

Dartmouth

## Office of the Registrar

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### Writing 5 Section Descriptions for Winter Term 2017

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

**Description:**

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

“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.

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

**Textbook(s)Required:**

Dewey, John. *Experience and Education*. Touchstone, 1997. ISBN: 10: 0684838281.

Freire, Paulo. *Pedagogy of the Oppressed*. Bloomsbury Academic, 30th Anniversary Edition, 2000. ISBN: 10: 0826412769.

Fugard, Athol. *My Children! My Africa!*. Theater Communications Group, 9th Printing, 2010. ISBN: 10: 1559360143.

Suskind, Ron. *Hope in the Unseen: An American Odyssey from the Inner City to the Ivy League*. New York: Broadway Books, 2005. ISBN: 0-7679-0126-6.

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**Section 02**

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

**Description:**

Philosophy: Subversions and Critique

What distinguishes philosophical thought from other forms of theoretical inquiry? How does philosophy relate to everyday life? Can philosophy – including views put forth more than two millennia ago – help tackle and address important issues of our time, such as bigotry, racism, and sexism? Wherein lies the critical value of philosophy and does this value expand beyond the confines of the academy? What tools and resources does philosophy grant us? In order to explore potential answers to these questions, we will look closely at how thinkers such as Plato, Diogenes the Cynic, Montaigne, Descartes, Kierkegaard, Nietzsche, Sartre, Fanon, Foucault, Beauvoir, Irigaray, and Butler understand the nature and work of philosophy. 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 philosophy and its import for everyday life; 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).

Attendance Policy: Attendance is mandatory. More than 3 unexcused absences will negatively impact your grade.

We will meet for some of our x-hours. These sessions are mandatory.

**Textbook(s)Required:**

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

[All other course materials supplied via Canvas in PDF format].

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**Section 03**

**Hour:** 9L; **Instructor:** Peggy Baum

**Description:**

Human Rights

How can we learn to write, and how can we use writing to learn? In this course, we will write, think, read, research, and speak about both writing itself and about concepts of human rights. We'll examine a range of readings and resources—including U.N. documents, books, films, scholarly articles, and journalism. We'll address questions about writing, rhetoric, and human rights. What is your personal philosophy of writing? What does writing have to do with human interaction? Do human rights exist? How do internationally recognized ideas about preserving human life and dignity affect our lives on campus and human lives around the world? In the process of formulating and exploring good questions, we'll practice strategies for enriching and presenting thoughts by developing effective arguments. We will engage in developing and expressing our own perspectives as we recognize multiple viewpoints. Learning activities include discussion, ungraded and graded writing assignments, peer review workshops, research, and individual writing conferences.

Attendance Policy: Attendance is mandatory. Do not miss class. We are counting on your contributions at every session. Your active participation is required for optimal learning in this course. In-class opportunities to practice college-level writing, reading, speaking, and listening require your time, attention and feedback. Attending class means that you practice in a community where your peers and instructor can give your writing the attention it deserves. More than three absences will challenge your ability to meet course requirements.

We will use the x-hour for our class on a regular basis. Students should plan to be available to attend every x-hour.

**Textbook(s)Required:**

Williams, J. and J. Bizup *Style: The Basics of Clarity and Grace* . Pearson, 5th Edition. ISBN: 0321953304.  
Clapham, Andrew. *Human Rights: A Very Short Introduction*. Oxford, 2nd edition. ISBN: 978-0198706168.

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**Section 04**

**Hour:** 11; **Instructor:** Peggy Baum

**Description:**

Human Rights

How can we learn to write, and how can we use writing to learn? In this course, we will write, think, read, research, and speak about both writing itself and about concepts of human rights. We'll examine a range of readings and resources—including U.N. documents, books, films, scholarly articles, and journalism. We'll address questions about writing, rhetoric, and human rights. What is your personal philosophy of writing? What does writing have to do with human interaction? Do human rights exist? How do internationally recognized ideas about preserving human life and dignity affect our lives on campus and human lives around the world? In the process of formulating and exploring good questions, we'll practice strategies for enriching and presenting thoughts by developing effective arguments. We will engage in developing and expressing our own perspectives as we recognize multiple viewpoints. Learning activities include discussion, ungraded and graded writing assignments, peer review workshops, research, and individual writing conferences.

