

Dartmouth

## Office of the Registrar

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### Writing 5 Section Descriptions for Winter Term 2020

*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

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#### Writing 5 -- Expository Writing

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##### Section 01

**Hour:** 10A; **Instructor:** Francine A'Ness

**Description:**

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

Course Description: "Writing" is a process, one that includes a series of discrete yet always related tasks. These range from critical reading, textual analysis, or research, to composition and presentation. The goal of this course is to explore the writing process and practice these related tasks through a series of in-class and out-of-class activities. Our topic will be education. You will begin by reflecting upon your own educational journey from kindergarten through high school and on to Dartmouth College. We will then analyze, from a cross-cultural perspective (US, UK, South Africa), a series of plays and films that deal directly with education and society and the teacher-student relationship. The foundational text for the course will be John Dewey's classic text on educational reform *Experience and Education*. This text will be supplemented by other essays from the field of educational philosophy. Some of the questions we will address will be: What is the difference between being educated and being intelligent? What makes a good teacher? How does being a student at university differ from being a student in high school? What is and why get a liberal arts education? What is the relationship between education and social mobility? What role does education play in the idea of the American Dream? Your essays in the course will address these questions. Over the course of the term you will produce three short reflection papers, a longer, analytical paper with research, and a group-generated script for a "talking text" on education reform that you will perform in groups for your peers.

**Attendance Policy:** This class will be constructed around in-class writing activities and short essays, class discussions and presentations, peer review, one-on-one conferences with the professor, and a

theater workshop. Regular attendance is critical. After two unexcused absences, a student's final grade will be negatively impacted.

X-Period Usage: I will use a few x-periods on specific dates towards the end of the term.

Divisional Affiliation: Arts and Humanities

**Textbook(s)Required:**

Dewey, John. *Experience and Education*. Touchstone, 1997. ISBN: 0684838281.

Derewiesicz, William. *Excellent Sheep: The Miseducation of the American Elite*. Free Press, 2015. ISBN: 1476702721.

Graff, G. & Birkenstein, C. *They Say/I Say: The Moves That Matter in Academic Writing*. W.W. Norton & Co., 4th edition 2018. ISBN: 978-0-393-63167-8.

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**Section 02**

**Hour:** 12; **Instructor:** James Binkoski

**Description:**

Philosophy and Climate Change

Course Description: Climate change is usually framed as either a scientific problem or else an economic problem. But the most challenging aspects of the problem are philosophical. In this writing course, we will study the philosophical dimensions of the problem of climate change, with a special emphasis on questions of morality and justice. Our aim will be to develop a clear sense of the obstacles that have stood in the way of comprehensive action, and to understand what our failure to act means for our future.

This course will teach you to see writing as a tool for problem solving. Toward this end, we will use argument mapping software to learn how to extract an argument from a text, identify and evaluate its premises, uncover implicit background assumptions, and construct a targeted and detailed response. In addition to mapping exercises, coursework will include frequent, short writing assignments and three papers, each of which will go through multiple revisions.

Class will be discussion-based and centered around course readings. You will learn about different research methods, problem solving strategies, and techniques for reading in an engaged and critical fashion. You will also learn about the role of peer review in academic writing and how to revise in light of comments. Over time, you will come to see these as essential ingredients in the construction of a mature piece of academic writing.

Readings will be interdisciplinary, drawing from the sciences, economics, history, law, philosophy, and public policy. Mostly, we will be working with academic papers from academic journals.

Highlights include recent work by Peter Singer, Dale Jamieson, and John Broome.

Attendance Policy: Class attendance is required. New material will be presented during class, there will be frequent in-class assignments and group work, and class discussion will provide an

opportunity to further develop your skills at analysis and explore course-related topics in greater depth.

X-Hour Usage: We will use approximately 50% of our x-periods.

Divisional Affiliation: Arts & Humanities

**Textbook(s)Required:**

Jamieson, Dale. *Reason in a Dark Time: Why the Struggle Against Climate Change Failed -- and What It Means for Our Future*. Oxford University Press, 2017. ISBN: 978-0190845889.

Broome, John. *Climate Matters: Ethics in a Warming World (Norton Global Ethics Series)*. W. W. Norton & Company, First Edition, 2012. ISBN: 978-0393063363. [Hardcover is cheaper than the paperback right now].

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**Section 03**

**Hour: 2; Instructor:** James Binkoski

**Description:**

What is Knowledge?

Course Description: Do you really know that mind-reading is impossible? Or that the universe began with a big bang? If so, how? Maybe you know these things because your professors told you. But what should you believe when your professors disagree? And do you even need professors? Can't you just learn from Wikipedia? Maybe you should worry that Wikipedia is wrong, that it's not telling you the truth. But is there even such a thing as the truth? Isn't it all just politics, power, and personal preference?

Such questions fall under the ambit of epistemology, the study of knowledge, and they rank among some of the most important questions in the humanities. In this course, we'll pursue such questions as we study the processes and methods of academic writing.

This course will teach you to see writing as a tool for problem solving. Toward this end, we will use argument mapping software to learn how to extract an argument from a text, identify and evaluate its premises, uncover implicit background assumptions, and construct a targeted and detailed response. In addition to mapping exercises, coursework will include frequent, short writing assignments and three papers, each of which will go through multiple revisions.

Class will be discussion-based and centered around course readings. You will learn about different research methods, problem solving strategies, and techniques for reading in an engaged and critical fashion. You will also learn about the role of peer review in academic writing and how to revise in light of comments. Over time, you will come to see these as essential ingredients in the construction of a mature piece of academic writing.

Readings will include mostly academic papers from academic journals. Highlights will include recent work by Katia Vavova, Susanna Rinard, and Miriam Schoenfield.

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

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

Divisional Affiliation: Arts & Humanities

**Textbook(s)Required:**

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

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**Section 04**

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

**Description:**

Town and Gown: College, Class and U.S. Culture

Course Description: What does it mean to be a student in a town not your own? What does it mean to live in a town dominated by an institution serving privileged strangers? Colleges shape cities and towns, and towns and cities shape their colleges. The relationship between “town and gown” is sometimes familial, sometimes hostile, often reflecting complex imbalances of income, opportunity, worldview and politics. Americans ideas about the college experience reflect stereotypes and realities explored in literature and entertainments, from the Gibson Girl to Joe College, and from *Animal House* to *The Human Stain*. The ivy-covered college campus has been portrayed as a bastion of wisdom, an absurd Never-Never Land, a nest of parasites and the home of the American Dream. We’ll examine the town/gown relationship through readings in “high” and “low” culture, informed by local history and exploration. We’ll put our interpretations and ideas on the page, strengthened by research that deepens our understanding of sources and subjects. This class will focus on writing, workshops and multi-draft revision to create three polished critical essays, totaling about 7,000 words. Topics will range from shared experiences – e.g., walks around and off-campus – to a self-designed research project. We’ll strengthen research and documentation skills, and we’ll write informal essays defining personal values and experiences.

