textbook(s)Required:

Alex Danchev ed., 100 Artists' Manifestos: from the Futurists to the Stuckists (Penguin Modern Classics), ISBN-10: 0141191791 ISBN-13: 978-0141191799. Cesare Aira, An Episode in the Life of a Landscape Painter (New Directions Books), ISBN-10: 0141191791 ISBN-13: 978-0141191799. Somerset Maugham, The Moon and Sixpence (Penguin Classics), ISBN-10: 0143039342 ISBN-13: 978-0143039341. Kathy Acker, Great Expectations (Penguin Modern Classics), ISBN-10: 9780802131553 ISBN-13: 978-0802131553. Roberto Bolaño, Distant Star (New Direction Books), ISBN-10: 9780811215862 ISBN-13: 978-0811215862.

Environmental Studies

ENVS-07.02-01 Conservation&Sustainability

Hour: 12 **Instructor:** Coleen Fox

Requirements Met: WCult: None; Distrib: INT

Description:

Conservation, Development and Sustainability

Course Description: This course investigates the challenges and opportunities associated with integrating the twin goals of biodiversity conservation and development in the Global South. We will look at the history of international conservation, paying attention to the assumptions and power relations that have underpinned dominant approaches. We will examine the consequences of multiple conservation models and learn about conservation debates and critiques, paying attention to the political and socio-cultural contexts of these debates. Case studies from around the world will help students to gain a broad perspective on these issues. The course challenges students to think critically about the meaning of sustainable development for people and ecosystems across the Global South. Writing and research are important aspects of this class. Students will write a personal reflection essay, an analytical essay, and a research paper. We will spend class time on peer editing, discussions about writing, and learning about research methods and sources.

Textbook(s)Required:

A novel TBD may be a required purchase.

Film Studies

FILM-07.18-01 Special Effects

Hour: 10A **Instructor:** Paul Young

Requirements Met: WCult: W; Distrib: ART

Description:

Special Effects in Film History

Course Description: This course will place us in the thick of contemporary scholarly debates about special effects and their history. By viewing key examples of special effects cinema from the past century and reading what historians have argued about the nature and significance of these films for the history of special effects, you will learn to write and think in those terms, and to participate as full partners in these scholarly debates. You will also learn to consider such conditions as industrial history and cultural change as factors in the development of special effects as well as what these effects mean to their viewers. **Assignments:** three very short papers, a slightly longer research-driven paper, brief responses to films (not graded), and two short presentations.

No required textbooks available

French

FREN-07.02-01 French Graphic Novels

Hour: 10A **Instructor:** Annabelle Cone

Requirements Met: WCult: W; Distrib: LIT

Description:

Reading the Francophone World through Comics: French Graphic Novels in Translation

Course Description: Reading graphic novels from different historical eras (beginning with 1930-1960, the "golden age" of bandes dessinées) and geographical areas (France, Belgium, Canada and Lebanon) will serve as source material for the ways in which French speaking communities represent themselves, while we address questions of religion, war, migration, gender and ethnic stereotypes and identities. In order to achieve informed discussions, the reading material (primary and secondary sources) must be read carefully and actively prior to the class in which it is assigned. In order to achieve this, you will email carefully written reaction statements to the readings before each class. The topics for the reaction statements will be in the Canvas calendar, on the date on which they are due. You are responsible for a total of three reaction statements. Additionally, you will write one medium length paper due midway through the term, in which you will compare a golden age comic with one of the more contemporary graphic novels assigned. The research paper due at the end of the term will ask you to go more in depth to research historical, sociological, political or literary aspects of one of the contemporary graphic novels we will have read. You will also present orally to the class a secondary source (article or book chapter) which you will summarize and from which you will derive

the main arguments, in order to familiarize yourselves with source material for your final research paper. All sources are in English.

Textbook(s)Required:

Herge, Tintin: Land of Black Gold and Tintin: The Red Sea Sharks; Sfar, The Rabbi's Cat (volumes 1-3, ISBN-10: 0375714642 or ISBN-13: 978-0375714641); Abirached, A Game for Swallows and Abirached, I Remember Beirut; Delisle, Jerusalem: Chronicles from the Holy City.

