

Dartmouth

Office of the Registrar

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Writing 5 Section Descriptions for Fall Term 2016

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

Re-order by Class Hour

Writing 5 -- Expository Writing

Section 01

Hour: 11; **Instructor:** Andreea Aldea

Description:

Powers of Imagination: Possibility and Conceivability in Philosophy and Science

Philosophy has a long history of asking questions about the import of the imagination for theoretical thought. Questions such as the following have been at the forefront of philosophical thought since its Greek inception: How do we engage that which is radically other? How do we challenge our assumptions and presuppositions? How do we propose novel pathways for inquiry? How do we come to deem certain pathways possible? What is the relation between possibility and conceivability? We will look closely at three figures in the history of these questions – Aristotle, Galileo, and Kuhn – and study not only what they have to say about the imagination, but also, more importantly, how they put its powers to use in their own work. We will also consider contemporary discussions, which take up these thinkers' works and further investigate their proposals.

Aristotle, Galileo, and Kuhn all recognized the power of writing and harnessed it accordingly. We will strive to do the same by engaging their views through writing. We will analyze these thinkers' claims and examine the ways in which they sought to defend them. We will do so not solely with an eye for the arguments they put forth; important as they may be, ideas are communicated through language and discourse to a community of readers. We will thus also examine how Aristotle, Galileo, and Kuhn have chosen to communicate their views in the attempt to persuade not only a specialized audience of philosophers, but all who are interested in what philosophy has to say about thought itself; we will work together on your ability to communicate in these same ways. The main writing assignments for this course will consist of analytic, interpretation, and academic-research papers (one of each). There will be presentations and peer work in small groups during the drafting stages of these papers.

Attendance Policy: Attendance is mandatory. After three unexcused absences, half a letter grade will be deducted from the final grade for the course.

We will use some of our x-hour sessions; these sessions are mandatory.

Textbook(s) Required:

Williams, J. & J. Bizup. *Style: The Basics of Clarity and Grace*. Pearson, 5th edition. ISBN: 978-0321953308.
Galilei, Galileo. *Dialogue Concerning the Two Chief World Systems*. Modern Library, 2001. ISBN: 0-375-75766-X.
Kuhn, Thomas. *The Structure of Scientific Revolutions*. Chicago UP, 1996. ISBN: 0-226-45808-3.

Section 02

Hour: 12; **Instructor:** Timothy Baker

Description:

Creating Worlds; Constructing Narratives

What does it matter if the world was created by divine beings or born from time, chance, and evolutionary processes? Perhaps it doesn't; however, it seems that aspects of our sense of self are rooted in cosmology, the description of the origin and order of our world. Who we are and what we might attain is bound—sometimes loosely and sometimes strongly—to what we think about the world around us.

Our goal in this course will be to become more nuanced writers by exploring the ways in which framing and constructing narratives about something (whether it be the subject of a term paper or an entire universe) serves to create and to impose the will of the author upon the thing described. We will examine various theological narratives that discuss the creation of the world. We shall ask why various authors might have described their worlds in the ways in which they did.

Success at the collegiate level requires the skillful negotiation of one's own authorial presence in intellectual conversations, both oral and written. This course is designed to improve students' creative and argumentative abilities through frequent writing and frequent presentations, culminating in an academic "conference" of research presented to the class. With time spent creating drafts and revisions in in-class workshops, in individual meetings, and at home, our aim is to ensure that everyone leaves the course with a greater understanding of performing research, establishing boundaries for investigation, constructing persuasive arguments, responding to peer suggestion/criticism, and revising for greater clarity.

Attendance Policy: Attendance and participation for every class is essential. This course is structured around active and engaged participation in workshops and in discussions. As such, a maximum of three absences (for any reason) will be permitted without subsequent grade penalty.

During the latter half of the course, we will make use of x-hours for additional classroom discussion time.

Textbook(s) Required:

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

Section 03

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

Description:

Poor Taste

What is poor taste? Is it the same thing as bad taste? Who decides? In this class, we will work on college writing by exploring the changing notions of aesthetics, value, style, acceptable behavior, and the appreciation of the arts throughout history. Assigned authors will include Miley Cyrus, Confucius, Raymond Williams, Plotinus, David Hume, Stuart Hall, and Tania Modleski. Through regular writing practice and collaborative workshopping of your writing, which will consist of up to four essays totaling approximately seven thousand words, we will develop intellectual tools and fundamental strategies that will benefit you throughout your academic career.

Attendance Policy: Attendance is mandatory. In the event that an absence is unavoidable, such as a medical or family emergency, you must notify me as soon as possible by email. After two unexcused absences your grade will drop one full grade per absence.

X-periods will be used rarely if at all, primarily as replacements for cancelled class meetings.

Textbook(s)Required:

No required books to purchase.

Section 04

Hour: 10; **Instructor:** Ann Bumpus

Description:

Contemporary Moral Issues

Most of us have strong views about topics like physician-assisted suicide, sports enhancement, capital punishment, animal rights, and drug legalization. But having strong views is not the same as being able to defend one's views. This class will use contemporary moral issues as a focus for learning to write more clearly, read more critically, and argue more carefully. Class time will include short writing exercises, peer review, discussion, and debate. Course material will include academic articles, court decisions, newspaper articles, and films. In addition to informal assignments, requirements include three essays, two of which will be analytical in nature and one of which will be research oriented, and a final, media-rich presentation. The assignments will stress development of ideas, argumentation, and clarity of expression.

Attendance Policy: Because this class is highly participatory, regular attendance is essential. After two or more absences, a student's final grade will be negatively impacted.

I will use x-hours occasionally.

Textbook(s)Required:

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

Section 05

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

Description:

Being Together While Being Alone: Digital Culture and Imagined Community

This writing class will explore how digital culture impacts our understanding of community. During the course of this exploration, students will have the opportunity to become more flexible and confident college writers, prepared to adapt to the range of writing situations they may face in the future.

