

Dartmouth

Office of the Registrar

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Writing 5 Section Descriptions for Winter Term 2018

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

Description:

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

Course Description:

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

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

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

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

Textbook(s)Required:

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

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

Deresiewicz, William. *Excellent Sheep: The Miseducation of the American Elite*. Free Press, 2015. ISBN-10: 1476702721

Section 02

Hour: 2; Instructor: Timothy Baker

Description:

Creating Worlds; Constructing Narratives

Course Description:

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 will 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 creative and argumentative abilities through frequent writing and frequent presentations, culminating in an academic "conference" of research. With time spent creating drafts and revisions in classroom 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. In this course, we will read selections from the Bible (Hebrew Bible and New Testament), biblical scholarship (ancient and modern), Darwin, Derrida, and others. All readings will be provided through Canvas.

Attendance Policy: The heart of this course is frequent writing and revision. As such, attendance is a must, and you must be prepared each class to discuss actively and to participate freely with the other members of the class. We will learn by listening and responding to each other, so it is everyone's duty and privilege both to hear and to be heard. 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 (one grade step per absence; e.g., A- > B+).

X-Period Usage: In-class use of the x-hour will be infrequent and limited to the final two weeks of the term. It will be available to meet during the unused x-hours (in addition to office hours) for individual and small group consultations.

Textbook(s) Required:

No books required to purchase.

Section 03

Hour: 10A; **Instructor:** Lynda Boose

Description:

Interest, Ownership, and Property

Course Description:

For its topic, this course focuses on two ideas that we primarily associate with the economic world—interest and ownership—and considers them as terms that underlie our inherent understanding of relationships among persons and between persons and the land. Through a variety of fields that will include literature, law, ecology and history, we will look at the complex ways that those two ideas have played out, philosophically, historically, legally, psychologically, and economically. The course will include both individual and group work; and the essays you will write will be focused on the presentation of argument, analysis, and the use of supporting evidence.

Our reading will begin with one of Shakespeare's most problematic plays, *The Merchant of Venice*, without which no literary study of loans, bonds, interest or the idea of an interest-free loan would be conceivable. As we move into ownership, we will consider the philosophical idea of colonial American settlement and the grounds upon which Governor John Winthrop and the English colonists presumed their entitlement to occupy and own land upon which another culture was clearly already settled and living. From the perspectives of both the settlers and the indigenous population already inhabiting this space, how was "ownership" itself actually imagined? Who presumably had the right to transfer the land, sell it, or gain interest upon it? And what, for that matter, did it mean to "colonize" it?

Along with the ownership of land, the early American settlement period brought with it, nearly simultaneously, the idea that one could own not only the land but other human beings—an idea that derived not from English custom, but seems to have arisen, almost *sui generis*, from the settlers' recognition of the vastness and fertility of the land, its enormous potential for unbounded profit, and, integral to this vision, the importance of securing free labor that might enable the kind of profit that was imagined. In examining the thinking that permitted human ownership—and left the idea unchallenged, in even those most noble of documents, the Declaration of Independence, the Constitution, and the Bill of Rights—we will be using William Faulkner's short novella, "The Bear," in which ownership is played out in terms of both the wilderness and the legacy of slavery. We will also read Annette Gordon-Reed's recent book, *The Hemingses of Monticello*, which, in focusing on the web of family connections of Thomas Jefferson's slave mistress Sally Hemings, examines in depth the "truly bizarre" assumptions that in colonial Virginia apparently underlay the idea of family, of ownership, of "husbandry," and of capital itself. Finally, we will read Toni Morrison's *Beloved*, which is set in the world of immediate post-Civil War ex-slavery where the main character, Sethe, struggles with what she deems the most difficult thing of all—

learning to "claim ownership of oneself." But if Sethe has trouble with owning herself, her story takes the idea of ownership into the family itself, where Sethe's actions clearly demonstrate her unrelenting belief that a mother's rights include the ownership of her children's lives—a claim that the book will continually examine, challenge, and dispute on both sides of the issue.