Geography

GEOG-07.17-01 Charting Self-Driving Cars

Hour: 2 Instructor: Luis Alvarez Leon

Requirements Met: WCult: None; Distrib: SOC

Description:

Charting Self-Driving Cars

Course Description: How do self-driving cars navigate and reshape space? What are the sources, components, variations, and implications of this technological innovation, and how do they relate to various ways of understanding, representing, and moving through space? This seminar will develop an integrative approach to examine the geography, history, development, and implications of autonomous navigation as well as automation more generally to understand their relation to broader social, political, and economic forces. As a First-year Seminar, this course emphasizes the practice and craft of writing in the context of learning about self-driving cars and other automated technologies. As such, an integral part of the students' experiences in this course will be to develop their understanding of the subject matter through an iterative writing process that incorporates various forms of reading, annotating, drafting, revising, compiling sources, and building out a research project.

Textbook(s)Required:

Driverless Intelligent Cars and the Road Ahead Hod Lipson and Melba Kurman Automating Inequality How High-Tech Tools Profile, Police, and Punish the Poor Virginia Eubanks St. Martin's Press The Smart Enough City Putting Technology in Its Place to Reclaim Our Urban Future Ben Green Uberland How Algorithms Are Rewriting the Rules of Work Alex Rosenblat

German

GERM-07.05-01 Franz Kafka

Hour: 10A Instructor: Eric Miller

Requirements Met: WCult: W; Distrib: LIT

Description:

Franz Kafka: Parable and Paradox

Course Description: Franz Kafka (1883-1924) wrote parables of the paradoxes, of the absurdity, of modern existence and consciousness. His stories and novels both depict and enact our most urgent questions, our deepest fears, our inchoate hopes. Kafka is arguably the greatest writer of the 20th century, and he is certainly its most influential, but was almost completely unknown to the general public until a good quarter century after his death, and first became widely known, not in his native German, but in English translations.

In this course we will read two of Kafka's three novels, as well as a broad selection of his shorter works. All the readings will be accompanied by handouts, mainly in the form of "Questions for Further Thought", whose purpose is to stimulate analysis and discussion, and to help students become active participants in the process of interpreting texts. The fundamental format for the class meetings is that of seminar discussions. Important material concerning historical and biographical background, as well as particular schools of interpretation, will be introduced in the handouts and woven into the class discussion in the form of mini-lectures, as and when the need arises. The aim of the readings, of the supporting materials, and especially of the seminar discussions is for students to hone their abilities to think clearly, critically, creatively, and bravely about the goals we have, the assumptions we make or fail to make, the traps we fall into, the lessons we can learn, when we engage with and try to make sense of very difficult literary works.

This is also a writing-intensive course. No matter how monologic it may appear on its surface, all writing is in fact dialogic, conversational: it embodies the deep-structure of question-and-answer. Thus, our Question-packs will serve an additional function: for each of the four formal essays, students will pick one of the questions – or formulate their own question – and then answer it. By explicitly foregrounding this fundamental cognitive-communicative structure, students will learn to craft their analytical and rhetorical tactics and strategies with greater awareness, greater skill, and more effective results.

Textbook(s)Required:

Franz Kafka, *The Complete Stories*, edited by Nahum Glatzer, foreword by John Updike (Schocken 1995). ISBN 978-0805210552

History

HIST-07.05-01 Slavery in West Africa

Hour: 10A **Instructor:** Naaborko Sackeyfio-Lenoch

Requirements Met: WCult: NW; Distrib: INT or SOC

Description:

Slavery in West Africa

Course Description: This seminar will examine slavery and the slave-trade, a theme that has arguably generated the most comprehensive literature in West Africa. Through selected readings, discussion

and writing assignments we will discuss and critique the classic issues historians have been concerned with: demographic, socio-political, and economic impact of slavery and the slave trade on West African societies. You will write 2 short essays and a final research paper. The purpose of each writing assignment is to develop specific skills that combine careful analysis of ideas, perspectives and historical evidence with writing. We will emphasize how to structure essays, develop an argument/thesis through supporting evidence, engage with different historical perspectives and sources of evidence through comparison and contrast, and interpret what we read and discuss in written form.