Attendance Policy: Attendance is mandatory. Do not miss class. We are counting on your contributions at every session. Your active participation is required for optimal learning in this course. In-class opportunities to practice college-level writing, reading, speaking, and listening require your time, attention and feedback. Attending class means that you practice in a community where your peers and instructor can give your writing the attention it deserves. More than three absences will challenge your ability to meet course requirements.

We will use the x-hour for our class on a regular basis. Students should plan to be available to attend every x-hour.

**Textbook(s)Required:**

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

Clapham, Andrew. *Human Rights: A Very Short Introduction*. Oxford, 2007. ISBN: 978-0199205523.

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**Section 05**

**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:**

Williams, Joseph and Gregory Columb. *Style: Lessons in Clarity and Grace*. Pearson, 2010 12th ED. ISBN: 978-0205747467.

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**Section 06**

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

**Description:**

The Next American Essay

The essay as a literary form has been a vital part of American life since before its founding, and over the years it has been a literary form we turn to in order to both express and experience a diverse, imaginative sense of our

country's past, present, and future, our politics, our aesthetics, our sciences—perhaps now more than ever before. With the sense that we are in a new era for the essay and its role in expressing the complexity of our political, scientific and artistic life, this class will examine that history and this moment together, pursuing expansive ways of reading and writing essays. Students will write five short essays for this class from a mix of forms—memoir, belles lettres, literary journalism, cultural essay, and op-ed—using a series of writing prompts and breakout group meetings to prepare for workshop, leading to up to the final draft. Texts for class include *The Next American Essay*, edited by John D'Agata, and *Best American Essays 2015*, edited by Ariel Levy, as well as essays by Roxane Gay, Kiese Laymon, Joan Didion, Guy Davenport, Anne Carson, James Baldwin, Jorge Ignacio Cortiñas, Hua Hsu, and David Wojnarowicz.

Attendance Policy: Students who miss more than 4 classes will be in danger of failing.

At present, I plan to reserve the use of two or three X-Periods at most, as a way to reschedule a few classes.

**Textbook(s) Required:**

Gornick, Vivian. *The Situation and the Story: The Art of Personal Narrative*. Farrar, Straus and Giroux, 1st edition, 2002. ISBN: 0374528586.

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**Section 07**

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

**Description:**

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: 312610688.

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

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**Section 08**

**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. Though primarily a writing course, the subject matter will be a small window into the vast 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 abilities 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:**

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.

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**Section 09**

**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. Though primarily a writing course, the subject matter will be a small window into the vast 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 abilities 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:**

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.

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**Section 10**

**Hour:** 11; **Instructor:** James Dobson

**Description:**

Dartmouth College in Fiction and in Fact

Dartmouth College, as both a setting and object of analysis, has appeared in numerous cultural objects as alumni, students, and those looking in from the outside have reflected on the intellectual and social life of the College. In this writing-intensive course we will examine the range of representations of Dartmouth in a variety of prose sources including memoirs, novels, and essays. We will write our own analyses of these texts before conducting historical research in Rauner, Dartmouth's special collections library. Along the way, we'll learn something about the history of our institution, differences between various student experiences, and debates

over the past and future of Dartmouth College. Four major essays will offer the opportunity to analyze existing arguments and textual representations while practicing our own analytical writing. Each paper will be organized around specific strategies. We will be building on previously acquired abilities as we move toward our final paper. As revision is critical to becoming better writers, we will write multiple drafts of all major papers. Group workshops and individual conferences will be organized around the revision process

Attendance Policy: You will be allowed 3 absences for illnesses and emergencies. Your final grade, however, will be dropped a third of a letter grade (e.g., B to B-) for each absence after three.

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

**Textbook(s)Required:**

Barreca, Gina. *Babes in Boyland: A Personal History of Co-Education in the Ivy League*. UPNE, 2011. ISBN: 978-1611682038.

Miller, Chris. *The Real Animal House: The Awesomely Depraved Saga of the Fraternity That Inspired the Movie*. Little, Brown and Company, 2008. ISBN: 978-0316022415.

Lohse, Andrew. *Confessions of an Ivy League Frat Boy: A Memoir*. Thomas Dunne Books, 2014. ISBN: 978-1250033673.

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**Section 11**

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

**Description:**

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*. Bedford Books / St. Martin's, 2016. ISBN: 978-1-4576-8377-0.

Williams, J. & J. Bizup. *Style: The Basics of Clarity and Grace*. Pearson, 5th Edition. ISBN: 321953304.

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**Section 12**

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

**Description:**

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*. Bedford Books / St. Martin's, 2016. ISBN: 978-1-4576-8377-0.