Attendance Policy: Course attendance is required at every session of the class. If you are ill, please send an email to that effect. If you absolutely must be out of town or somewhere else during class, you need to discuss and clear your impending absence with me in advance. If you are absent for one of the above reasons, you will still be responsible for the material covered during the class and any assignments that were made. Finally, just showing up is really insufficient as a measure of "class attendance." You need to show up informed about the material and downright eager to contribute ideas to class discussion.

X-period Usage: I will use just a few of the x-periods on specific dates.

No required textbooks available

Section 04

Hour: 2A; **Instructor:** Ann Bumpus

Description:

Designer Babies, Savior Siblings, Human Clones: Ethical Issues Raised by Reproductive Technology

Course Description:

Assisted Reproduction has come a long way since the first 'test-tube' baby was born in 1978. Today, prospective parents can freeze embryos, sperm, and eggs. They can use diagnostic techniques to create 'savior siblings' or to select a child who will be deaf like themselves. Soon prospective parents will have the option not only to select one embryo over another but to alter their embryos. This past year, the gene-editing technology CRISPR-Cas9 was used to successfully modify DNA in human embryos. And while, as far as we know, no one has successfully cloned a human being, this too is likely a matter of time. While these new technologies offer hope to those who can't otherwise reproduce, they also raise a myriad of ethical and legal questions. For example, prospective parents often pay high prices for eggs from 'desirable' donors. Is this practice moral? If so, should we allow the sale of embryos too? Should parents be allowed to 'design' their offspring or is this a return to eugenics? Do we own our genes, and if not, might someone someday clone us without our consent? These questions, as they are raised in academic articles, court rulings, the popular press, and film, will provide the material for our primary goal: adapting to college writing. To that end, we will focus on how to read critically, how to develop arguments, how to write for different audiences, and how to revise papers for clarity. Students should expect to complete short assignments on a regular basis and to write an expository essay, a persuasive essay, and a research paper, all of which will go through multiple revisions. Classes will be conducted as workshops, with student-led discussion and peer review of written work.

Attendance Policy: Students are expected to attend all class meetings. More than two absences will result in a lower final grade.

X-Period Usage: X-hours will be used occasionally

Textbook(s)Required:

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

Section 05

Hour: 2A; **Instructor:** William Craig

Description:

Reviewing Ourselves: Critical Writing and Personal Values

Course Description:

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.

X-Period Usage: 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 for special viewings (museum visits, screenings) or cancelled regular class meetings.

Textbook(s)Required:

Ross, Alex. *Listen To This*. Picador 2008, ISBN: 978-03212610685.

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

Section 06

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

Description:

Thinking about Education

Course Description:

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

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

X-Period Usage: We may use the X-Periods in the last two weeks of the term.

Textbook(s)Required:

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

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

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

Williams, J. & G. Colomb . *Style: The Basics of Clarity and Grace*. Longman 4th edition, ISBN: 978-0205830763.

Section 07

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

Description:

Thinking about Education

Course Description:

Writing inspired by readings from philosophy and literature will focus on questions of education. What does it mean to be educated, how does one become educated, have I ever been educated, will I ever be educated? Who educates and to what end? Or, what exactly am I doing here at Dartmouth anyway? Readings will include Salinger's *Catcher in the Rye* as well as selections from Plato, Nietzsche, Frost, and Freire. Discussing selected texts, students will develop their abilities in critical reading and writing. Writing assignments move from

observation, through memoir, to academic argument, with attention given to the importance of revision. A full introduction to library research is integrated into this course, as are discussions of the importance of imagination, creativity, and humor, even and especially, in academic writing. Students will draw from their own experiences and ideas, as well as those of the writers we read.

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

X-Period Usage: We may use the X-Periods in the last two weeks of the term.

Textbook(s)Required:

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

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

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

Williams, J. & G. Colomb . *Style: The Basics of Clarity and Grace*. Longman 4th edition, ISBN: 978-0205830763.