Textbook(s)Required:

Trevor Getz and Liz Clarke, *ABINA AND THE IMPORTANT MEN: A GRAPHIC HISTORY* (2016)
Randy Sparks, *THE TWO PRINCES OF CALABAR: AN EIGHTEENTH CENTURY ATLANTIC ODYSSEY* (2004) Kwasi Konadu, *TRANSATLANTIC AFRICA: 1440-1888* (2015)

HIST-07.28-01 Gender and Urban Transform

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

Requirements Met: WCult: CI; Distrib: SOC

Description:

Gender and Urban Transformation

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

Textbook(s)Required:

Timothy Gilfoyle, *CITY OF EROS: NEW YORK, PROSTITUTION, AND THE COMMERCIALIZATION OF SEX, 1790-1920* (Norton, 1994), ISBN-13 978-0393311082. Sarah M. Broom, *THE YELLOW HOUSE* (Grove Press, 2019), ISBN-13 978-0802125088 Gerald Graff, Cathy Birkenstein and Russel Durst "THEY SAY/I SAY": *THE MOVES THAT MATTER IN ACADEMIC WRITING WITH READINGS*, 4th ed., W. W. Norton, 2018 . ISBN-13: 978-0393631678 Harvey Gordon, *WRITING WITH SOURCES: A GUIDE FOR STUDENTS* (Indianapolis, IN: Hackett Publishing Co., 2017), 3rd ed., ISBN-13: 978-1624665547

Humanities

HUM-002-01 The Modern Labyrinth

Hour: 12 **Instructor:** Timothy Baker, Julia Rabig, Kristin O'Rourke

Requirements Met: WCult: W; Distrib: LIT

Description:

Humanities 1 (Fall term, Dialogues with the Classics) and Humanities 2 (Winter term, The Modern Labyrinth) form a two-term sequence designed to introduce first-year students to the subject matter and intellectual perspectives of the humanities. Students engage with professors and each other in small and intense discussion sections, and meet regularly with professors for individual writing conferences. Faculty from several humanities departments (e.g., English, Art History, Classics, and Spanish & Portuguese) also lecture from week to week on texts from many historical periods, national traditions, and literary genres. Humanities 1 & 2 draws students who want to immerse themselves in texts of all kinds, texts that have profoundly influenced cultures across the world from antiquity to the present day. Humanities 1 and 2 thus seeks students who look forward to the intellectual challenges these texts present. The Humanities sequence lays an excellent foundation for further study in departments across the humanities and social sciences, from religion to anthropology and from art history to government. Completing Humanities 1 satisfies the Writing 5 requirement; completing Humanities 2 fulfills the First-Year Seminar requirement. Admission to the Humanities sequence is by application only.

No required textbooks available

HUM-002-02 The Modern Labyrinth (Discussion)

Hour: 12 **Instructor:** Timothy Baker

Requirements Met: WCult: W; Distrib: LIT

No description available

No required textbooks available

HUM-002-03 The Modern Labyrinth (Discussion)

Hour: 12 **Instructor:** Kristin O'Rourke

Requirements Met: WCult: W; Distrib: LIT

No description available

No required textbooks available

HUM-002-04 The Modern Labyrinth (Discussion)

Hour: 12 **Instructor:** Julia Rabig

Requirements Met: WCult: W; Distrib: LIT

No description available

No required textbooks available

Jewish Studies

JWST-07.06-01 Prague, Jews and Mystery

Hour: 2A **Instructor:** Rachel Greenblatt

Requirements Met: WCult: CI; Distrib: TMV

Description:

Prague, Jews and Mystery: History and Memory

Course Description: Today, Prague in general and its Jewish Quarter in particular have an air of mystery about them. Narrow streets, sidewalks of rough cobblestone, medieval and Renaissance buildings strewn among fin-de-siècle beaux-arts beauties seem to invite one in, cause the visitor to strive to hear their stories, to lean ears to walls to hear what they might tell. Tour guides are ready to help fill in where walls maintain their silence. They tell of a Golem, of ghosts in the graveyard, of a Rabbi with magical powers. Some of their stories have a basis in fact; some most patently do not. How do professional historians relate to this complex, layered reality? How do we sort myth from history? And how do we find meaning in the stories that have been told? What do they tell us about the story-tellers and their audiences? About relationships of Jews to their non-Jewish surroundings and of non-Jewish Prague residents and visits to the city's Jews? About the present, and how it relates to the past, and about the narratives that weave connections between the two?

By reading, considering readings in discussion and in writing, and writing short papers, participants in this course will enter a decades-old dialogue about these questions. By designing, researching, and writing a short research paper, students will themselves act the part of professional historians, using existing research to identify specific questions about these relationships, and primary sources to respond to these queries.

No required textbooks available

Latino Studies

LATS-07.02-01 Latinxs in Media & Arts

Hour: 10 **Instructor:** Douglas Moody

Requirements Met: WCult: CI; Distrib: ART

Description:

Representations of/from Latinxs in the Media and the Arts

Course Description: In this First-year Seminar we will explore some of the issues related to cultural production in various art forms and mass media and how the complicated representations of—and from—Latinx people in the United States have impacted perceptions of this specific group of Americans over time. We will consider Latinx identity, history, and culture through a Cultural Studies lens and with a historical perspective. We will also trace the practices of resistance to various

systems of oppression in the United States through the arts and mass media, and specifically, we will explore how these forms of cultural production have been employed by Latinx, Mexican, and other Latin American artists and activists over time and through various forms of media and artistic production.

Textbook(s)Required:

Gonzalez, Juan and Joseph Torres. News for All the People: The Epic Story of Race and the American Media. New York: Verso, 2012. ISBN-13: 978-1844671113 Price (varies): \$22.95

Middle Eastern Studies

MES-07.01-01 Arab Revolutions

Hour: 10A **Instructor:** Ezzedine Fishere

Requirements Met: WCult: NW; Distrib: INT

Description:

Arab Revolutions: Dependency, Despotism and Democratization

Course Description: This course explores the long struggle of Arabs to build independent and democratic states. After long cycles of revolutions and repression, the Arab World still suffers from despotism and dependency, and its people still yearn and struggle for freedom and good governance. Why have Arab revolutions failed? Are Arabs condemned to live under tyranny or is there hope for those who seek democratic, accountable governments and rule of law?

To answer this question, we will dig into the complex political and cultural realities of the Arab World. We will read about old and new Arab revolutions; from Prince Abdul-Qader's armed revolt in Algeria (1832-1847); Egypt's multiple revolutions (1882 and 1919); Lawrence of Arabia's Arab revolt (1914-1918); the bleak revolution of Palestine (1936), all the way to the Arab Spring of 2011 and its subsequent collapse into civil war and despotism. The readings cover these revolutions and the deep dynamics that shape Arab societies and states. As such, this course introduces students to the politics and culture of one of the most turbulent regions of our world.

Yet this is a writing seminar. Good writing, which also means good reading, constitutes the core of our learning process. Information technology has made data available to all, at a fingertip. But it doesn't teach us how to read, understand, analyze, compile this data or relate its various parts to one another. It doesn't teach us how to express our understanding—or lack thereof—of this data. A writing seminar, building on Writing 5, is an opportunity for students to learn how to dissect a text, identify its argument(s), structure, demonstration, and how to process these learnings and express them in writing. How to construct an analytical (research) question and an argument? And how to write our arguments/ideas/questions in a clear, concise, coherent and cohesive manner?