Williams, J. & J. Bizup. *Style: The Basics of Clarity and Grace*. Pearson, 5th Edition. ISBN: 321953304.

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**Section 13**

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

**Description:**

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.

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**Section 14**

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

**Description:**

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. 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. 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:**

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.

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**Section 15**

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

**Description:**

## 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.

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## Section 16

**Hour:** 2A; **Instructor:** Azeen Khan

### **Description:**

On Dreams and Literature

In this writing intensive course, we will ask the following set of questions: what is a dream and what is its relation to waking life? What are the mechanisms and methods by which we interpret dreams? And what are the limits of these methods, their inbuilt failures? While these questions have occupied human civilization for a very long time, they are also questions that have been instrumental for the field of literary studies, which attends to how we, as literary critics, read, interpret and write about texts.

In this course, we will address the task of writing through a study of Sigmund Freud's monumental and path-breaking text, *The Interpretation of Dreams*, published in 1900. Throughout the course of the semester, we will read Freud's text alongside other works in critical theory – on memory, technology, cinema – to ask

ourselves how we understand the relation between reading, interpreting and writing. We will do so through an exploration of some of the key ideas in psychoanalytic and feminist thought: affect, the body, sexuality, the drive, and the unconscious. Writing assignments will include weekly short responses to the texts that we read as well as developing longer pieces of writing that draw on multiple literary and theoretical texts. Students will learn how to construct arguments, outline and draft essays, and incorporate feedback to revise writing.

Attendance Policy: Class attendance is mandatory. Students are permitted two absences, excused or otherwise.

I will use x-hours on specific dates.

**Textbook(s)Required:**

No required books to purchase.

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**Section 17**

**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, and state failure. And it will investigate disputes over international injustice, environmental degradation, global trade, America's role toward China and the rest of the world.

Attendance Policy: Class attendance is obligatory for the course.

X-Periods will be used for make-up classes in the event of class cancellation.

**Textbook(s)Required:**

Singer, Peter. *One World Now: The Ethics of Globalization*. Yale University Press, 2016. ISBN: 9780300196054.

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

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**Section 18**

**Hour:** 10; **Instructor:** Colleen Lannon

**Description:**

Instructor: Colleen Lannon

The Colonial Experience

In the nineteenth and early twentieth century, England ruled over the largest empire in the history of the world. So vast and far-reaching were its holdings, it was said that "the sun never sets" on the British Empire. This

colonial expansion brought with it a sense of adventure—especially for British women and working-class men, who discovered new opportunities and freedoms in the colonies. Yet it also generated fear and anxiety, as the British encountered foreign places, people, and traditions. And on the other side of the colonial encounter were individuals who—with their own histories and cultures—viewed the British Empire and its representatives from very different perspectives.

In this course, we will examine this complex, dynamic interaction through literary and critical works by authors such as Arthur Conan Doyle, E.M. Forster, Edward Said, and Rudyard Kipling. At the same time, we will consider the challenges involved in entering into academic dialogue with texts and authors. Through class discussions and written explorations of the readings, students will gain practice in developing and defending literary interpretations, analyzing and responding to scholarly arguments, and conducting independent research.

Formal assignments will include two short essays, a research paper, and a multi-media presentation. In addition, there will be daily informal writing assignments that reinforce concepts introduced in class. Throughout the course, a strong emphasis will be placed on writing as a process involving multiple drafts and collaborative feedback. The overall goal of the course is to help students develop the intellectual abilities they need to succeed in an academic environment. These include sharpening their critical reading and thinking skills; understanding the elements of argument and how to shape a persuasive essay; learning how to find, use, and cite sources; writing effective prose; and revising for clarity.

**Attendance Policy:** Class discussion and participation are a critical part of this course. Students are expected to attend every class and participate actively in workshops and discussions by coming prepared and ready to raise questions, offer ideas, and engage productively with the other members of the class. A maximum of three absences will be permitted, with further absences resulting in a lowered final grade.

We will use 1-2 x-hours.

**Textbook(s)Required:**

Forster, E.M. *A Passage to India*. Mariner Books, 1965. ISBN: 0-15-671142-7.

Williams, J. & J. Bizup. *Style: The Basics of Clarity and Grace*. Pearson, 4th Edition. ISBN: 978-0205830763.