Attendance Policy: Regular attendance is required, as individual and group success will depend on class discussion and revision through the workshop process. A maximum of two unexcused absences will be permitted, with further absences resulting in a lowered final grade. If an illness or crisis causes you to miss more classes, inform me and your advisor immediately.

X-Hour Usage: The course will make use of x-hours only as required to make up for class cancellations or to support especially challenging projects. Students are expected to keep the class' x-period free in case of need.

Divisional Affiliation: Arts and Humanities

**Textbook(s)Required:**

Williams, J. & J. Bizup. *Style: The Basics of Clarity and Grace*. Pearson 5th Edition. ISBN: 978-0321953308. [Please buy this edition and no other. Other editions differ in many ways.]  
DeLillo, Don. *White Noise*. Penguin Classics, 2016. ISBN: 9780143129554

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**Section 05**

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

**Description:**

Town and Gown: College, Class and U.S. Culture

Course Description: What does it mean to be a student in a town not your own? What does it mean to live in a town dominated by an institution serving privileged strangers? Colleges shape cities and towns, and towns and cities shape their colleges. The relationship between “town and gown” is sometimes familial, sometimes hostile, often reflecting complex imbalances of income, opportunity, worldview and politics. Americans ideas about the college experience reflect stereotypes and realities explored in literature and entertainments, from the Gibson Girl to Joe College, and from *Animal House* to *The Human Stain*. The ivy-covered college campus has been portrayed as a bastion of wisdom, an absurd Never-Never Land, a nest of parasites and the home of the American Dream. We’ll examine the town/gown relationship through readings in “high” and “low” culture, informed by local history and exploration. We’ll put our interpretations and ideas on the page, strengthened by research that deepens our understanding of sources and subjects. This class will focus on writing, workshops and multi-draft revision to create three polished critical essays, totaling about 7,000 words. Topics will range from shared experiences – e.g., walks around and off-campus – to a self-designed research project. We’ll strengthen research and documentation skills, and we’ll write informal essays defining personal values and experiences.

Attendance Policy: Regular attendance is required, as individual and group success will depend on class discussion and revision through the workshop process. A maximum of two unexcused absences will be permitted, with further absences resulting in a lowered final grade. If an illness or crisis causes you to miss more classes, inform me and your advisor immediately.

X-Hour Usage: The course will make use of x-hours only as required to make up for class cancellations or to support especially challenging projects. Students are expected to keep the class' x-period free in case of need.

Divisional Affiliation: Arts and Humanities

**Textbook(s)Required:**

Williams, J. & J. Bizup. *Style: The Basics of Clarity and Grace*. Pearson 5th Edition. ISBN: 978-0321953308. [Please buy this edition and no other. Other editions differ in many ways.]  
DeLillo, Don. *White Noise*. Penguin Classics, 2016. ISBN: 9780143129554

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**Section 06**

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

**Description:**

Thinking about Education

Course Description: Writing inspired by readings from philosophy and literature will focus on questions of education. What does it mean to be educated, how does one become educated, have I ever been educated, will I ever be educated? Who educates and to what end? Or, what exactly am I doing here at Dartmouth anyway? Readings will include Salinger's *Catcher in the Rye* as well as selections from Plato, Nietzsche, Frost, and Freire. Discussing selected texts, students will develop their abilities in critical reading and writing. Writing assignments move from observation, through memoir, to academic argument, with attention given to the importance of revision. A full introduction to library research is integrated into this course, as are discussions of the importance of imagination, creativity, and humor, even and especially, in academic writing. Students will draw from their own experiences and ideas, as well as those of the writers we read.

Attendance Policy: Because participation is central to success in this course, and because every voice is interesting, attendance is required except in the case of serious contagious illness. Unique circumstances, such as religious holidays, can be discussed at the beginning of the term.

X-Hour Usage: We may use the x-hours in the last two weeks of the term.

Divisional Affiliation: Arts and Humanities

**Textbook(s)Required:**

No required books to purchase.

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**Section 07**

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

**Description:**

Thinking about Education

Course Description: Writing inspired by readings from philosophy and literature will focus on questions of education. What does it mean to be educated, how does one become educated, have I ever been educated, will I ever be educated? Who educates and to what end? Or, what exactly am I doing here at Dartmouth anyway? Readings will include Salinger's *Catcher in the Rye* as well as selections from Plato, Nietzsche, Frost, and Freire. Discussing selected texts, students will develop their abilities in critical reading and writing. Writing assignments move from observation, through memoir, to academic argument, with attention given to the importance of revision. A full introduction to library research is integrated into this course, as are discussions of the importance of imagination, creativity, and humor, even and especially, in academic writing. Students will draw from their own experiences and ideas, as well as those of the writers we read.

Attendance Policy: Because participation is central to success in this course, and because every voice

is interesting, attendance is required except in the case of serious contagious illness. Unique circumstances, such as religious holidays, can be discussed at the beginning of the term.

X-Hour Usage: We may use the x-hours in the last two weeks of the term.

Divisional Affiliation: Arts and Humanities

**Textbook(s)Required:**

No required books to purchase.

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**Section 08**

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

**Description:**

Gender and the Holocaust

Course Description: Writing is a process that includes the ability to undertake research in primary sources, analyze diverse texts, and develop coherent evidence-based arguments. The goal of this course is to explore all aspects of the writing process through the lens of Gender and the Holocaust.

The earliest research and writing on the Holocaust were largely male-driven. Although this first generation of historical research and personal writings laid out the essential documentation for much of the work that would follow, women and gay historians and survivors began, by the 1980s, to challenge the template created by their more traditional male predecessors. Examining three memoirs written in the context of immediate or remembered extremity, you will learn how to organize an argument, incorporate evidence, develop a strong voice, and respond to provocative texts in original ways. Two films and secondary sources will enrich our close reading of these extraordinary memoirs.