Textbook(s)Required:

N/A

MES-07.03-01 Jerusalem: Vision & Reality

Hour: 2A **Instructor:** Lewis Glinert

Requirements Met: WCult: NW; Distrib: LIT

Description:

Jerusalem: Vision and Reality

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

No required textbooks available

Music

MUS-07.06-01 The Power of Music

Hour: 2A **Instructor:** Theodore Levin

Requirements Met: WCult: W; Distrib: ART

Description:

The Power of Music

Course Description: Why is music powerful and what are the sources of its powers? From the Pythagorean "music of the spheres" and Plato's inventory of the ethical attributes of musical scales and modes to Siberian shaman drumming, Sufi "trance" music, and contemporary debates about the "weaponizing" of music, the powers attributed to music have inspired a broad range of philosophical speculation, scientific and pseudoscientific analysis, and critical writing. The aim of the course is to illuminate some of the ways in which music's powers have been explained and described in various times, places, and cultures as well as to develop a critical vocabulary for speaking and writing about music from an evidence-based perspective. In short weekly papers, students will critique musical works and musical performances (both live and recorded) as well as offer their own critical interpretations of selected literary, ethnographic, and philosophical texts about music. Each class member will develop a longer research paper due at the end of the term that addresses a course-related topic of personal interest from a critical perspective. Weekly listening assignments are drawn from a wide range of global musical sources.

No required textbooks available

Philosophy

PHIL-07.01-01 Contemporary Moral Issues

Hour: 11 **Instructor:** Ann Bumpus

Requirements Met: WCult: None; Distrib: TMV

Description:

Contemporary Moral Issues

Course Description: Do you wish you had a better grasp on the arguments for and against physician-assisted suicide? abortion? animal rights? In this course, students will learn in depth about a couple of topics of contemporary moral interest. Sources will include academic papers, magazine and newspaper articles, films, and interviews. The course will focus on close reading and on constructing and evaluating arguments. Class time will be devoted largely to discussion, debate, and peer review of written work. Assignments will include two argumentative essays, a research paper, participation in a debate, and a persuasive speech.

No required textbooks available

Psychological & Brain Sciences

PSYC-07.03-01 Science & Pseudoscience

Hour: 11 **Instructor:** John Pfister

Requirements Met: WCult: None; Distrib: SOC

Description:

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

Course Description: People believe in all kinds of things about human behavior—opposites attract, handwriting can reveal something about your personality, you only use 10% of your brain—without ever asking themselves why they believe in such things. Other, even more exotic claims—alien abduction, communication with the dead, conspiracy theories—have become a fixture in popular culture. Why do such beliefs persist, despite little, no, or contrary evidence? How do we evaluate new claims in science? This course will give you the tools to make your own decisions regarding both mundane and unusual claims and what would constitute sufficient evidence for your belief. You will be encouraged to translate your thoughts and opinions into a written form through daily exercises (such as reviewing something you have read) and weekly essays on a topic developed in class. Writing exercises will emphasize the need for evidence in crafting an argument and the proper citation of sources. Quality writing will be encouraged through multiple drafts, peer editing, and reverse outlines.

Textbook(s)Required:

The Skeptics Guide to the Universe by Steven Novella ISBN 978-1-5387-6053-6 Approximate Cost: \$7.99 (new hardcover)/\$12.77 (new paperback)

Religion

REL-07.09-01 Living with the Dead

Hour: 6A **Instructor:** Vaughn Booker

Requirements Met: WCult: CI; Distrib: TMV

Description:

Living with the Dead: Religion and Spirituality in American History

Course Description: This First-year Seminar introduces students to American religious history and spirituality by focusing on how humans deal with death and the dead. Encounters with immaterial human subjects in North American history are somewhat distinct from communing and communicating with deities in a religion's pantheon. They involve religious subjects performing ritual engagement with human beings across time and space—those who have “passed on”—for familial, social, and even political purposes. Religious uses of the language of ancestors, “mystical persons,” and concepts of martyrdom and “mortuary politics” invite reflection on the material impacts of spiritual subjects in this world for various groups. This course will familiarize students with various “Spiritual” traditions in North American religious history, paying attention to the complex categories and identities of race and gender in living religious subjects as well as the deceased subjects they engage—the dead who “talk back.”