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**Section 19**

**Hour: 2; Instructor:** Megan McIntyre

**Description:**

Digital Outlaws: 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. By the end of the term, you will compose multimodal texts that seek to define one of these three terms. Throughout the term, we 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. We will spend much 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 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.

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:**

Coleman, Gabriella. *Hacker, Hoaxer, Whistleblower, Spy: The Many Faces of Anonymous*. Verso, 42283. ISBN: 1781689830.

Greenberg, Andy. *This Machine Kills Secrets: Julian Assange, the Cypherpunks, and Their Fight to Empower Whistleblowers*. Plume, 41542. ISBN: 142180491.

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**Section 20**

**Hour:** 9L; **Instructor:** Prudence Merton

**Description:**

The View from the Balcony: Learning How You Learn

How do you know how you are learning? Is studying the same thing as learning? What is the goal of learning? Some say the goal of learning is to know something so well that you can do it naturally, so it becomes "second nature." Common phrases often reflect this notion: "they can do it with their eyes closed" – or "I did that with one hand tied behind my back." Does learning to become expert really mean learning not to think? This course will help you answer questions about your own learning. You will read texts that explain recent research on the brain and learning, and texts that show how learning can be impacted by contexts 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. The texts will not only include readings, but images, art objects, and historical artifacts as well. Throughout the course we will use both visual and verbal metaphors as tools to explore learning and writing. By the end of the course you will be able to take the view from the balcony: to think about your learning while you are learning.

Attendance Policy: Successful completion of this course will depend on your active and ongoing participation. I expect students to attend every session and communicate when that is impossible. Missing more than 2 sessions will affect your course grade, each additional absence lowers your course grade by half a letter grade (e.g., from a B to a B-).

I intend to use most x-periods.

**Textbook(s)Required:**

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

Williams, Joseph and Gregory Columb. *Style: Lessons in Clarity and Grace*. Pearson, 2010 10th ED. ISBN: 978-0205747467.

Brown, Peter C. et al. *Make it Stick: The Science of Successful Learning*. Harvard, 2014. ISBN: 978-0-674-72901-8.

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## Section 21

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

**Description:**

Instructor: Cynthia Monroe

Words as World

From the dreamscapes of myth to scalpel-sharp scientific writing, this course grapples with writing as story—the force that carves the world. What stories have hewn your reality? And how can you wield the written word to cajole, to grip, to stun? Through writing projects in and outside of class, peer review, readings and reflection, we will develop effective, fluent academic writing. Among our themes are the centrality of story, cultural narratives, authorial voice, human conflict as narrative clash, and writing the future. Writers, works and disciplines we'll draw on include Lao Tse, Plato, Native American tales, Artificial Intelligence theory, the speeches of Malcom X, Richard Dawkins' *The Ancestor's Tale*, *Harper's Magazine*, current scientific publications, and your own favorite books.

Throughout, we'll delve into historical, biographical, and cultural materials that provide context for evaluating sources. Reading, we'll ask, 'Is this true? Is it reliable?' and, 'How can I tell?', as well as, 'What reputable evidence contradicts my view, and how does that change what I think?'—questions that exemplify critical thinking. We'll also ask, 'What would the world be like if this were true?' — a question toward critical empathy. Writing, we'll ask, 'What exactly is my goal, and how can I make these slippery, tricksome minions called words take my readers there?' The world will never read the same again.

Coursework will include in-class assignments, a brief daily journal or blog, discussion presentations (some collaborative), and three longer papers which develop well-defended, independent ideas with reference to supporting (and where appropriate, contrary) evidence and expert opinion.

Attendance Policy: This is a participatory class; attendance is mandatory. Missing more than 2 classes will lower course grade by 1/2 letter grade per additional absence.

I may schedule two or three required x-hours if needed, but in general, x-hours will be additional workshop time; required once in the first two weeks of term and subsequently optional.

**Textbook(s)Required:**

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

Coates, Ta-Nehisi. *Between the World and Me*. Spiegel & Grau, 2015. ISBN: 978-0-8129-9354-7.

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## Section 22

**Hour:** 2A; **Instructor:** Ogunfeyimi Adedoyin

**Description:**

Instructor: Adedoyin Ogunfeyimi

Inclusion, Diversity, and Higher Education

With the recent wake of the crisis on the US campuses, universities nationwide have consistently invoked and reaffirmed “inclusivity” and “diversity” to invent a dwelling (safe and hospitable space) for students, faculty, and staff with respect to 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 this rhetoric? 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, visual analysis, campus ethnography, deliberative research, and public writing. 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 writings must open up new ways of thinking through these concepts.