Section 08

Hour: 12; **Instructor:** Phyllis Deutsch

Description:

Instructor: Phyllis Deutsch

Gender and the Holocaust

Course Description:

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

The earliest research and writing on the Holocaust was largely male-driven. Although this first generation of historical research and personal writings laid out the essential documentation for much of the work that would follow, women historians and survivors began, by the 1980s, to challenge the template created by their male predecessors. How does gender affect how we understand what happened to the Jews of Europe from 1939-1945?

Examining “life writings” such as diaries and memoirs written in the context of immediate or remembered extremity, you will learn how to organize an argument, incorporate evidence, develop a strong voice, and respond to provocative texts in original ways. Short fiction and films will enrich our work with these remarkable sources.

Because revision is an important aspect of the writing process, students will frequently submit drafts of papers

and receive feedback from their peers and from me. Students will participate in peer reviews, group discussions, and writing workshops. Requirements are three formal essays and short in-class writing exercises.

No laptops or smart phones are allowed in class. Bring instead a notebook and pen!

We will read portions from each of these texts, which are required: *Night*, Elie Weisel; *Survival in Auschwitz*, Primo Levi; *Anne Frank: The Diary of a Young Girl* (the definitive edition, Doubleday, 1995); *The Shawl*, Cynthia Ozick; *Rue Ordener, Rue Labat*, Sarah Kofman; and *Still Alive: A Holocaust Girlhood Remembered*, Ruth Kluger.

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

X-Hour Usage: We will use 3-5 of the x-hours.

Textbook(s)Required:

Wiesel, Elie. *Night*. Trans. Marion Wiesel. Hill & Wang 2006, ISBN: 978-0-374-50001-6.

Levi, Primo. *Survival in Auschwitz*. Trans. Stuart Woolf. Touchstone/Simon & Schuster 1996, ISBN: 978-0-684-82680-6.

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

Section 09

Hour: 9L; **Instructor:** James Dobson

Description:

Dartmouth College in Fiction and in Fact

Course Description:

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.

X-Period Usage: 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.

Section 10

Hour: 2A; **Instructor:** Svetlana Grushina

Description:

Mediating Our Selves in Everyday Life

Course Description:

“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 “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. In this course, we will focus on writing our way into and through a broader, deeper, self-and-other-reflective world of online interactions. 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 tackle topics of online communication and the role of technology in everyday life. You will think through a range of conflicting arguments on these topics as well as reflect on your own mediated interactions through a number of writing and research projects that will build on each other. Active class participation at every meeting will be vital, as we will write, discuss, debate, revise, review, and learn together. In addition to writing and discussion, we will have presentations, 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.

Attendance Policy: Regular attendance and active participation in each class meeting are vital for your success and positive experience with the course. Attendance is mandatory; each unexcused absence after one will negatively impact your final grade.

X-Period Usage: We will use some of the X-periods.

Textbook(s)Required:

Graff, G. & Birkenstein, C. . *They Say/I Say: The Moves That Matter in Academic Writing*. New York and London: W.W. Norton & Co. 3rd edition 2016 , ISBN: 978-0393617436.

Section 11

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

Description:

The Pursuit of Happiness

Course Description:

‘The pursuit of happiness.’ It seems obvious, does it not, that we all want to be happy? But what, really, is happiness? How do we achieve happiness for ourselves? For others? Who deserves to be happy? Who or what is responsible for happiness? In this writing course we turn a critical eye to classic and modern attempts to answer these and related questions focused primarily on the happiness within groups. We consider what others have written from various perspectives: psychology, philosophy and ethics, neuroscience, economics, political science, etc. We define key questions and create our own answers relying on the evidence collected. We incorporate various media: academic articles and books, fine arts and literature, television and film, 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 practice critical thinking and synthesis by reading, writing, and speaking. Coursework includes many short informal writing pieces, review of other students’ writing, reflection on your writing, and oral presentations. You will be asked to present three formal essays by walking through the entire process from research to drafting and revision. Each essay may also include various media (visual or audio), as appropriate.