We all know that digital technology has changed our social life, but few of us know exactly how it has done so, and more importantly, to what effect. On the one hand, chatter about tech-dependency and the death of “real community” abounds. On the other hand, the internet’s power as a tool of global community building and political activism is incontestable. In an increasingly complex digital culture, community seems to come in many guises—from brand communities to #BlackLivesMatter.

We will use our writing to investigate questions of community both within and beyond digital environments: How have scholars defined community, and how have these definitions changed over time? Do we really live in an age of the dissolution of community? How do our digital lives affect our community membership and civic identity? How do commercial interests shape digital communities? Are online communities creating a generation of narcissists? How do digital environments change our understanding of community? We will tackle these questions in a series of three major essays of increasing complexity. Each of the essays will require students to further develop their analytical and argumentative writing abilities and to use them for different purposes. Students will finish the course with a researched conference-style presentation. All work will be revised and workshopped multiple times in a collaborative atmosphere. Students will be expected to push the limits of their own comfort zone in writing in order to grow and develop as writers and thinkers.

Course Texts: *Community and Social Change in America*, by Thomas Bender (excerpted), *Community: Seeking Safety in an Insecure World*, by Zygmunt Bauman (excerpted), *The Spirit of Community*, by Amitai Etzioni (excerpted), *Globalized Muslim Youth in the Asia Pacific* by Kamaludeen Mohamed Mohamed Nasir (on reserve) and *The Crisis of Presence in Contemporary Culture: Ethics, Privacy, and Space* by Vincent Miller.

Attendance Policy: Students may miss three classes without penalty. Every absence after three will result in a final grade deduction.

We will use no more than 1-3 x-hours for make-up classes or additional workshops.

Textbook(s)Required:

Miller, Vincent. *The Crisis of Presence in Contemporary Culture: Ethics, Privacy and Space*. Sage Publishing, 2016. ISBN: 1473906571.

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

Section 06

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

Description:

Animals in Contemporary Literature

In this course we will read several memoirs, essays and poems on close animal-human relationships. Each student will choose one species to research, reviewing the latest studies of that animal's consciousness, social behavior, and language. The course will be a window into the interdisciplinary field of Animal Studies. In addition to the authors listed below, we will read selections from the works of Virginia Morrell, Temple Grandin, and Sy Montgomery. In discussing various texts in class, in researching recent studies on particular animals, and in writing and presenting findings to the class, students will develop their skills in critical reading, writing, and oral presentation. Writing assignments move from observation, through memoir, to academic argument, with attention given to the importance of revision, supported with peer review and conferencing. An 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 experience 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. In the case of serious contagious illness, the student must email the professor prior to class. After two absences of any kind, the student's Dean will be consulted. Unique circumstances, such as religious holidays, can be discussed at the beginning of the term. Please note that neither athletic events nor classes missed at the beginning of the term are considered excused absences. Undiscussed/unexcused absences will significantly reduce the final grade.

We use x-hours only the last two weeks of the term.

Textbook(s)Required:

Goodall, Jane. *In the Shadow of Man*. Mariner Books, 2010. ISBN: 978-0547334165.

Macdonald, Helen. *H is for Hawk*. Grove Press, 2016. ISBN: 978-0802124739.

Pepperberg, Irene. *Alex and Me*. Harper Perennial, 2009. ISBN: 978-0061673986.

White, E.B. *Charlotte's Web*. Harper Collins, 2012. ISBN: 978-0064400558.

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

Section 07

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

Description:

Animals in Contemporary Literature

In this course we will read several memoirs, essays and poems on close animal-human relationships. Each student will choose one species to research, reviewing the latest studies of that animal's consciousness, social behavior, and language. The course will be a window into the interdisciplinary field of Animal Studies. In addition to the authors listed below, we will read selections from the works of Virginia Morrell, Temple Grandin, and Sy Montgomery. In discussing various texts in class, in researching recent studies on particular animals, and in writing and presenting findings to the class, students will develop their skills in critical reading, writing, and oral presentation. Writing assignments move from observation, through memoir, to academic argument, with attention given to the importance of revision, supported with peer review and conferencing. An 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 experience 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. In the case of serious contagious illness, the student must email the professor prior to class. After two absences of any kind, the student's Dean will be consulted. Unique circumstances, such as religious holidays, can be discussed at the beginning of the term. Please note that neither athletic events nor classes missed at the beginning of the term are considered excused absences. Undiscussed/unexcused absences will significantly reduce the final grade.

We use x-hours only the last two weeks of the term.

Textbook(s)Required:

Goodall, Jane. *In the Shadow of Man*. Mariner Books, 2010. ISBN: 978-0547334165.

Macdonald, Helen. *H is for Hawk*. Grove Press, 2016. ISBN: 978-0802124739.

Pepperberg, Irene. *Alex and Me*. Harper Perennial, 2009. ISBN: 978-0061673986.

White, E.B. *Charlotte's Web*. Harper Collins, 2012. ISBN: 978-0064400558.

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

Section 08

Hour: 10A; **Instructor:** Vievee Francis

Description:

The Poetics of Politics: Examining the Polemical Imagination

To eschew them is the classic mark.

Yet politics assail us inwardly

As governments mark our disorder,

And should we wish to be aloof?

~Richard Eberhart, "Politics"

When faced with extremes, events and questions so large, complex or looming as to leave the questions seemingly unanswerable why do we turn to poetry? In this course we will consider the role of poetry and the poet at such times, as well as the impact of their work upon other poets and the public at large. Readings will include but not be limited to: Shelley's "The Masque of Anarchy," poems from and responding to Black Lives Matter (BLM), and Gregory Pardlo's controversial Digest which draws from both the Academy and the domestic realms as a paean toward the power of the individual's life outside of received notions of collectivism. We will not shy away from discussions of and responses to work being done by risk forward contemporary poets who utilize the spoken word stage and social networks with marked efficacy.