Because revision is an important aspect of the writing process, you will frequently submit drafts of papers and receive feedback from your peers and from me. You will participate in peer reviews, group discussions, and writing workshops. Formal requirements are three formal essays, short written responses to readings and in-class writing exercises collected in a journal, and one group presentation.

Attendance Policy: Regular attendance is essential. After two or more unexcused absences, your final grade will be negatively impacted. Unique circumstances, such as religious holidays, can be discussed at the beginning of the term. Neither athletic events nor classes missed at the beginning of the term are considered excused absences.

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

Divisional Affiliation: Arts & Humanities

**Textbook(s)Required:**

Bruck, Edith. *Who Loves You Like This*. Paul Dry Books, 2000. ISBN: 978-0966491371.

Kofman, Sarah. *Rue Ordener, Rue Labat*. University of Nebraska Press, 1996. ISBN: 978-0-8032-7780-9.

Levi, Primo. *Survival in Auschwitz*. Touchstone, 1996. ISBN: 978-0-684-82680-6. [Includes conversation between Levi and Philip Roth]

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## Section 09

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

**Description:**

Gender and the Holocaust

Course Description: Writing is a process that includes the ability to undertake research in primary sources, analyze diverse texts, and develop coherent evidence-based arguments. The goal of this course is to explore all aspects of the writing process through the lens of Gender and the Holocaust.

The earliest research and writing on the Holocaust were largely male-driven. Although this first generation of historical research and personal writings laid out the essential documentation for much of the work that would follow, women and gay historians and survivors began, by the 1980s, to challenge the template created by their more traditional male predecessors. Examining three memoirs written in the context of immediate or remembered extremity, you will learn how to organize an argument, incorporate evidence, develop a strong voice, and respond to provocative texts in original ways. Two films and secondary sources will enrich our close reading of these extraordinary memoirs.

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Attendance Policy: Regular attendance is essential. After two or more unexcused absences, your final grade will be negatively impacted. Unique circumstances, such as religious holidays, can be discussed at the beginning of the term. Neither athletic events nor classes missed at the beginning of the term are considered excused absences.

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

Divisional Affiliation: Arts & Humanities

**Textbook(s)Required:**

Bruck, Edith. *Who Loves You Like This*. Paul Dry Books, 2000. ISBN: 978-0966491371.

Kofman, Sarah. *Rue Ordener, Rue Labat*. University of Nebraska Press, 1996. ISBN: 978-0-8032-7780-9.



Levi, Primo. *Survival in Auschwitz*. Touchstone, 1996. ISBN: 978-0-684-82680-6. [Includes conversation between Levi and Philip Roth]

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## Section 10

**Hour: 9L; Instructor:**

**Description:**

Instructor: Min Young Godley

The Foreigner Within: Metamorphosis and Otherness

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

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

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

Attendance Policy: Your presence and active participation is essential to your success in Writing 5. Attendance at all class sessions is expected. You may be absent from class three times for illness, emergencies, or special circumstances. Beyond that, any further absence will cause your overall final grade to decrease by one-third of a letter grade (e.g. a B will become a B-) for each additional absence. If you are more than 5 minutes late, you will be marked as tardy. Two marks for tardy will be counted as one absence. If you do miss a class, please note that you are still responsible for the work covered that day.

X-Hour Usage: None

Divisional Affiliation: Arts & Humanities

**Textbook(s)Required:**

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

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

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**Section 11**

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

**Description:**

Pursuit of Happiness

Course Description: "The pursuit of happiness." It seems obvious, does it not, that we all want to be happy? But what, really, is happiness? What do experts across disciplines tell us about this pursuit for individuals, for members of groups, and for citizens? What is our responsibility for the happiness of others? What choices do we have? Who deserves to be happy? Whose happiness wins out when it conflicts with another's? And thus, what systems should be in place? In this writing course we turn a critical eye to classic and modern attempts to answer these and related questions and use them as fodder for our own discussions. We consult multiple perspectives: psychology, neuroscience, philosophy/ethics, economics, political science, biology, genetics, anthropology, literature. We incorporate various media: fine arts and literature, television and film, and social media. We read authors as diverse as Aristotle and John Keats, C.S. Lewis and Zadie Smith. We study words, sounds, images, and also places, people, artifacts. You will introduce 'texts' (of all sorts) that you discover on your own through research and experience. You should expect to work on college writing in ways that will help you participate in the academic conversation while contributing your own valuable ideas. You will read not only to receive knowledge but to understand, question, and challenge arguments. You will approach your own writing with what we call "rhetorical flexibility." This means coming to know different writing tools and strategies, and choosing from these to create and communicate your meaning in any given context and by selecting appropriate modes (multimodal projects, collaborative compositions, speeches) and genres (essay, but also report, memo, letter, presentation, etc.). Writing 5 is the course in which you begin to integrate yourself into Dartmouth's academic life, and the "pursuit of happiness" is a topic that you can expand into any disciplinary direction that interests you.

Attendance Policy: Much of our learning and work together happens collaboratively and cannot be "made up," so your presence matters to your learning. We meet twice a week. Missing more than two of these meetings, for any reason, will affect your course grade: each additional absence lowers your course grade one half letter grade.

X-Hour Usage: I will likely schedule 2-4 x-hour sessions, though I will not use these hours regularly. Additionally, we will meet in mandatory scheduled conferences to discuss paper drafts (these meetings may be virtual).

Divisional Affiliation: Arts and Humanities

**Textbook(s)Required:**

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

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**Section 12**

**Hour:** 2A; **Instructor:** Deanne Harper

**Description:**

Pursuit of Happiness

Course Description: "The pursuit of happiness." It seems obvious, does it not, that we all want to be happy? But what, really, is happiness? What do experts across disciplines tell us about this pursuit for individuals, for members of groups, and for citizens? What is our responsibility for the happiness of others? What choices do we have? Who deserves to be happy? Whose happiness wins out when it conflicts with another's? And thus, what systems should be in place? In this writing course we turn a critical eye to classic and modern attempts to answer these and related questions and use them as fodder for our own discussions. We consult multiple perspectives: psychology, neuroscience, philosophy/ethics, economics, political science, biology, genetics, anthropology, literature. We incorporate various media: fine arts and literature, television and film, and social media. We read authors as diverse as Aristotle and John Keats, C.S. Lewis and Zadie Smith. We study words, sounds, images, and also places, people, artifacts. You will introduce 'texts' (of all sorts) that you discover on your own through research and experience. You should expect to work on college writing in ways that will help you participate in the academic conversation while contributing your own valuable ideas. You will read not only to receive knowledge but to understand, question, and challenge arguments. You will approach your own writing with what we call "rhetorical flexibility." This means coming to know different writing tools and strategies, and choosing from these to create and communicate your meaning in any given context and by selecting appropriate modes (multimodal projects, collaborative compositions, speeches) and genres (essay, but also report, memo, letter, presentation, etc.). Writing 5 is the course in which you begin to integrate yourself into Dartmouth's academic life, and the "pursuit of happiness" is a topic that you can expand into any disciplinary direction that interests you.