Attendance Policy: We meet twice a week with occasional x-periods. Missing more than two class meetings, for any reason, will affect your course grade: each additional absence lowers your course grade one half letter grade. Don't come late if you can help it; you miss important directions and disrupt other students. If you are more than 15 minutes late or late often, you will be marked absent. 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 conferences 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. I will often ask you to turn in assignments online, in advance of a particular class meeting. This is a workshop class; if you don't have the work or the materials, you are absent.

X-Period Usage: I will schedule 2-3 x-hour sessions, as needed, though I will not use these hours regularly.

Textbook(s)Required:

Parfitt, Matthew and Skorczewski, Dawn. *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* . Longman 5th Edition, ISBN: 0321953304.

Section 12

Hour: 3B; **Instructor:** Deanne Harper

Description:

The Pursuit of Happiness

Course Description:

‘The pursuit of happiness.’ It seems obvious, does it not, that we all want to be happy? But what, really, is happiness? How do we achieve happiness for ourselves? For others? Who deserves to be happy? Who or what is responsible for happiness? In this writing course we turn a critical eye to classic and modern attempts to answer these and related questions focused primarily on the happiness within groups. We consider what others have written from various perspectives: psychology, philosophy and ethics, neuroscience, economics, political science, etc. We define key questions and create our own answers relying on the evidence collected. We incorporate various media: academic articles and books, fine arts and literature, television and film, 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 practice critical thinking and synthesis by reading, writing, and speaking. Coursework includes many short informal writing pieces, review of other students’ writing, reflection on your writing, and oral presentations. You will be asked to present three formal essays by walking through the entire process from research to drafting and revision. Each essay may also include various media (visual or audio), as appropriate.

Attendance Policy: We meet twice a week with occasional x-periods. Missing more than two class meetings, for any reason, will affect your course grade: each additional absence lowers your course grade one half letter grade. Don't come late if you can help it; you miss important directions and disrupt other students. If you are more than 15 minutes late or late often, you will be marked absent. 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 conferences 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. I will often ask you to turn in assignments online, in advance of a particular class meeting. This is a workshop class; if you don't have the work or the materials, you are absent.

X-Period Usage: I will schedule 2-3 x-hour sessions, as needed, though I will not use these hours regularly.

Textbook(s)Required:

Parfitt, Matthew and Skorzewski, Dawn. *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* . Longman 5th Edition, ISBN: 0321953304.

Section 13

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

Description:

America's Founding Fathers: Why They Still Matter

Course Description:

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.

X-Period Usage: 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.

Section 14

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

Description:

The Supreme Court

Course Description:

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

more popular "texts" such as newspaper and magazine articles, blogs, interest group publications, television programming, and so on. Students will research and write both as individuals and as groups, and will write analytical essays, informal exploratory analyses, websites, and a culminating research paper on a case-related issue of their choosing. As revision is an essential component of good writing, so too is it an essential component of this course and an integral part of the learning process.

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

X-Period Usage: 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 , ISBN: 307274942.

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

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

Williams, J. & G. Colomb . *Style: The Basics of Clarity and Grace*. Longman 4th edition, ISBN: 978-0205830763.

Section 15

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

Description:

The Colonial Experience

Course Description:

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 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.

X-Period Usage: 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.

Section 16

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

Description:

Digital Pirates: Hacking (and) Democracy

Course Description:

This course explores your composing processes. We will read, invent, draft, collaborate, and revise. As we do, we will investigate hacking, propaganda, and democracy as well as the intersections between rhetoric, ethics, and technologies.

Throughout the course we will read, talk, and write about work by those on the cutting edge of rhetoric and technology. We will then spend the second two-thirds of the course reading, talking, and writing about hackers, bots, and WikiLeaks (and the political and technological fallout of their work). In exploring questions about rhetoric, technology, and digital ethics, you will compose a 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: More than three absences may negatively impact your final grade.

X-Period Usage: We will use select x-hours over the course of the term.

Textbook(s)Required:

No books required to purchase.