Both in class writing and outside assignments will be given. Readings and audio sources will be varied. Our goal is to develop and write comprehensive, relevant and well-honed critical responses to essays, scholarly articles, interviews and audio/visual mediums as well as to the poetry introduced. Emphasis will be placed as much on process as upon the final result as we learn the basics of building effective arguments and creative approaches to overwhelming circumstance.

Attendance Policy: Participation is critical to this class. Students will be allowed three unexcused absences. More will lead to grade reduction.

We will use 2-3 x-hours for this course.

Textbook(s)Required:

Pardlo, Gregory. *Digest (Stahlecker Selections series)*. Four Way Books, 2014. ISBN: 1935536508.

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

Section 09

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

Description:

Mediating Our-Selves in Everyday Life

“Two young fish are swimming along and meet an older fish swimming the other way, who nods at them and says, ‘Morning, guys. How's the water?’ The two young fish swim on for a bit, then one turns to the other and says, ‘What the hell is water?’” — this opening “didactic little parable-ish story,” told by David Foster Wallace in a commencement address at Kenyon College, reflects well our often un-reflective performance of selves online. How many “likes” so far? This selfie, that one, or those? Why hasn’t he opened my snap? The small questions that pervade our mediated interactions, the ever-present undercurrents in our lives, ebb and flow in their importance, yet the appetite for online social interaction endures and often amplifies. In this course, we will focus on writing our way into and through a broader, deeper, self-and-other-reflective world of online communication. We will begin by drawing on foundational texts from the humanities (e.g., Aristotle’s *Nicomachean Ethics*) and excerpts from masterpieces of world literature (e.g., Mary Shelley’s *Frankenstein*, Aldous Huxley’s *Brave New World*) to establish workable concepts of character, identity, technology, and their interplay. We will then engage with original social science research as well as popular writing by leading contemporary scholars who debate the role of technology in everyday life. We will also evaluate online performances of organizations. You will think through a range of arguments on these topics as well as reflect on your own mediated interactions through a number of Short Analysis Writing Assignments (SAWAs), several longer writing projects, which will include a literature review and a multimodal project, and informal writing pieces. Active class participation at every meeting will be vital, as we will write, discuss, debate, revise, review, and learn together. We will have group projects and presentations, online discussions, peer review, and individual conferences; these will combine for a stimulating, vibrant course that will help you grow as an informed, thoughtful, attentive, and empathetic writing citizen of the digital world.(Course readings will be provided via Canvas.)

Attendance Policy: Regular attendance and active participation in each class meeting are vital for your success and positive experience with the course. Please know that I will expect to see you and interact with you in every class. If an absence is unavoidable, you need to notify me by email as far in advance of the absence as possible, but at least 24 hours before class. Each unexcused absence after one will negatively impact your final grade.

We will use about half of the x-periods.

Textbook(s)Required:

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

Section 10

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

Description:

The Pursuit of Happiness

‘The pursuit of happiness.’ It seems obvious, does it not, that we all want to be happy? But what, really, is happiness? How do we achieve happiness for ourselves? What is our responsibility for the happiness of others? How do we make choices? Who deserves to be happy, whatever it means? Whose happiness wins out when in conflict with others? What systems does happiness require? (More questions will arise as we proceed.)

In this writing course we turn a critical eye to classic and modern attempts to answer these and related questions. We consider various perspectives: psychology, philosophy and ethics, economics and political science, neuroscience. We incorporate various media: fine arts and literature, television and film, almost anything on the Internet. We read authors as diverse as Aristotle and Freud, the National Academy of Sciences and the *Tao te Ching*, John Keats and Zadie Smith. We study words, sounds, and images, and also places, people, and artifacts. You will introduce texts that you discover on your own through research or experience.

Coursework includes short informal writing pieces and discussion presentations, and three formal essay projects (totaling approximately 7000 words) with revisions. Your essays will incorporate multiple ‘texts’ that you select from what’s assigned and what you find on your own; they will present your own interpretation of a given problem or question supported by sufficient data and expert opinion. You will work individually and also collaboratively. Writing, especially in the academy, is often a collaborative endeavor even when one person is ultimately responsible as author. You will become a better writer by working not only with your texts but also with texts prepared by others in the class.

Attendance Policy: 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. Additionally, we will meet in mandatory scheduled conferences to discuss paper drafts. You can also schedule time with me or drop by during my posted office hour. Telephone calls are fine since I’m not always on campus; just schedule a time via text or email. Much of our learning and work together happens collaboratively and cannot be “made up,” so your presence matters to your learning. This is a workshop class; if you don't have the work or the materials, you are absent.

I will likely schedule 2-3 x-hour sessions, though I will not use these hours regularly.

Textbook(s)Required:

Parfitt, Matthew and Dawn Skorczewski. *Pursuing Happiness / A Bedford Spotlight Reader*. MacMillan Learning , 2016, 1st Ed.. ISBN: 978-1-4576-8377-0.

Williams, J. & J. Bizup. *Style: The Basics of Clarity and Grace* . Pearson, 5th Edition. ISBN: 0321953304.

Section 11

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

Description:

The Pursuit of Happiness

‘The pursuit of happiness.’ It seems obvious, does it not, that we all want to be happy? But what, really, is happiness? How do we achieve happiness for ourselves? What is our responsibility for the happiness of others? How do we make choices? Who deserves to be happy, whatever it means? Whose happiness wins out when in conflict with others? What systems does happiness require? (More questions will arise as we proceed.)

In this writing course we turn a critical eye to classic and modern attempts to answer these and related questions. We consider various perspectives: psychology, philosophy and ethics, economics and political science, neuroscience. We incorporate various media: fine arts and literature, television and film, almost anything on the Internet. We read authors as diverse as Aristotle and Freud, the National Academy of Sciences and the *Tao te Ching*, John Keats and Zadie Smith. We study words, sounds, and images, and also places, people, and artifacts. You will introduce texts that you discover on your own through research or experience.