As a First-year Seminar, this course will prepare students to analyze American religion as thoughtful writers. For each evening meeting of the course, we will gather to focus on historical or ethnographic monographs, spanning the period of colonial encounters in America to the present. A variety of course media, including documentaries, interviews, films, podcasts, websites, and material/visual archives will supplement our learning experience. To develop analysis as writers over the term, students will produce five 1-page response papers to religious documentaries and films, one short essay on an extended poem about communicating with the dead, and one culminating research paper.

Textbook(s)Required:

All article, book chapter, and audiovisual selections listed for each meeting will be available on Canvas, through Dartmouth Library, or provided in advance of class sessions.

Russian

RUSS-07.06-01 Doing Things with Words

Hour: 2A **Instructor:** Ainsley Morse

Requirements Met: WCult: CI; Distrib: LIT

Description:

Doing Things with Words: Poetry on the Page, in the World and in Translation

Course Description: “A poem should be written such that if you throw it at a window, the window will

break.” What did Russian poet and performance artist Daniil Kharms mean when he wrote this in the early 1930s? Can words break windows? Should they? Is that all they can or should do? And what would Kharms think about how we have translated his thought from Russian into English?

This seminar explores the various things that poetry can do, tries to do, and dreams of doing, along with a rigorous study of how poetry does its work. We will focus on Russian poetry (in English translation) but complement these readings with examples from other national-language and cultural traditions. Note that all readings are in English and no prior knowledge of Russian is required.

The course is organized into three parts: we begin by addressing the form and composition of poems, move on to the functions of poetry in private, in public and in interpersonal interactions, and conclude by thinking about poetry in translation. We will also survey various methods of writing about poetry, ranging from formal analysis to interpretive essays and poetic responses. While this class does not explicitly focus on the craft of writing poetry, poets and other “workers of the word” are most welcome. Our aim is to think deeply and seriously about how speech and language are shaped and channeled to make works of verbal art, and the different ways those works can mean.

No required textbooks available

Sociology

SOCY-07.01-01 Race and Ethnicity

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

Requirements Met: WCult: W; Distrib: SOC

Description:

Race and Ethnicity: Social Constructions and Social Realities

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

Textbook(s)Required:

none required

SOCY-07.07-01 US Social Stratification

Hour: 2 Instructor: Jason Houle

Requirements Met: WCult: None; Distrib: SOC

Description:

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

Course Description: When we think about social inequality, it's tempting to view it as the inevitable byproduct of effort, where those at the top are rewarded for their perseverance, and those at the bottom should work harder to "pull themselves up by their bootstraps." In this class, we will interrogate these naïve assumptions, and explore sociological understandings of social stratification and inequality in the context of 20th and 21st century United States. We will specifically focus on how sociologists write, craft arguments, and develop and test theories about social inequality. As part of this process, you will learn how to write (and read) formal sociological research papers, such as those that appear in academic journals, and also how to package these ideas to public audiences (such as op-eds). Substantively, we will focus on a range of topics, including (but not limited to): social mobility, poverty and social welfare policies, race and gender stratification, the causes and consequences of rising wealth and income inequality, and the changing face of inequality before and after the Great Recession.

Textbook(s)Required:

none

Spanish

SPAN-07.07-01 Don Quixote in Lit and Film

Hour: 10 Instructor: Paul Carranza

Requirements Met: WCult: W; Distrib: INT or LIT

Description:

Don Quixote and the Quixotic in Literature and Film

Course Description: *Don Quixote* regularly tops the lists of the greatest novels of all time. In this course will examine Cervantes' masterpiece and some of the ways it has influenced world literature and culture. We will discuss themes related to the novel, including: what *Don Quixote* says about the dangers of reading (or watching films); the philosophical debate between realism and idealism; and the value of friendship and tolerance in times of crisis. We will read selections of both Part I and Part II of *Don Quixote* and read critical works about it. Films will include the musical *Man of La Mancha* as well as *The Man Who Killed Don Quixote*, the film completed by Terry Gilliam after a 20-year wait. We will also study what remains of Shakespeare's lost 1613 play based on Don Quixote.