Section 17

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

Description:

The View from the Balcony: Learning How You Learn

Course Description:

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

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

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

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

Section 18

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

Description:

Words as World

Course Description:

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 engage, to investigate, to cajole or describe effectively? Through writing projects in and outside of class, peer review, readings and reflection, we will develop effective, fluent academic writing. Among our themes will be

the centrality of story, cultural narratives, authorial voice, and human conflict as narrative clash. 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*, Ta-Nehesi Coates, Harpers 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, 'Where exactly do I want to take my readers, and how can I make these slippery, shifting things called words get them there?' The world will never read the same again.

Coursework will include in-class assignments, participation in brief daily writing prompts, discussion presentations (some collaborative), and three longer papers which develop well-defended, independent ideas with reference to supporting (and contrary) evidence and expert opinion.

Attendance Policy: More than three absences may negatively impact your final grade.

X-Period Usage: We will use select x-hours over the course of the term.

Textbook(s)Required:

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

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

Section 19

Hour: 11; **Instructor:** Chante Mouton Kinyon

Description:

Documentary Theatre

Course Description:

This writing course focuses on developing student writing by examining documentary theatre. Through close analyses of the plays explored, we will investigate how the playwrights constructed theatre with material from interviews, historical documents, and original court proceedings in order to discuss larger social issues such as race and politics. Students will develop their ability to write about "texts" that include performances, research based essays, and will also be asked to develop a research/performance project. Students will learn to construct arguments on historic events while also critically evaluating the material. Writing assignments will work on argument development, providing and using evidence, and using sources effectively. We will have regular writing workshops. Questions that will repeatedly come up in this course are: In what ways does verbatim material as dialogue impact our current understanding of theatre, especially as it concerns actors and audience? Should this branch of theatre be approached as historical artifacts? The course's juxtaposition of theatre and historical events generates an interdisciplinary examination of performance as we consider the implications of putting history on the stage. Using secondary critical sources in conjunction with close consideration of

dramatic texts, we will examine both strata of these works' historical context (their subject matter and each creator's social and intellectual milieu).

Attendance Policy: Attendance, preparedness, and participation are central to your success in this course. Please notify me regarding all absences, excused or unexcused. Being prepared also means bringing with you to class all books, materials, drafts, etc. Absences may require make-up material to be submitted one week after absence; see me for information. Two unexcused absences will result in a lowering of your grade; three unexcused absences will result in a failing grade.

X-Period Usage: I will occasionally use x-periods.

Textbook(s) Required:

Trimble, John R. *Writing with Style: Conversations on the Art of Writing*. Pearson, Third Edition, 2010. ISBN: 978-0205028801.

Carroll, Noel. *On Criticism (Thinking in Action)*. Routledge, First Edition, 2008. ISBN: 978-0415396219.

Smith, Anna Deavere. *Twilight: Los Angeles, 1992*. Anchor, First Edition, 1994. ISBN: 978-0385473767.

Smith, Anna Deavere. *Fires in the Mirror*. Dramatists Play Service, Inc., 1998. ISBN: 978-0822213291.

Kaufman, Moises. *Gross Indecency: The Three Trials of Oscar Wilde*. Vintage, First Edition, 1998. ISBN: 978-0375702327.

Kaufman, Moises. *The Laramie Project*. Vintage, First Edition, 2001. ISBN: 978-0375727191.

Mann, Emily. *Testimonies: Four Plays*. Theatre Communications Group, First Edition, 1996. ISBN: 978-1559361170.

Section 20

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

Description:

The Machine in the Game

Course Description:

Sports are about competitive advantage, but should we care how much comes from the athlete and how much from science? What happens when we treat bodies as machines? How do we decide what is normal, natural, and legal, and to what extent are our reactions narrated by the media? In this course, we will work on your college-level writing through an examination of the intersection of sport, technology and culture and discuss what happens when innovation threatens the ideas we attribute to sports—purity, fairness, the natural body, a level playing field, and success as the result of hard work. In his book, *Game Changer: The Technoscientific Revolution in Sports*, Rayvon Fouché says, “The relevance of technoscience in sport will only increase, and the ways in which sporting cultures incorporate or suppress technoscience will define the future of athletic competition in the current century.” As scholars and athletes (or fans) you will be the ones having this discussion. The course will be based on *Game Changer* and selected readings from articles, biographical accounts, interviews, and documentary film. Most classes will be conducted as workshops, with time spent on writing, revising, reading, and in student-led discussion and peer review of written work. Major assignments will include a personal essay, a case study presenting multiple points of view, a research paper, and a newspaper

article.