Coursework includes short informal writing pieces and discussion presentations, and three formal essay projects (totaling approximately 7000 words) with revisions. Your essays will incorporate multiple ‘texts’ that you select from what’s assigned and what you find on your own; they will present your own interpretation of a given problem or question supported by sufficient data and expert opinion. You will work individually and also collaboratively. Writing, especially in the academy, is often a collaborative endeavor even when one person is ultimately responsible as author. You will become a better writer by working not only with your texts but also with texts prepared by others in the class.

Attendance Policy: 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. Additionally, we will meet in mandatory scheduled conferences to discuss paper drafts. You can also schedule time with me or drop by during my posted office hour. Telephone calls are fine since I’m not always on campus; just schedule a time via text or email. Much of our learning and work together happens collaboratively and cannot be “made up,” so your presence matters to your learning. This is a workshop class; if you don’t have the work or the materials, you are absent.

I will likely schedule 2-3 x-hour sessions, though I will not use these hours regularly.

Textbook(s)Required:

Parfitt, Matthew and Dawn Skorczewski. *Pursuing Happiness / A Bedford Spotlight Reader*. MacMillan Learning , 2016, 1st Ed.. ISBN: 978-1-4576-8377-0.

Williams, J. & J. Bizup. *Style: The Basics of Clarity and Grace* . Pearson, 5th Edition. ISBN: 0321953304.

Section 12

Hour: 2A; **Instructor:** Marlene Heck

Description:

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America’s Founding Fathers: Why They Still Matter

Many first-year college students aren’t interested in American history classes. *Haven’t you heard it all before, especially the bits about the Founding Fathers?* ‘America’s Founding Fathers’ challenges you to reconsider what you know about post-Revolutionary America and these men. New scholarship on the Founders and the

nation they struggled to create offers quite different interpretations from the ones you've been taught. Our class discussions engage with ideas argued by historians Joseph Ellis (who claims the imperfect 'band of brothers' checked and balanced each other) and Gordon Wood (he makes the case it was the Founders' careful cultivation of personal character that set them apart). We'll augment these two perspectives with other points of view from recent history journal articles, critical reviews and New Yorker essays. And because it's an election year, we'll pay special attention to the Founders' expectations of the person elected to the nation's highest office. We pair our historical debates and analyses with workshops that cover the complex process of writing, including active reading, the 'architecture' of a paper, revision, research and academic sources, and the important work of citations. Then you'll apply what you've learned about the Founders and about writing in informal reading summaries and a series of three essay assignments (plus opportunities for revision). A fourth and culminating essay requires you to synthesize what you have learned about a particular founder (your choice) and the process of scholarly writing. Individual meetings with the professor, peer reviews of classmates' work, and oral presentations provide regular opportunities to demonstrate your growing historical and rhetorical expertise.

Attendance Policy: Because this is a small and intensive course, its success depends on the full participation of each student. You are required to attend each session and to contribute to every discussion. If you must miss class, you must notify the instructor in advance. Legitimate absences may be negotiated, but after two unexcused absences your course grade automatically falls by a full grade. Three or more unexcused absences will be brought to the attention of your class dean.

I will use just a few of the x-periods. Please refer to the course syllabus for the specific dates.

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Textbook(s) Required:

Ellis, Joseph J. *Founding Brothers: The Revolutionary Generation*. Vintage, 2002. ISBN: 978-0375705243.
Wood, Gordon S. *Revolutionary Characters: What Made the Founders Different*. Penguin, 2007. ISBN: 978-0143112082.

Section 13

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

Description:

The Supreme Court

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.

I will use just a few of the x-periods on specific dates.

Textbook(s)Required:

Breyer, Stephen. *Active Liberty: Interpreting Our Democratic Constitution*. Knopf, paperback. ISBN: 307274942.

Jordan, Terry. *The U.S. Constitution and Fascinating Facts About It*. Oak Hill, paperback. ISBN: 1891743007.

Kahn, Ronald & Ken Kersch, eds. *The Supreme Court & American Political Development*. Univ Press Kansas, . ISBN: 700614397.

Williams, Joseph and Gregory Colomb. *Style: The Basics of Clarity and Grace*. Longman, 2010 4th edition. ISBN: 978-0205830763.

Section 14

Hour: 10A; **Instructor:** Andrea Kremer

Description:

Predatory Marketing Maneuvers and Cognitive Traps in the Sale of Health Care Services

Are college students particularly susceptible to deceptive marketing campaigns that promote inadequately tested and/or unproven health care services? In fact, are even the most discerning college-aged consumers bamboozled by adept sleight-of-hand marketing strategies? If so, what cognitive traps might students learn to recognize so that they avoid making ill-informed, potentially treacherous decisions that could adversely impact their health status?

To investigate these questions, students will scrutinize academic articles and primary source material to identify manipulative marketing strategies that entice consumers to sell human eggs and sperm, release personal health-related data, or buy disruptive technologies (such as wearable monitoring devices, inexpensive clinical testing, off-label medications, dietary supplements, and DNA profiles). After examining these topics, students will write argumentative essays that narrate their findings and explain some of the prevalent sophisticated marketing maneuvers that entrap consumers (e.g., inaccurate portrayal of the "facts", nondisclosure of contradictory findings, and glaring omission of important data).

The process of writing argumentative essays entails practicing productive, "smart" skills of inquiry as well as exploring effective composing strategies. This course is designed to practice both of these endeavors; students will be encouraged to discover the "facts", discuss their assumptions, draft and revise their ideas in peer review and individual conferences, re-conceive their argument, and re-design their essays. To facilitate the writing process students will experiment with the judicious use of multi-modal composing strategies (e.g., words, images, video, and sound) as they create sixty-second public service announcements, compelling visuals, and effective text.

I will provide most of the academic articles and primary source material that students will use to prepare for class discussion and complete the assignments. Students will be expected to locate their own academic sources

for the research paper.

Attendance Policy: Class discussion, an integral part of making this class dynamic and rewarding, makes participation essential. For this reason, students are expected to attend class. However, one excused absence during the term will be permitted without penalizing a student's grade. All other absences will result in penalizing a student's grade unless they are due to a documented, prolonged illness or an extenuating situation. The final grade will be decreased by a half a grade for each unexcused absence. I also expect students to attend the individual conferences that they have scheduled. Missing any of these meetings will impact a student's grade by half a grade.