As this is a First-year Seminar, writing is integral to the course. Students will learn about the topic of the course through writing, and vice versa. Be prepared to write both inside and outside of class, and to refine your writing with the help of your peers and the instructor. All readings and discussion will

be in English. No knowledge of Spanish is required.

No required textbooks available

Women's, Gender, and Sexuality

WGSS-07.04-01 Women in Journalism

Hour: 12 **Instructor:** Alexis Jetter

Requirements Met: WCult: W; Distrib: SOC

Description:

Women in Global Journalism

Course Description: This course will focus on the contributions of women journalists in the US and around the globe to coverage of human rights, geopolitics, war, freedom of speech, violence against women, reproductive rights, health, educational opportunity for girls/women, sex slavery/trafficking, climate change and the environment, religion, artistic freedom and other critical issues. Three writing assignments will include a personal narrative, a radio commentary and a feature-length profile or investigation, using original reporting, that sheds light on a social justice issue. Two drafts of each writing assignment are required. We will also hold regular workshops on reporting and writing.

Textbook(s)Required:

Readings will be distributed via the course website; no textbooks required.

Writing Program

WRIT-07.02-01 Writers on Writing

Hour: 2 **Instructor:** Wendy Piper

Requirements Met: WCult: None; Distrib: LIT

Description:

Writers on Writing: Gabriel Garcia Marquez

Course Description: Writers commonly talk about their own writing, discussing the vision for their work as well as the craft by which that vision is implemented. In this class, we'll bring these precepts to bear on the work of major Colombian writer, Gabriel Garcia Marquez. We'll read, discuss, and write about his novel, *One Hundred Years of Solitude*, as well as some speeches and interviews. Drawing from scholars and academics, we'll consider his legacy during a time when the impacts of colonialism and the relations between the global South and North have become increasingly important. We'll discuss his use of magical realism and the relation between his writing and culture, politics, and history. Students will write analytical essays, a final researched argument, and give an oral presentation. A maximum of three absences is permitted.

Textbook(s)Required:

Garcia Marquez, Gabriel. *One Hundred Years of Solitude*. Harper Perennial Modern Classics, 2006. ISBN: 978-0060883287.

Hacker, Diana and Nancy Sommers. *A Pocket Style Manual*. Bedford/St. Martin's, 8th edition. ISBN: 978-8925598406.

Graff, Gerald and Cathy Birkenstein. *They Say, I Say: The Moves That Matter in Academic Writing*. W. W. Norton & Company, Fourth edition, 2018. ISBN: 978-0393631678.

WRIT-07.22-01 Technology and Sport

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

Requirements Met: WCult: None; Distrib: TAS

Description:

Technology and Sport at the Crossroads

Course Description: "Technology and Sports at the Crossroads" is a First-year Seminar that engages students in in-depth study of this complex, interdisciplinary topic through reading, research, discussion, and composition. In this course, we will examine the ways in which technologies' effects on sports are received, and how they reflect or shape social values. We will read and discuss scientific (peer-reviewed) papers and scholarly essays on engineering, ethics and the philosophy of sport. In addition to weekly short informal writing pieces, coursework will include: (1) a group presentation of a paper on a major innovation in the field of polymers and composites on sport, (2) a brief summary paper, (3) a literature review on a technology used in sport, and (4) a video project that examines the role technology plays in social debates around sports. Students will add these products and their reflections on them to their DartWrite Portfolio for use in future years.

Textbook(s) Required:

Williams, Joseph M. and Joseph Bizup. *Style: The Basics of Clarity and Grace*. Pearson, 5th edition, 2015. ISBN: 978-0321953308.