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

X-Period Usage: No X-hours are planned, but students should keep the X-hour free in case a need to use them arises.

Textbook(s) Required:

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

Williams, Joseph. *Style: Lessons in Clarity and Grace*. Pearson/Longman, 2006 9th edition. ISBN: 978-0321479358.

Section 21

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

Description:

Inclusion, Diversity, and Higher Education

Course Description:

With the recent wake of the crises on race relations, immigration, gender, etc., in the US, universities nationwide have also consistently invoked and reaffirmed “inclusivity” and “diversity” to invent a dwelling (safe and hospitable space) for students, faculty, and staff irrespective of their race, ethnicity, language, nationality, gender, etc. They appeal to these commonplaces to contest pervasive histories that segregate certain bodies from gaining access to higher institutions or comfortably inhabiting these learning environments. Both commonplaces evoke everybody as a significant and worthy member of academic communities but also presuppose the presence of exclusion in those communities. As higher institutions of learning re-write the histories of exclusion to accommodate people of all backgrounds, how have their revisionist rhetorics attracted, recruited, protected, sustained—but also constrained—a diverse body of students, faculty, and staff? To what extent have members of institutions embraced or, in some cases, resisted these rhetorics? How might we, as writers and members of this institution, recast these divisive narratives to create an inclusive ecology for ourselves and others? If writing interrupts exclusionary practices and invents a dwelling, what kinds of writings really do so, and how can we identify, compose, and even circulate such writings? In order to answer these questions via work on your own college writing, this course will explore college manifestos on diversity and inclusion as an emerging genre and a significant artifact in higher education. It will focus on how institutions compose their guiding statements, bringing to the fore the linguistic, ethical, cultural, and rhetorical choices that shape the composing process. For instance, we will identify specific languages deployed by institutions, consider their moral and affective implications on their target audience, and examine how academic communities explore this range of choices to vigorously negotiate a dwelling for everyone. You'll participate in this revisionist project by writing a variety of expository essays—concept autobiography, campus ethnography, research paper, 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 term, but you must be in class when we introduce, workshop, and peer-review new projects.

X-Period Usage: We'll use 3-5 x-hour periods.

Textbook(s)Required:

No books required to purchase.

Section 22

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

Description:

Inclusion, Diversity, and Higher Education

Course Description:

With the recent wake of the crises on race relations, immigration, gender, etc., in the US, universities nationwide have also consistently invoked and reaffirmed “inclusivity” and “diversity” to invent a dwelling (safe and hospitable space) for students, faculty, and staff irrespective of their race, ethnicity, language, nationality, gender, etc. They appeal to these commonplaces to contest pervasive histories that segregate certain bodies from gaining access to higher institutions or comfortably inhabiting these learning environments. Both commonplaces evoke everybody as a significant and worthy member of academic communities but also presuppose the presence of exclusion in those communities. As higher institutions of learning re-write the histories of exclusion to accommodate people of all backgrounds, how have their revisionist rhetorics attracted, recruited, protected, sustained—but also constrained—a diverse body of students, faculty, and staff? To what extent have members of institutions embraced or, in some cases, resisted these rhetorics? How might we, as writers and members of this institution, recast these divisive narratives to create an inclusive ecology for ourselves and others? If writing interrupts exclusionary practices and invents a dwelling, what kinds of writings really do so, and how can we identify, compose, and even circulate such writings? In order to answer these questions via work on your own college writing, this course will explore college manifestos on diversity and inclusion as an emerging genre and a significant artifact in higher education. It will focus on how institutions compose their guiding statements, bringing to the fore the linguistic, ethical, cultural, and rhetorical choices that shape the composing process. For instance, we will identify specific languages deployed by institutions, consider their moral and affective implications on their target audience, and examine how academic communities explore this range of choices to vigorously negotiate a dwelling for everyone. You'll participate in this revisionist project by writing a variety of expository essays—concept autobiography, campus ethnography, research paper, 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 term, but you must be in class when we introduce, workshop, and peer-review new projects.