I do not intend to use the x-period.

Textbook(s)Required:

Jones, James H. *Bad Blood: The Tuskegee Syphilis Experiment*. The Free Press, latest edition. ISBN: 0029166764.

Section 15

Hour: 2A; **Instructor:** Andrea Kremer

Description:

Predatory Marketing Maneuvers and Cognitive Traps in the Sale of Health Care Services

Are college students particularly susceptible to deceptive marketing campaigns that promote inadequately tested and/or unproven health care services? In fact, are even the most discerning college-aged consumers bamboozled by adept sleight-of-hand marketing strategies? If so, what cognitive traps might students learn to recognize so that they avoid making ill-informed, potentially treacherous decisions that could adversely impact their health status?

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I do not intend to use the x-period.

Textbook(s)Required:

Jones, James H. *Bad Blood: The Tuskegee Syphilis Experiment*. The Free Press, latest edition. ISBN: 0029166764.

Section 16

Hour: 12; **Instructor:** Megan McIntyre

Description:

Digital Pirates: Anonymous and Wikileaks

This course explores your composing processes. We will read, invent, draft, collaborate, and revise. As we do, we will investigate digital piracy and the intersections between rhetoric, ethics, and technologies. To begin, you will compose multimodal texts that seek to define one of these three terms. We will then use these definitions to examine the emergence and impact of the hacker collective Anonymous and publisher WikiLeaks. These two groups represent two iterations of digital piracy: the hacker and the activist informant. How do these groups trouble our own experiences of online spaces? What ethical and legal questions do their actions invite? Throughout the course we will read, talk, and write about work by those on the cutting edge of rhetoric and technology, including Bruno Latour, DJ Spooky, and the late Aaron Schwartz, among others. We will then spend the second two-thirds of the course reading, talking, and writing about Anonymous and WikiLeaks (and the resulting legislation aimed at curtailing at least some of their activities). In exploring questions about rhetoric, technology, and digital ethics, you will compose the aforementioned multimodal definitional text as well as a literature review essay and a final case study that examines a case related to our course topic. Students will be encouraged to explore new genres and technologies throughout the course, and a significant portion of our class time will be spent writing, revising, and reading one another's work. Apart from the style book noted below, all course texts will consist of articles and chapters available on the open web or via digital course reserves.

Attendance Policy: You may miss two class meetings without penalty. (Any missed peer reviews or conferences count as missed class meetings.) Subsequent absences will negatively impact your final grade.

I will use just a few of the x-periods on specific dates.

Textbook(s)Required:

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

Section 17

Hour: 2A; **Instructor:** Chante Mouton Kinyon

Description:

Theatre in the Archives

This writing course will focus on critical evaluation of archival theatre materials in Dartmouth's Rauner Special Collections Library, including playbills, scripts, theatrical scores, and general theatre ephemera. We will examine a range of archival material in order to interrogate the values and assumptions that direct how these collections have been curated. We will also consider how archivists, artists, and critics think about theatre and the making of the archives. Why do we archive and how is the archive constructed? The course will allow students to become familiar with theatre material in Dartmouth's Rauner Special Collections Library while also producing a variety of critical and creative essays. Students will continuously produce written work, such as formal assignments, subsequent revisions, Canvas entries, and theatrical reviews.

Attendance Policy: Attendance, preparedness, and participation are central to your success in this course. Please notify me regarding all absences, excused or unexcused. Absences may require make-up material to be submitted one week after absence; see me for information. Three unexcused absences will result in a lowering of your grade; four unexcused absences will result in a failing grade.

We meet twice a week and for many of our x-hours.

Textbook(s)Required:

Trimble, John R. *Writing with Style: Conversations on the Art of Writing*. 3rd Edition. ISBN: 978-0205028801.
Carroll, Noel. *On Criticism (Thinking in Action)*. ISBN: 978-0415396219.

Section 18

Hour: 2; **Instructor:** James Murphy

Description:

Sex and Violence in the Bible

In this course, students will learn how to write blogs, short essays, and a term-paper about the Book of Books. In particular, students will learn how to write essays of explication (explaining the meaning of a text), essays of application (applying texts to your own life), and essays of evaluation (assessing the truth of a text). In this way, students will learn to answer the three fundamental questions of a liberal arts education: 1) what does the text mean? 2) what does the text mean to me? 3) Is the claim of the text true or false?

For better or worse, many of our ideas about love, sex, marriage, killing, war, peace, slavery, freedom and government come from the Bible – not to mention our ideas about the origin and the end of the universe. No book has been more influential on world history and world culture than the Bible: much of our art, literature, and even politics is inspired by the Bible, ranging from the temperance movements to the various civil rights movements. At the same time, no book has been more controversial and more divisive than the Bible: it is the most beloved and the most hated book of all time. In this course, we shall study selected stories from the Bible

and discuss the moral and political ideas we find there.

Attendance Policy: Attendance at all class meetings is mandatory.

I will use many of the x-hour periods without adding to the total number of course meetings.

Textbook(s)Required:

Attridge, Harold D., ed. *The HarperCollins Study Bible: Fully Revised & Updated [HARDCOVER]*. Harper One, 2006. ISBN: 9780060786854. [HARDCOVER]

Section 19

Hour: 2; Instructor: Terry Osborne

Description:

The Snow Leopard

Writing can be a circuitous journey, recursive and responsive. Writers gather information, organize, focus, draft and revise, the length and order of each stage determined not only by the writers' growing sense of their own work, but by feedback from prospective readers and by the proximity of the deadline. It isn't (only) a last-minute process; good ideas need time to percolate and deepen. But it's a reliable process, as effective with narrative and exploratory research essays as it is with argumentative analyses. And as with many processes, it works best when influenced by mindful awareness. In this class students will engage in that term-long writing journey while reading two main texts: *The Snow Leopard*, Peter Matthiessen's award-winning memoir of his 1973 journey to Nepal with field biologist George Schaller; and Jon Kabat-Zinn's *Mindfulness for Beginners*. Supporting readings will explore different topics and disciplines in the books, from Schaller's field studies on blue sheep and snow leopards to biographical sketches of Matthiessen to essays on Buddhism and Nepal. Students will also be introduced to mindfulness practice in the classroom and will be invited to continue the practice outside of class. The goal of all of this work will be to discover the transformative potential of a journey to a "new" place and the role mindful awareness can play in that journey. You will communicate what you discover in various ways: through journal writing; through small-group exercises, workshops, and presentations; through library research; and through narrative, exploratory and analytical essays.