WRIT-07.23-01 The Art of the Interview

Hour: 10A **Instructor:** Susan Reynolds

Requirements Met: WCult: None; Distrib: SOC

Description:

The Art of the Interview in the Age of Fake News

Course Description: The qualitative interview engages fundamental aspects of scholarship across disciplines: Creating a thesis, writing and designing relevant questions, reading and background research, understanding narrator and subject bias, deep listening, recording data, analyzing and using quotes, assessing the reliability of sources, organizing information, writing with clarity and style, and presenting the written result for a specific or general audience. Research using human subjects raises important ethical considerations. Interview projects often necessitate reaching beyond the campus for sources. A well-written interview bears witness (reportage), educates and informs, provides perspective, opens insight into other cultures (social, economic, ethnic), aides in interpretation (of scientific or other quantitative material), creates new knowledge, and gives voice to the voiceless. The academic conversation around the interview process is fascinating, deep, personal, and global. The particular unit of truth the written interview can provide has never been more important to our understanding of changes in our world.

This class includes reading historical and present-day interviews, exploration of interview methodologies, extensive discussion, teamwork, interviewing inside the classroom and beyond, rigorous investigation, composition, peer reviewing, and student-faculty interaction.

Textbook(s)Required:

Weiss, Robert Stuart. *Learning From Strangers: The Art and Method of Qualitative Interview Studies*. Free Press, 1995. ISBN: 978-0684823126.

Fallaci, Oriana. *Interviews with History and Conversations with Power*. Rizzoli, 2011. ISBN: 978-084783514.

Seidman, Irving. *Interviewing as Qualitative Research*. Teachers College Press, Fourth Edition. ISBN: 978-0807754047.

WRIT-07.23-02 The Art of the interview

Hour: 2A **Instructor:** Susan Reynolds

Requirements Met: WCult: None; Distrib: SOC

Description:

The Art of the Interview in the Age of Fake News

Course Description: The qualitative interview engages fundamental aspects of scholarship across disciplines: Creating a thesis, writing and designing relevant questions, reading and background research, understanding narrator and subject bias, deep listening, recording data, analyzing and using quotes, assessing the reliability of sources, organizing information, writing with clarity and style, and presenting the written result for a specific or general audience. Research using human subjects raises important ethical considerations. Interview projects often necessitate reaching beyond the campus for sources. A well-written interview bears witness (reportage), educates and informs, provides perspective, opens insight into other cultures (social, economic, ethnic), aides in interpretation (of scientific or other quantitative material), creates new knowledge, and gives voice to the voiceless. The academic conversation around the interview process is fascinating, deep, personal, and global. The particular unit of truth the written interview can provide has never been more important to our understanding of changes in our world.

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Seidman, Irving. *Interviewing as Qualitative Research*. Teachers College Press, Fourth Edition. ISBN: 978-0807754047.

WRIT-07.28-01 Team Communication/Identity

Hour: 10A **Instructor:** Svetlana Grushina

Requirements Met: WCult: None; Distrib: SOC

Description:

Team Communication & Identity: One Team, Two Teams, Red Team, Blue Team

Course Description: Though teams are all around us, from work, play and education to healthcare, leisure and travel, many people struggle to thrive in team environments. At the same time, the ability to work in a team, alongside strong written communication, is a top most sought-after attribute by employers, according to the 2019 Job Outlook survey conducted by the National Association of Colleges and Employers. This course will help you grow and excel in both of those important areas. We will explore the challenges and opportunities of team dynamics by focusing on the role of language and communication as well as ways in which identity, culture, conflict, and power matter in teams.

You will engage with the course theme through a series of writing assignments that build on each

other, from reflecting on your own past team experiences to conducting and analyzing interviews for your final research project. There will be in-class writing workshops, peer review, multiple types of feedback, revision opportunities, individual and small team presentations, and other activities that will build your writing and team-related knowledge, expertise, and confidence.

Textbook(s)Required:

No required books to purchase. Readings will be made available through course Canvas site.