Attendance Policy: Much of our learning and work together happens collaboratively and cannot be "made up," so your presence matters to your learning. We meet twice a week. Missing more than two of these meetings, for any reason, will affect your course grade: each additional absence lowers your course grade one half letter grade.

X-Hour Usage: I will likely schedule 2-4 x-hour sessions, though I will not use these hours regularly. Additionally, we will meet in mandatory scheduled conferences to discuss paper drafts (these meetings may be virtual).

Divisional Affiliation: Arts and Humanities

**Textbook(s)Required:**

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

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### Section 13

**Hour:** 10A; **Instructor:** Daniel Howell

**Description:**

Hooking Up, Going Steady, and el Desamor: Post-modern Sexualities in the Americas

Course Description: Is romance dead? Are we more alienated from one another than we used to be? Are we more liberated? Does sexuality have a history? What is the role of media in our romantic lives? Can love be a tool of oppression? Do romantic relationships confront the same kinds of problems throughout history, or are our problems today new?

In this class, we'll think about desire and intimacy in their historical, political, and cultural contexts. In particular, we'll watch films and read texts that help us to think through the many upheavals in family and gender relations in the post-WWII Americas: contraception, youth culture, sexual liberation, feminism, rising divorce rates, AIDS, and the effect of technology on social bonds. Although we will approach all of these topics academically, we will also use our own personal experiences to our advantage. As we write about the connections between the political and the personal, our lives will inform our thinking.

This class will require you to write three papers—one will be creative, one will be analytical, and one will be a research paper. You will thus be required to practice different skills with each assignment. Each paper will go through three drafts.

Authors studied might include Silvina Ocampo, Carlos Correas, Alice Munro, Silvia Federici, and Namwali Serpell; and we may watch films directed by Alfred Hitchcock, Claudia Llosa, Marc Foster, and Michael Rowe.

Attendance Policy: Two unexcused absences will be permitted over the course of the term.

X-Hour Usage: We will make use of x-hours.

Divisional Affiliation: Arts & Humanities

**Textbook(s)Required:**

No required books to purchase.

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### Section 14

**Hour:** 2A; **Instructor:** Daniel Howell

**Description:**

Hooking Up, Going Steady, and el Desamor: Post-modern Sexualities in the Americas

Course Description: Is romance dead? Are we more alienated from one another than we used to be? Are we more liberated? Does sexuality have a history? What is the role of media in our romantic lives? Can love be a tool of oppression? Do romantic relationships confront the same kinds of problems throughout history, or are our problems today new?

In this class, we'll think about desire and intimacy in their historical, political, and cultural contexts. In particular, we'll watch films and read texts that help us to think through the many upheavals in family and gender relations in the post-WWII Americas: contraception, youth culture, sexual liberation, feminism, rising divorce rates, AIDS, and the effect of technology on social bonds. Although we will approach all of these topics academically, we will also use our own personal experiences to our advantage. As we write about the connections between the political and the personal, our lives will inform our thinking.

This class will require you to write three papers—one will be creative, one will be analytical, and one will be a research paper. You will thus be required to practice different skills with each assignment. Each paper will go through three drafts.

Authors studied might include Silvina Ocampo, Carlos Correas, Alice Munro, Silvia Federici, and Namwali Serpell; and we may watch films directed by Alfred Hitchcock, Claudia Llosa, Marc Foster, and Michael Rowe.

Attendance Policy: Two unexcused absences will be permitted over the course of the term.

X-Hour Usage: We will make use of x-hours.

Divisional Affiliation: Arts & Humanities

**Textbook(s) Required:**

No required books to purchase.

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**Section 15**

**Hour:** 11; **Instructor:** Julie Kalish

**Description:**

Supreme Court

Course Description: Strong analytical writing requires strong analytical reading and thinking abilities, applied both inside and outside of the classroom. Together we will hone our critical abilities by entering one of this country's foremost loci of persuasive argument: the U.S. Supreme Court. Students will work collaboratively as they become class experts on the legal, social, and political issues surrounding one of four selected cases currently pending before the Court. Topics may include separation of church and state, free speech, environmental regulation, affirmative action, and so on. Readings will include traditional academic texts, cases, and law review articles, as well as more popular "texts" such as newspaper and magazine articles, blogs, interest group publications, television programming, and so on. Students will research and write both as individuals and as

groups, and will write analytical essays, informal exploratory analyses, websites, and a culminating research paper on a case-related issue of their choosing. As revision is an essential component of good writing, so too is it an essential component of this course and an integral part of the learning process.

**Attendance Policy:** Class attendance is mandatory. Students are permitted two absences, excused or otherwise, before their participation grade suffers. Students missing more than four class periods for non-emergency reasons risk failing the course.

**X-Hour Usage:** We will use just a few of the x-hours on specific dates.

**Divisional Affiliation:** Social Sciences

**Textbook(s) Required:**

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

Jordan, Terry. *The U.S. Constitution and Fascinating Facts About It*. Oak Hill, 1999. ISBN: 978-1891743009.

Kahn, Ronald & Ken Kersch, eds. *The Supreme Court & American Political Development*. Univ Press Kansas, 2006. ISBN: 978-0700614394.

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

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**Section 16**

**Hour:** 12; **Instructor:** Annika Konrad

**Description:**

Rhetoric of Disability and Accessibility

**Course Description:** This course places accessibility and universal design at its center. We will investigate the relationship between argument and access, examining how rhetoric—an ancient art of persuasion—explicitly and implicitly shapes ideas about who belongs and what counts. We will do so by examining how different areas of life—technology, education, design, mental health—make arguments about access. With attention to arguments about bodies and minds, we will examine the rhetoric of access in intersection with race, gender, class, sexuality, language, etc.