Attendance Policy: Students are expected to attend every class. Excused absences for college-sponsored commitments are allowed, but because of the importance of in-class work, are not recommended. More than one unexcused absence will affect a student's final grade. Any work missed due to absence, whether excused or not, must be made up.

Most x-hours will be used.

Textbook(s)Required:

Matthiessen, Peter. *The Snow Leopard*. Penguin Classics, Revised Edition, 2008. ISBN: 978-0143105510. [REQUIRED]

Kabat-Zinn, Jon. *Mindfulness for Beginners*. Sounds True; Har/Com edition, 2012 paperback edition. ISBN: 978-1622036677. [SUGGESTED]

Section 20

Hour: 2A; **Instructor:** Wendy Piper

Description:

Aims of Education

Ever since Socrates proclaimed--in the fifth century BCE--that the "unexamined life is not worth living," educators in the West have been considering the nature and role of education. This question becomes even more cogent when it's asked within a democratic society, which, of course, is the context within which Socrates was speaking. A first-year writing class at Dartmouth is a good place to consider the aims of education as our work centers on the literate arts of reading and writing, within a select liberal arts curriculum. In this class we'll be reading essays by writers who've thought about the role of education in our lives and in society, generally. We'll read Paulo Freire, a radical educator in the 1960s, whose work with impoverished adults in Brazil forces us to reconsider the traditional roles of student and teacher; we'll continue through essays that discuss printed texts as the sources of communication between conflicting cultures and we'll consider what writers hope to be the transformative role of education. The essays we write will ask you to look at these writers' arguments in relation to your own experiences, and to enter into conversation with them. We'll spend a lot of time in class in reading, discussion, and writing exercises, and the texts we'll work on include both the essays of the professional writers and the work we'll produce in class.

Attendance Policy: A maximum of 3 absences is allowed.

We will use x-hours as needed.

Textbook(s)Required:

Bartholomae, David. *Ways of Reading*. Bedford St. Martin's, Tenth. ISBN: 978-1-4576-2685-2.

Hacker, Diana and Nancy Sommers. *A Pocket Style Manual*. Bedford St Martin's, Sixth edition. ISBN: 978--0-312-54254-2.

Section 21

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

Description:

Debates in International Politics

This course will teach students to write interpretive memos, short essays, and a longer documented essay on debates in international politics. Students will be encouraged to take positions on key economic, security, and global controversies. The course will examine the theories, patterns, and frameworks that have provided for the origins as well as the potential failure of governmental forms that have been intended as tools for stabilizing societies. It will critically examine debates surrounding phenomena such as sovereignty, imperialism, terrorism, world governance, and state failure. And it will investigate disputes over international injustice, environmental degradation, global trade, as well as America's role toward China and the rest of the world.

This class aims to improve student writing and critical thinking skills as they pertain to debates in international politics. The course will feature interactive exercises, collaborative debates, oral presentations, rigorous readings, and essays. Reading is not just a matter of passing one's eyes over words, but critically engaging with the content, critiquing sources, formulating questions, internalizing key concepts, and taking ownership of

ideas. Serious reading also involves re-reading. Similarly, serious writing involves re-writing and revision. During the course students will write papers, evaluate the essays of their peers, revise their own work, orally present their ideas, and again receive further collaborative advice for further revision.

Attendance Policy: Class attendance is obligatory for the course.

X-Periods will be used in the unlikely event of class cancellation.

Textbook(s)Required:

Singer, Peter. *One World: The Ethics of Globalization*. Yale University Press, 2002. ISBN: 978-0300096866.

Garfinkle, Adam. *Political Writing: A Guide to the Essentials*. M.E. Sharpe, 2012. ISBN: 9780765631244.

Section 22

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

Description:

Debates in International Politics

This course will teach students to write interpretive memos, short essays, and a longer documented essay on debates in international politics. Students will be encouraged to take positions on key economic, security, and global controversies. The course will examine the theories, patterns, and frameworks that have provided for the origins as well as the potential failure of governmental forms that have been intended as tools for stabilizing societies. It will critically examine debates surrounding phenomena such as sovereignty, imperialism, terrorism, world governance, and state failure. And it will investigate disputes over international injustice, environmental degradation, global trade, as well as America's role toward China and the rest of the world.

This class aims to improve student writing and critical thinking skills as they pertain to debates in international politics. The course will feature interactive exercises, collaborative debates, oral presentations, rigorous readings, and essays. Reading is not just a matter of passing one's eyes over words, but critically engaging with the content, critiquing sources, formulating questions, internalizing key concepts, and taking ownership of ideas. Serious reading also involves re-reading. Similarly, serious writing involves re-writing and revision. During the course students will write papers, evaluate the essays of their peers, revise their own work, orally present their ideas, and again receive further collaborative advice for further revision.

Attendance Policy: Class attendance is obligatory for the course.

X-Periods will be used in the unlikely event of class cancellation.

Textbook(s)Required:

Singer, Peter. *One World: The Ethics of Globalization*. Yale University Press, 2002. ISBN: 978-0300096866.

Garfinkle, Adam. *Political Writing: A Guide to the Essentials*. M.E. Sharpe, 2012. ISBN: 9780765631244.

Section 23

Hour: 10A; **Instructor:** Jennifer Sargent

Description:

The American Criminal INjustice System

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.