Attendance Policy: You’re permitted two absences throughout the semester, but you must be in class when we discuss, workshop, and peer-review new assignments/projects.

I will use 2-3 x-periods.

**Textbook(s)Required:**

Williams, J. & J. Bizup. *Style: The Basics of Clarity and Grace*. Pearson, 5th Edition. ISBN: 321953304.

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## Section 23

**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, writing, and interpretation, 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 begin with 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 consider their reflections personally, locally, and perhaps globally. 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:** Regular attendance is required. A maximum of 2 absences is permitted; after 2 absences, a student's final grade may be lowered.

X-hours will be used 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.

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## Section 24

**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, and state failure. And it will investigate disputes over international injustice, environmental degradation, global trade, America's role toward China and the rest of the world.

**Attendance Policy:** Class attendance is obligatory for the course.

X-periods will be used for make-up classes in the event of class cancellation.

**Textbook(s)Required:**

Singer, Peter. *One World Now: The Ethics of Globalization*. Yale University Press, 2016. ISBN: 9780300196054.

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

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**Section 25**

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

**Description:**

Memoirs of Family

This course uses the popular genre of memoir to explore the common elements of all academic discourse: analysis, argument and evidence. We will also study the art of clear writing. Students will write several papers based on the assigned readings, which include two memoirs which we will read together as a class: (1) *Battle Hymn of the Tiger Mother*, by Amy Chua, about raising super-achievers; and (2) *The Color of Water*, by James McBride, about growing up bi-racial without knowing it. Each student will read and write about a third memoir of the student's own choosing. We will also explore how scholarly research can improve our understanding of individual experiences. The final project is to research and write about an aspect of your own family that interests you, be it the history of an ancestor or a current family dynamic. Throughout the course, we will discuss the process of writing, including stating a thesis; drafting topic sentences; organizing arguments; incorporating evidence; and writing introductions and conclusions. Individual and group conferences are an integral part of Writing 5. We will have several.

Attendance Policy: You are required to attend class and to be on time. I am counting on you, and your classmates are counting on you. If you have two or more unexcused absences, I may lower your grade. Generally, I excuse absences for religious observance and family emergencies, not athletics. If you are late twice, I will consider it one unexcused absence. If you have an illness that causes you to miss two or more classes, please ask your dean to contact me.

I will not regularly use x-hours but will occasionally do so.

**Textbook(s)Required:**

Chua, Amy. *Battle Hymn of the Tiger Mother*. Penguin, 2011. ISBN: 978-0143120582.

McBride, James. *The Color of Water*. Riverhead, 2006. ISBN: 1-57322-022-1.

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

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**Section 26**

**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.

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**Section 27**

**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.

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.

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**Section 28**

**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. If you are unable to attend a class

meeting, please notify me as soon as possible via email. More than 2 absences (whether excused or unexcused) will result in a lower participation grade AND a lower final grade assignment.

I will use 2-3 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.

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**Section 29**

**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. If you are unable to attend a class meeting, please notify me as soon as possible via email. More than 2 absences (whether excused or unexcused) will result in a lower participation grade AND a lower final grade assignment.

I will use 2-3 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.

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**Section 30**

**Hour:** 10A; **Instructor:** Patricia Stuelke

**Description:**

Race and Popular Music

In this class we will write and revise essays about the racial dynamics of popular music in America, exploring musical forms such as blackface minstrelsy, Tin Pan Alley, the blues, rock and roll, country, and postfeminist

pop. We will investigate how racial identity is articulated through popular music, how music has emerged from oppressed racialized (particularly African American) communities, and how racial borrowing has defined the history of popular music in the United States from its beginnings. Over the course of the term, you will write about music drawing on a variety of historical contexts and theoretical approaches; for your final essay, you will research and analyze a particular musical audience of your choosing.

Attendance Policy: Coming to class is essential to your success in this course. You may miss two classes without penalty. Every absence after two will result in a deduction from your final grade for the course.

We will use the first x-hour of the term, and after that, not at all unless necessary to make up for instructor absence.

**Textbook(s)Required:**

Graff, Gerald. *They They Say/I Say: The Moves that Matter in Academic Writing*. W.W. Norton, 3rd Edition. ISBN: 978-0393935844.

Williams, J. and Joseph Bizup. *Style: Lessons in Clarity and Grace*. Pearson, 12th edition. ISBN: 978-0134080413.