We will practice skills in writing and rhetoric to deconstruct and re-build arguments that include more diverse bodies and minds. We will move through three genres of writing—narrative, informative, and public—each one building upon the previous. In doing so, we will practice using stories, information, and media to move our audiences to think differently about access. We will begin by using narrative to convey our own theories of access, then we will use research-based writing to inform audiences about an accessibility problem of your choice, and we will end by using multiple forms of media to teach public audiences about their responsibility for access.

Readings will include academic scholarship, personal narratives, podcasts, blogs, videos, and artistic work, much of which is authored by disabled people and people with other marginalized identities.

We will approach questions of accessibility from various disciplinary perspectives like medicine, technology, design, architecture, art, etc.

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

Attendance Policy: Attendance is required. Our course depends on your participation, input, and support of each other's growth. Unexcused absences may affect final grades. Absences may be excused with instructor approval. It is your responsibility to make up missed work and class time.

X-Hour Usage: We will use 2-3 class sessions during our scheduled x-hours for special occasions and in the event of unexpected class cancellations.

Divisional Affiliation: Arts & Humanities

**Textbook(s)Required:**

No required books to purchase.

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**Section 17**

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

**Description:**

Rhetoric of Disability and Accessibility

Course Description: This course places accessibility and universal design at its center. We will investigate the relationship between argument and access, examining how rhetoric—an ancient art of persuasion—explicitly and implicitly shapes ideas about who belongs and what counts. We will do so by examining how different areas of life—technology, education, design, mental health—make arguments about access. With attention to arguments about bodies and minds, we will examine the rhetoric of access in intersection with race, gender, class, sexuality, language, etc.

We will practice skills in writing and rhetoric to deconstruct and re-build arguments that include more diverse bodies and minds. We will move through three genres of writing—narrative, informative, and public—each one building upon the previous. In doing so, we will practice using stories, information, and media to move our audiences to think differently about access. We will begin by using narrative to convey our own theories of access, then we will use research-based writing to inform audiences about an accessibility problem of your choice, and we will end by using multiple forms of media to teach public audiences about their responsibility for access.

Readings will include academic scholarship, personal narratives, podcasts, blogs, videos, and artistic work, much of which is authored by disabled people and people with other marginalized identities. We will approach questions of accessibility from various disciplinary perspectives like medicine, technology, design, architecture, art, etc.

No prior knowledge/experience with disability required—simply a sense of wonder. We will work

together to create accessible and inclusive experiences for each other.

**Attendance Policy:** Attendance is required. Our course depends on your participation, input, and support of each other's growth. Unexcused absences may affect final grades. Absences may be excused with instructor approval. It is your responsibility to make up missed work and class time.

**X-Hour Usage:** We will use 2-3 class sessions during our scheduled x-hours for special occasions and in the event of unexpected class cancellations.

**Divisional Affiliation:** Arts & Humanities

**Textbook(s) Required:**

No required books to purchase.

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**Section 18**

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

**Description:**

Authenticity: Self, Society and Culture

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

We will explore these tensions, at first, with social theory and literary essays that interrogate the nature of the self. Then we'll move into histories and narratives on passing and covering. Once we establish a shared foundation in authenticity studies, you will pursue a self-selected research topic—anything from Kim Kardashian's appropriation of the word "Kimono" to Joan Didion's personal essay *On Self-Respect* will work. At this stage, your interests will steer our conversation.

In class, we will balance critiquing the concept of authenticity with enjoying an open, self-expressive classroom culture. Our top priority will be to challenge and support each other in becoming better writers and researchers for college and beyond.

To achieve this ambition we will focus on the advanced literacy skills required to comprehend and contribute to scholarship; the foundations of analysis; and the full writing process, which requires revising in light of critical feedback. In addition to smaller exercises, we will write three finished hybrid essays that integrate lyrical and academic writing.

**Attendance Policy:** Attendance and active participation are required. Our workshop thrives when collaboration is dynamic and sustained. Any absence will negatively impact your performance as well as the quality of our collaboration. More than one unexcused absence will lower your final grade.



X-Hour Usage: We will only use X-hours if there is an unexpected class cancelation.

Divisional Affiliation: Social Sciences

**Textbook(s)Required:**

No required books to purchase.

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**Section 19**

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

**Description:**

Authenticity: Self, Society and Culture

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

We will explore these tensions, at first, with social theory and literary essays that interrogate the nature of the self. Then we'll move into histories and narratives on passing and covering. Once we establish a shared foundation in authenticity studies, you will pursue a self-selected research topic—anything from Kim Kardashian's appropriation of the word "Kimono" to Joan Didion's personal essay *On Self-Respect* will work. At this stage, your interests will steer our conversation.

In class, we will balance critiquing the concept of authenticity with enjoying an open, self-expressive classroom culture. Our top priority will be to challenge and support each other in becoming better writers and researchers for college and beyond.

To achieve this ambition we will focus on the advanced literacy skills required to comprehend and contribute to scholarship; the foundations of analysis; and the full writing process, which requires revising in light of critical feedback. In addition to smaller exercises, we will write three finished hybrid essays that integrate lyrical and academic writing.

Attendance Policy: Attendance and active participation are required. Our workshop thrives when collaboration is dynamic and sustained. Any absence will negatively impact your performance as well as the quality of our collaboration. More than one unexcused absence will lower your final grade.

X-Hour Usage: We will only use X-hours if there is an unexpected class cancelation.

Divisional Affiliation: Social Sciences

**Textbook(s)Required:**

No required books to purchase.

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## Section 20

**Hour:** 9L; **Instructor:**

**Description:**

Instructor: Liz Mackey

Sport in Society

Course Description: Whether we participate or spectate, sports have an indelible impact on our lives. We often think about "sport" as recreation or entertainment. Rarely do we consider the profound effects of sport on ourselves and on society. This course asks students to draw on sociology, history, psychology, and other disciplines to analyze some of those effects. While we will certainly investigate many questions, one central question will guide our inquiry: are sports beneficial or harmful?

Expressed another way: do sports empower or exploit? We will explore these contradictions, focusing on issues of health, race and ethnicity, gender and sexuality, accessibility, and business, as they relate to sport.

In seeking to answer our overarching question, we will practice careful analysis and synthesis of the information we encounter. I will ask you to communicate your analyses in various modes, and you will write for a range of purposes. Major assignments include a personal narrative essay, a persuasive essay and speech, and an expository essay composed for the web. We will spend the bulk of class time learning and applying analytical and composition strategies, workshopping your writing, and reflecting on your development.