I occasionally use x-hours.

Textbook(s)Required:

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

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

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

Section 24

Hour: 2A; **Instructor:** Jennifer Sargent

Description:

The American Criminal INjustice System

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.

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Textbook(s)Required:

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

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

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

Section 25

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

Description:

Food for Thought

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 will result in a lower participation grade AND a lower final grade assignment.

I plan to use 2-3 x-periods on specified dates and reserve the right to schedule additional x-periods if necessary.

Textbook(s)Required:

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

Section 26

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

Description:

Food for Thought

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 will result in a lower participation grade AND a lower final grade assignment.

I plan to use 2-3 x-periods on specified dates and reserve the right to schedule additional x-periods if necessary.

Textbook(s)Required:

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

Section 27

Hour: 10A; **Instructor:** Carl Thum

Description:

Quests

A singular feature of being human is going on quests. Whether we are seeking a better life, making sense of our (true) identity, or trying to attain the unattainable, we are travelling through space, time, and events to seek out or discover something that we want or need. In this course, through a variety of readings and class discussions, as well as Canvas site exchanges, you will work on improving your critical writing and reading abilities. As we

read and discuss the assigned texts, there will be a significant emphasis on writing, particularly idea and evidence generation, drafts, and revision, as well as class discussion and peer review. Weekly writing assignments (of increasing length, as the course progresses) will enhance your meta-writing talent and flexibility. You will also have the opportunity to learn and enhance your library/scholarly research skills through composing a ten page research paper, due at term's end. The research paper should reflect your increased ability of sustained argumentation and will enhance your understanding of how to access and integrate outside/scholarly sources as you explore a "quest topic" of your choice.

Attendance Policy: Class attendance and discussion are essential elements of the course. Two absences are allowed; additional absences will reduce your final grade.

Two x-periods will be required; the rest will be available for drop-in consultations about the writing assignments.

Textbook(s)Required:

Morrison, Toni. *Beloved*. Random House, 2004. ISBN: 1400033411.

Melville, Herman. *Moby Dick*. Library of America Paperback Classic (Penguin), 2010. ISBN: 978-1-59853-085-8.

Roth, Philip. *Goodbye, Columbus*. Vintage, 1994. ISBN: 9780679748267.

Cisneros, Sandra. *House on Mango Street, the*. Vintage, 1991. ISBN: 679734775.

Section 28

Hour: 9L; **Instructor:** Nicholas Van Kley

Description:

Cultures of Place

Place still matters in American culture. In American popular media, Detroit is a symbol for post-industrial blight and working-class grit, the Alaskan "frontier" inspires stories of independent spirit and ingenuity, New England stands in for the nation's colonial history--New York for its financial and cultural elite. We use stories of place to define ourselves and the groups to which we belong. In fact, place generates authenticity across a wide array of public discussions. In literature, news media, politics, business, and other domains, to be from somewhere is to be genuine. In this writing course, you will work on your writing by probing the logic of regionalism and localism in several of these fields. You will ask what counts as a region and investigate stories about place. You will examine the ways regions and locales are tied to race, class, and gender, and you will speculate about the power of place-based narratives to silence or empower communities. Along the way, you will navigate diverse media, including scholarship on architecture, fiction, and politics; contemporary popular music; painting; and current, online conversations about localism and political activism. While exploring this topic, you will learn to participate in ongoing written discussions about knowledge in the university setting. You will learn standards in academic writing, practice those standards, and become a better informed, more flexible writer. You will sharpen your capacity to think critically and creatively about the sources you encounter, develop your understanding of writing as a process of discovery and knowledge creation, and write to engage with ongoing critical conversations about the course topic. Assignments include regular informal and reflective writing, multiple drafts of two formal essays and a media-rich digital writing project, published as a website.

Attendance Policy: If students accrue more than two absences over the course of the term, their course grades will be lowered.

We will hold five, mandatory peer workshops during our scheduled x-periods. These are required class meetings. Dates will be confirmed at the start of term.

Textbook(s)Required:

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

Section 29

Hour: 12; **Instructor:** Marlene Heck

Description:

Instructor: Marlene Heck

Jefferson, Marshall & the Early History of the Supreme Court

America and Americans were united in their efforts to secure independence from England, but it turns out that winning the Revolutionary War gave rise to an even more difficult task: the creation of an entirely new nation and all of its political and judicial institutions. What made the effort even more daunting was the lack of agreement among America's leaders about what the new country should become and whose values and policies would prevail. Because the stakes were so high, the discord set in motion a "decades-long fighting match" over whose vision of America would dominate. Perhaps no contest of political will and intellect matched the one waged by President Thomas Jefferson and Supreme Court Chief Justice John Marshall to define what the Constitution really said about the powers of the executive and judicial branches. In this presidential election year when the matter of who will shape the next generation of Supreme Court decisions looms large, the extraordinary story of how two brilliant political enemies defined the constitutional relationship between the President and the Supreme Court remains especially pertinent. We live still with the results of their bitter fight. This term we'll pair our historical debates and analyses with workshops that cover the complex process of writing, including active reading, the 'architecture' of a paper, revision, research and academic sources, and the important work of citations. Then you'll apply what you've learned about the Jefferson-Marshall battles and about writing in informal reading summaries and a series of three essay assignments (plus opportunities for revision). A fourth and culminating essay requires you to synthesize what you have learned about a particular topic, person, case or legal concern (your choice) and the process of scholarly writing. Individual meetings with the professor, peer reviews of classmates' work, and oral presentations provide regular opportunities to demonstrate your growing historical and rhetorical expertise.

Attendance Policy: Because this is a small and intensive course, its success depends on the full participation of each student. You are required to attend each session and to contribute to every discussion. If you must miss class, you must notify the instructor in advance. Legitimate absences may be negotiated, but after two unexcused absences your course grade automatically falls by a full grade. Three or more unexcused absences will be brought to the attention of your class dean. Please note that athletic events are not considered legitimate absences.