Attendance Policy: You may be absent three times without penalty. After three absences, each subsequent absences result in an automatic 1/3 deduction in the final grade; for example, a student with an A would receive an A- with three absences, a B+ with four, a B with five. The scheduled x-hours are considered regular class sessions for attendance purposes. Three late arrivals count as an absence.

X-Hour Usage: There may be times when I will schedule an x-hour class. Please keep that block open, especially on 1/23/20.

Divisional Affiliation: Social Sciences

**Textbook(s)Required:**

No required books to purchase.

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## Section 21

**Hour:** 10A; **Instructor:** Prudence Merton

**Description:**

## The View from the Balcony: Learning How You Learn

**Course Description:** How do you know how you are learning? Does studying always lead to learning? Or does it depend on how and when you study? The latest research on cognition, learning and memory tells us that how we go about learning is “largely wasted effort” and mostly based on misconceptions, myth and intuition (Brown, 2014, ix). What about other types of learning? Do we learn how to ride a bicycle, play the piano, forgive a friend, or manage our money the same way we understand the elements of quantum physics, or the factors that produce social movements? This course will build your writing abilities as you answer questions about your own learning and how learning works. You will read texts that explain recent research on the brain and learning, and texts that show how learning can be impacted by context and social factors. You will use writing to help clarify your thinking, to explore what you value about learning, and to analyze, summarize and report on research findings. Class time is devoted to small group discussions and writing workshops. The last of three writing assignments is a research paper on a topic of your choice, but related to the course theme. Throughout the course we will use both visual and verbal metaphors as tools to explore learning and writing. By the end of the term, not only will your writing have improved, but you will be able to take the view from the balcony: to think about your learning while you are learning.

**Attendance Policy:** Success in this class depends on participating in class discussions, peer review, class writing workshops and activities, so your consistent attendance is critical. Your final grade will be negatively impacted after 2 unexcused absences.

**X-Period Usage:** For the first half of the course, we will use most x-hours. Near the end we will use them as needed.

**Divisional Affiliation:** Social Sciences

### **Textbook(s)Required:**

Rose, Mike. *Lives on the Boundary: A Moving Account of the Struggles and Achievements of America's Educationally Underprepared*. Penguin, 2005 edition. ISBN: 0143035460

Graff, G. & Birkenstein, C. *They Say/I Say: The Moves That Matter in Academic Writing*. W.W. Norton & Co., 4th edition 2018. ISBN: 978-0-393-63167-8.

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

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## **Section 22**

**Hour:** 2A; **Instructor:** Prudence Merton

### **Description:**

The View from the Balcony: Learning How You Learn

**Course Description:** How do you know how you are learning? Does studying always lead to learning? Or does it depend on how and when you study? The latest research on cognition, learning and memory tells us that how we go about learning is “largely wasted effort” and mostly based on

misconceptions, myth and intuition (Brown, 2014, ix). What about other types of learning? Do we learn how to ride a bicycle, play the piano, forgive a friend, or manage our money the same way we understand the elements of quantum physics, or the factors that produce social movements? This course will build your writing abilities as you answer questions about your own learning and how learning works. You will read texts that explain recent research on the brain and learning, and texts that show how learning can be impacted by context and social factors. You will use writing to help clarify your thinking, to explore what you value about learning, and to analyze, summarize and report on research findings. Class time is devoted to small group discussions and writing workshops. The last of three writing assignments is a research paper on a topic of your choice, but related to the course theme. Throughout the course we will use both visual and verbal metaphors as tools to explore learning and writing. By the end of the term, not only will your writing have improved, but you will be able to take the view from the balcony: to think about your learning while you are learning.

**Attendance Policy:** Success in this class depends on participating in class discussions, peer review, class writing workshops and activities, so your consistent attendance is critical. Your final grade will be negatively impacted after 2 unexcused absences.

**X-Period Usage:** For the first half of the course, we will use most x-hours. Near the end we will use them as needed.

**Divisional Affiliation:** Social Sciences

**Textbook(s)Required:**

Rose, Mike. *Lives on the Boundary: A Moving Account of the Struggles and Achievements of America's Educationally Underprepared*. Penguin, 2005 edition. ISBN: 0143035460

Graff, G. & Birkenstein, C. *They Say/I Say: The Moves That Matter in Academic Writing*. W.W. Norton & Co., 4th edition 2018. ISBN: 978-0-393-63167-8.

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

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**Section 23**

**Hour:** 10A; **Instructor:** Cynthia Monroe

**Description:**

Why We Write

**Course Description:** In this course, we will approach writing through investigating why we write. We will explore not only the conventions of various academic disciplines (and what may be required of you throughout college writing), but also the roots of collective and individual practices of writing—from the brain wiring behind our craving for stories, to the drive for self-expression, to the call to change the world. You will work with texts and topics that matter to you, as well as assigned readings that visit myth, psychology, literature, the sciences, journalism, activism, and writing craft. You will be asked to read and write extensively; to revise your writing; to prepare for, participate in, and lead class discussions; to work together to prepare and present a lesson to your peers. You will learn to

recognize and develop your own unique voice (even in academic writing), approaches to help you to write well even when your mental cupboard is bare, and techniques to make your most inspired writing get up from the page and linger in the minds of your readers.

**Attendance Policy:** This is a participatory class; attendance is mandatory. Students may miss two (excused) classes during the term; each absence after that will lower course grade by 2.5%, while more than six absences result in course failure.

**X-Hour Usage:** We will not use x-hours regularly, but may schedule a few as needed.

**Divisional Affiliation:** Arts & Humanities

**Textbook(s)Required:**

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

Graff, G. & Birkenstein, C. *They Say/I Say: The Moves That Matter in Academic Writing*. W.W. Norton & Co., 4th edition 2018. ISBN: 978-0-393-63167-8.

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**Section 24**

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

**Description:**

The Machine in the Game

Course Description: Sports are about competitive advantage, but should we care how much comes from the athlete and how much from science? What happens when we treat bodies as machines? How do we decide what is normal, natural, and legal, and to what extent are our reactions narrated by the media? In this course, we will examine the intersection of sport, technology and culture and discuss what happens when innovation threatens the ideas we attribute to sports—purity, fairness, the natural body, a level playing field, and success as the result of hard work. In his book, *Game Changer: The Technoscientific Revolution in Sports*, Rayvon Fouché says, "The relevance of technoscience in sport will only increase, and the ways in which sporting cultures incorporate or suppress technoscience will define the future of athletic competition in the current century." As scholars and athletes (or fans) you will be the ones having this discussion. The course will be based on *Game Changer* and selected readings from scholarly journals, biographies, interviews, and documentary films. In this course you will explore through writing and class discussion theories of sport and the impact of scientific and engineering innovations on sport. These included changes brought about by new sports equipment, new refereeing technology, specialized para athletic equipment, and an improved understanding of sex and gender. You will investigate and address controversies around the impact of technoscience on sport by doing independent research using scholarly sources and first-hand accounts of those who use disruptive technology. You will write and revise a lot and your writing will open up new ways of thinking about these issues.