I will use just a few of the x-periods. Please refer to the course syllabus for the specific dates.

Textbook(s)Required:

Simon, James F. *What Kind of Nation? Marshall, Jefferson & the Epic Struggle to Create a United States*. Simon & Schuster, Reprint edition (March 10, 2003). ISBN: 978-0684848716.

Section 30

Hour: 9L; **Instructor:** William Craig

Description:

Instructor: Bill Craig

Reviewing Ourselves: Critical Writing and Personal Values

Writing effectively about aesthetic experience requires us to use critical thinking to find words for "gut reactions." Would you like that book your friend's recommending? Should you see that movie the critics loved? The critic you can trust offers a consistent point of view expressing personal values. Her reviews explore the connection between "what I like" and "what I believe." Research can support or challenge our first impressions. The critical process becomes a boundless conversation, a dialogue through which we develop our personal aesthetics.

We'll engage uncertainty, ambiguity and risk as elements of scholarship, critical thinking and the writing process. Studying effective and engaging style, we'll embrace revision as the creation of clarity. Putting our perceptions and opinions on the page, we can't be wrong; we can only fail to do the work of examining, supporting and articulating our ideas.

This class will focus on writing, workshops and multi-draft revision to create four polished critical essays. Topics will range from shared experiences – e.g., campus architecture, an exhibition at the Hood Museum of Art – to a self-designed research project. No experience in the arts is required. We'll strengthen research and documentation skills by creating brief annotated bibliographies. We'll also write informal essays defining the personal values that inform our critical reactions. Course texts sample lively criticism and encourage clear, concise writing.

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 three unexcused absences will be permitted, with further unexcused absences resulting in a lowered final grade.

The course may attempt to incorporate an evening performance of a work presented at the Hopkins Center or other local venue. Since participation in non-classroom hour/non-x period events cannot be mandatory, alternative assignments will be offered. Four x-hour periods will be reserved to allow for holidays, special viewings (museum visits, screenings) or cancelled regular class meetings.

Textbook(s)Required:

Ross, Alex. *Listen to This*. Picador, 2008. ISBN: 0312610688.

Huges, Robert. *Nothing If Not Critical*. Penguin, 1992. ISBN: 014016524X.

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

Section 31

Hour: 11; **Instructor:** William Craig

Description:

Instructor: Bill Craig

Reviewing Ourselves: Critical Writing and Personal Values

Writing effectively about aesthetic experience requires us to use critical thinking to find words for "gut reactions." Would you like that book your friend's recommending? Should you see that movie the critics loved? The critic you can trust offers a consistent point of view expressing personal values. Her reviews explore the connection between "what I like" and "what I believe." Research can support or challenge our first impressions. The critical process becomes a boundless conversation, a dialogue through which we develop our personal aesthetics.

We'll engage uncertainty, ambiguity and risk as elements of scholarship, critical thinking and the writing process. Studying effective and engaging style, we'll embrace revision as the creation of clarity. Putting our perceptions and opinions on the page, we can't be wrong; we can only fail to do the work of examining, supporting and articulating our ideas.

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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 three unexcused absences will be permitted, with further unexcused absences resulting in a lowered final grade.

The course may attempt to incorporate an evening performance of a work presented at the Hopkins Center or other local venue. Since participation in non-classroom hour/non-x period events cannot be mandatory, alternative assignments will be offered. Four x-hour periods will be reserved to allow for holidays, special viewings (museum visits, screenings) or cancelled regular class meetings.

Textbook(s)Required:

Ross, Alex. *Listen to This*. Picador, 2008. ISBN: 0312610688.

Huges, Robert. *Nothing If Not Critical*. Penguin, 1992. ISBN: 014016524X.

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

Section 32

Hour: 12; **Instructor:** Andreea Aldea

Description:

Instructor: Andreea Smaranda Aldea

Experiencing Difference – Others and the Otherwise

Encountering something ‘other,’ especially when it comes to ideas and values, is often a daunting affair. We recoil and seek comfort in the familiar. We attempt to make sense of difference through the ideas and beliefs that have guided us thus far. The experience of difference is not solely an intellectual and emotional one. It also involves our bodies. How we carry ourselves when faced with something new – even something that may defy all that we have come to believe – is an embodied reaction to difference. More often than not, our gestures and bodily stances betray the intellectual and emotional crises we experience when facing the otherwise. Even when we manage, through our reliance on the familiar, to surpass the moment of crisis, our bodies continue to betray the fragility of our regained intellectual composure. And all of this happens with others: the experience of difference is necessarily a communal affair. Ideas and values are shared and passed down through generations. They have a history and they involve gender and racial dimensions that covertly shape our interactions with others. The important question becomes then: What would it take to face difference in a critical, self-reflective manner, given the complex embodied and shared aspects of this experience?

In order to explore and consider potential answers to this question, we will examine analyses of the experience of difference put forth by philosophers such as Michel de Montaigne, Friedrich Nietzsche, Edmund Husserl, Martin Heidegger, Simone de Beauvoir, Frantz Fanon, Michel Foucault, and Edith Stein as well as contemporary discussions in gender and critical race theory inspired by these philosophers. All of our authors recognized the power of writing and harnessed it accordingly. We will strive to do the same by engaging their views through writing. We will analyze these thinkers’ claims and examine the ways in which they sought to defend them. We will do so not solely with an eye for the arguments they put forth; important as they may be, ideas are communicated through language and discourse to a community of readers. We will thus examine how they have chosen to communicate their views in the attempt to persuade not only a specialized audience of philosophers, but all who are interested in what philosophy has to say about the experience of difference; we will work together on your ability to communicate in these same ways. The main writing assignments for this course will consist of analytic, interpretation, and academic-research papers (one of each). Most readings will be provided in PDF format through Canvas.

Attendance Policy: Attendance is mandatory. After three unexcused absences, half a letter grade will be deducted from the final grade for the course.

We will use some of our x-hour sessions; these sessions are mandatory.

Textbook(s)Required:

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