We will meet twice a week (Tuesday and Thursday) for a one hundred and ten minute seminar format

class in which we will discuss what we've read, examine student writing in a workshop setting, experiment with various composition and revision techniques, discuss the writing process and reflect on our writing. There will be significant reading and 3-4 discussion prompts per week. Major assignments will include a paper on the Normative Theories of Sport, an Athlete Profile (a biography focused on an athlete's use of controversial technoscience), a Summary and Response to a Scholarly Article, and a Research Paper.

Attendance Policy: Attendance and participation for every class is essential. This course is structured around active and engaged participation in workshops and in discussions. After two unexcused absences, a student's final grade will be negatively impacted.

X-Hour Usage: We will use X-hours on a few specific dates (to be announced).

Divisional Affiliation: Arts & Humanities

**Textbook(s)Required:**

Fouché, Rayvon. *Game Changer: The Technoscientific Revolution in Sports*. Johns Hopkins University Press, 2017. ISBN: 978-1421421797. [HARDCOVER]

Millar, David. *Racing Through the Dark: Crash. Burn. Coming Clean. Coming Back*. Touchstone, 2015. ISBN: 978-1501133657.

Hjortshoj, Keith. *The Transition to College Writing*. MacMillan, Second Edition, 2009. ISBN: 978-0-312-44082-4.

Williams, Joseph. *Style: The Basics of Clarity and Grace*. Pearson Fifth Edition, 2015. ISBN: 978-0321953308.

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**Section 25**

**Hour:** 10A; **Instructor:** Adedoyin Ogunfeyimi

**Description:**

Inclusion, Diversity, and Higher Education

Course Description: With the wake of the crises on race relations, immigration ban, and gender inequality in the US, universities nationwide have also consistently invoked and reaffirmed “inclusivity” and “diversity” to invent a dwelling (safe and hospitable space) for students, faculty, and staff irrespective of their race, ethnicity, language, nationality, gender, etc. They appeal to these commonplaces to contest pervasive histories that segregate certain bodies from gaining access to higher institutions or comfortably inhabiting these learning environments. Both commonplaces evoke everybody as a significant and worthy member of academic communities but also presuppose the presence of exclusion in those communities. As higher institutions of learning re-write the histories of exclusion to accommodate people of all backgrounds, how have their revisionist rhetorics attracted, recruited, protected, sustained—but also constrained—a diverse body of students, faculty, and staff? To what extent have members of institutions embraced or, in some cases, resisted these rhetorics? How might we, as writers and members of this institution, recast these divisive narratives to create an inclusive ecology for ourselves and others? If writing interrupts exclusionary practices

and invents a dwelling, what kinds of writings really do so, and how can we identify, compose, and even circulate such writings? In order to answer these questions via work on your own college writing, this course will explore college manifestos on diversity and inclusion as an emerging genre and a significant artifact in higher education. It will focus on how institutions compose their guiding statements, bringing to the fore the linguistic, ethical, cultural, and rhetorical choices that shape the composing process. For instance, we will identify specific languages deployed by institutions, consider their moral and affective implications on their target audience, and examine how academic communities explore this range of choices to vigorously negotiate a dwelling for everyone. You'll participate in this revisionist project by writing a variety of expository essays—critical commentary, concept autobiography, campus ethnography, and research paper. Through these genres, you'll develop, analyze, and research key concepts around diversity, inclusivity, equity, and hospitality as they constitute dwelling. Because writing is often shaped by reading, we'll consider book chapters, scholarly articles, and journalistic writings that conceptualize genre, dwelling, hospitality, etc. Importantly, your writing must open up new ways of thinking through and about these concepts.

**Attendance Policy:** You're permitted two absences throughout the term, but you must be in class when we introduce, workshop, and peer-review new projects. If you cannot make it to class, you and I must meet before class to discuss how you want to make up for your absence(s). Three absences will lower your grade; four absences will further lower your grade. Please, note that five absences may adversely affect your final grade.

**X-Hour Usage:** We'll use 3-5 x-hour periods

**Divisional Affiliation:** Social Sciences

**Textbook(s)Required:**

No required books to purchase.

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**Section 26**

**Hour:** 3B; **Instructor:** Adedoyin Ogunfeyimi

**Description:**

Inclusion, Diversity, and Higher Education

**Course Description:** With the wake of the crises on race relations, immigration ban, and gender inequality in the US, universities nationwide have also consistently invoked and reaffirmed “inclusivity” and “diversity” to invent a dwelling (safe and hospitable space) for students, faculty, and staff irrespective of their race, ethnicity, language, nationality, gender, etc. They appeal to these commonplaces to contest pervasive histories that segregate certain bodies from gaining access to higher institutions or comfortably inhabiting these learning environments. Both commonplaces evoke everybody as a significant and worthy member of academic communities but also presuppose the presence of exclusion in those communities. As higher institutions of learning re-write the histories of exclusion to accommodate people of all backgrounds, how have their revisionist rhetorics attracted, recruited, protected, sustained—but also constrained—a diverse body of students, faculty,

and staff? To what extent have members of institutions embraced or, in some cases, resisted these rhetorics? How might we, as writers and members of this institution, recast these divisive narratives to create an inclusive ecology for ourselves and others? If writing interrupts exclusionary practices and invents a dwelling, what kinds of writings really do so, and how can we identify, compose, and even circulate such writings? In order to answer these questions via work on your own college writing, this course will explore college manifestos on diversity and inclusion as an emerging genre and a significant artifact in higher education. It will focus on how institutions compose their guiding statements, bringing to the fore the linguistic, ethical, cultural, and rhetorical choices that shape the composing process. For instance, we will identify specific languages deployed by institutions, consider their moral and affective implications on their target audience, and examine how academic communities explore this range of choices to vigorously negotiate a dwelling for everyone. You'll participate in this revisionist project by writing a variety of expository essays—critical commentary, concept autobiography, campus ethnography, and research paper. Through these genres, you'll develop, analyze, and research key concepts around diversity, inclusivity, equity, and hospitality as they constitute dwelling. Because writing is often shaped by reading, we'll consider book chapters, scholarly articles, and journalistic writings that conceptualize genre, dwelling, hospitality, etc. Importantly, your writing must open up new ways of thinking through and about these concepts.

**Attendance Policy:** You're permitted two absences throughout the term, but you must be in class when we introduce, workshop, and peer-review new projects. If you cannot make it to class, you and I must meet before class to discuss how you want to make up for your absence(s). Three absences will lower your grade; four absences will further lower your grade. Please, note that five absences may adversely affect your final grade.

**X-Hour Usage:** We'll use 3-5 x-hour periods

**Divisional Affiliation:** Social Sciences

**Textbook(s) Required:**

No required books to purchase.

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**Section 27**

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

**Description:**

Happiness and the Law

**Course Description:** What makes people happy? To what extent does, or should, our legal system take human happiness into account? These are the questions that will drive this writing course. We will read works by economists, political philosophers and legal scholars, as well as texts on the art of good writing. We will begin with readings from the field of "happiness studies," in which social scientists examine the nature of happiness and how it is achieved. We then move on to important readings by the original utilitarian philosophers, Bentham and Mill. We will look at how happiness considerations can and do factor into our jurisprudence. We will look most closely at the specific example of the



Supreme Court's decisions in the areas of personal relationships, such as marriage, sexuality and reproduction. Students will write several papers based on the assigned readings as well as readings of their own choosing. Students will write one research paper in which they are free to pursue any topic that interests them and that relates generally to questions of happiness, well-being, policy and/or law. Possible topics include: the incarceration crisis, the opioid epidemic, environmental degradation, mandatory vaccination, economic inequality, positive psychology, depression, the regulation of medical and/or recreational drugs, etc. As this is a writing course, we will devote significant class time to student writing, with a focus on argument, evidence and clarity. Students will have many opportunities to draft papers, to offer and receive peer feedback on those drafts, and then to revise them in accordance with that feedback. Students will also have many opportunities to work on their writing in individual conferences with the professor.

Attendance Policy: Attendance is required.

X-Hour Usage: We will use x-hours occasionally but not regularly.

Divisional Affiliation: Social Sciences

**Textbook(s)Required:**

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

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

Layard, Richard. *Happiness: Lessons From a New Science*. Penguin Press 1st edition, 2006. ISBN: 978-0143037019.

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

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**Section 28**

**Hour:** 11; **Instructor:** Jennifer Sargent

**Description:**

The American Criminal INjustice System

Course Description: The subtitle of this course is "The American Criminal Injustice System." Students in this course will discover the craft of expository writing while analyzing the trustworthiness of crime investigation, ethical considerations during investigations, pre-trial proceedings and trials, and the myths and realities of the American criminal justice system. Students will study the notions of truth and justice in the system. The inquiry includes examining both science and human nature in the American criminal justice system. Students will learn to think and analyze critically and write clearly, concisely and persuasively using several expository organizational patterns. Texts include three books, and perhaps a documentary film series, a podcast and one U.S. Supreme Court case. The professor, a former district court judge, chief disciplinary counsel (prosecutor) for the New Hampshire Supreme Court's Attorney Discipline Office, and criminal defense attorney, will emphasize the importance of technical writing and use of voice and style. Students will come to

understand that persuasive writing incorporates clarity of topic, factual precision, and organization in analysis. Students will actively participate in the exchange of feedback, critique and collaborative learning with each other. The professor will also teach students to speak persuasively about their writing. There are three major writing assignments (1250 words, 2000 words, 3750 words) that students will complete with multiple drafts and mandatory writing conferences.

**Attendance Policy:** Attendance is mandatory (athletic events are not excused absences), deadlines are clear, and wondrous learning rules the day. At the end of the term, I may reduce your final grade one level for each unexcused absence (e.g. if you have an A- and have one unexcused absence, I can bring the grade down to a B+; if you have had two, I can bring the grade down to a B, etc.). I have the discretion on a case-by-case basis to decide whether an absence is excused. You are responsible for making up all missed work.

**X-Hour Usage:** I occasionally use x-hours.

**Divisional Affiliation:** Social Sciences

**Textbook(s)Required:**

Dreyer, Benjamin. *Dreyer's English: An Utterly Correct Guide to Clarity and Style*. Random House, 2019. ISBN: 978-0812995701

Zinsser, William. *On Writing Well*. Collins (Harper Perennial) 30th Anniversary Edition, 2006. ISBN: 978-0060891541.

Benforado, Adam. *Unfair: The New Science of Criminal Injustice*. Broadway Books, 2016. ISBN: 978-0770437787.

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**Section 29**

**Hour:** 10; **Instructor:** Sarah Smith

**Description:**

Food for Thought

**Course Description:** French gastronome Jean Anthelme Brillat-Savarin wrote “Tell me what you eat, and I will tell you who you are.” Indeed, our food choices can be reflective of our families, religious beliefs, ethics, and emotions. Our decisions may be influenced by the media, our peers, or simply by convenience. What we eat also influences how food is grown, and therefore has wider reaching effects, such as on the environment, the economy, and public health. This idea that our world and our selves are shaped by food will serve as inspiration for the primary goal of this course– sharpening our writing and critical thinking abilities. We will explore the personal side of food writing as well as contemporary issues in our food and agricultural systems, including nutrition research, sustainable agriculture, and the genetically modified crop debate. Our readings will come from authors such as MFK Fisher, Wendell Berry, David Foster Wallace, and Michael Pollan, and will include magazine articles, scholarly papers, and the scientific literature. We will write about food in the form of personal essays, critical analyses of course readings, and academic arguments. Ample classroom time will be spent reviewing the principles that underlie writing in all disciplines, workshopping student

writing, and discussing the processes of reading, writing, research, and revision.

**Attendance Policy:** Students are expected to attend all class meetings. More than 2 absences (whether excused or unexcused) will result in one step down on your final grade assignment (e.g. if you have earned an A-, you will get a B+).

**X-Hour Usage:** I will use a few of the x-hours on specific dates, but I reserve the right to add any additional x-hours as necessary, so please keep these open in your schedule.

**Divisional Affiliation:** Sciences

**Textbook(s)Required:**

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