X-Period Usage: We'll use 3-5 x-hour periods.

Textbook(s) Required:

No books required to purchase.

Section 23

Hour: 10A; **Instructor:** Susan Overton

Description:

I'm not a feminist but...

Course Description:

From Beyonce's marquee feminism to Emma Watson's UN campaign HeForShe; from the organizers of the January 2017 Women's March to #SolidarityisforWhiteWomen to #AllMenCan, feminism has arrived in the zeitgeist of American pop culture. But many women and men refuse the term and identity, even though they may heartily endorse the aims of feminism. This course will offer students an opportunity to enhance their writing styles and ability to "read deeply" through an exploration of historical and contemporary feminist writings. To explore different understandings of feminism, we will read examples of second and third wave American feminism; Black and Chicana feminist theory; intersectional feminism; and transnational feminism. We will analyze the effectiveness of current feminist activism. Through course writing assignments—in journals that summarize and reflect on readings, and in more formal papers that are descriptive, analytical, and well-researched—students will explore their own relationship to feminism. At the end of the semester, students will:

- Better understand the ways in which sexism operates and intersects with racism, classism, nationalism in our culture and everyday lives;
- Gain confidence in expressing themselves orally and in writing;
- Have improved reading comprehension and analysis;
- Have practiced clear and focused writing that provokes interest.

Writing assignments will focus on the ways in which students can constructively write for the Dartmouth community about an often emotional and 'loaded' topic. Students will draw from their own experiences and ideas, as well as those of the writers we read. We will spend substantial in and out of class time on drafts and revisions of papers, utilizing peer review and individual conversations.

Attendance Policy: Your intellectual and physical presence is required in every class session. 'Perfect' attendance will be rewarded in your final course grade. If you miss more than 2 class sessions, your course grade will begin to be negatively affected. Please note that neither athletic events nor classes missed at the beginning of the term are considered excused absences.

X-Period Usage: One of my office hours each week is our X period. And we may use X hours on a few specific dates (to be announced).

Textbook(s)Required:

No books required to purchase.

Section 24

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

Description:

Aims of Education

Course Description:

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. 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 1960s radical Brazilian educator, Paulo Freire, and will continue through essays that discuss the roles of student/teacher as novice/expert and that look at what writers hope to be the transformative role of education. The essays we write will ask you to look at these writers’ arguments analytically and in relation to your own experiences. We’ll spend a lot of time in class in reading, discussion, and writing, 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 two absences is allowed.

X-Period Usage: X-hours used as needed

Textbook(s)Required:

Bartholomae, D., Petrosky, A., and S. Waite, eds. *Ways of Reading: An Anthology for Writers*. Bedford 10th edition, ISBN: 978-1-4576-2685-2.

Hacker, Diane and Summers, Nancy. *A Pocket Style Manual*. Bedford, 6th or 7th edition, ISBN: 978-0-312-54254-2.

Section 25

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

Description:

The Art of the Interview: Primary Sources in the Age of Fake News

Course Description:

In this writing class, we’ll look at the foundation for so much primary source material: the interview. As we learn about new ways to think about writing in college, we’ll review the main ingredients of any good interview: credibility, clarity, and context. In the age of fake news, interviews and quotes are often misused to support arguments. What does it mean to live in an age where truth is hidden under layers of competing interests? There is an unspoken pact between writer and reader. When is that pact broken beyond repair?

We'll explore truth in the context of the interview; how can we assess the reliability of our sources? We'll analyze texts in a variety of disciplines and create a fundamental set of steps readers can use to uncover reliable information in primary sources. How can we get the facts we need without creating a restrictive narrative that ignores multiple perspectives and simply echoes our own point of view? What are the ethical questions that arise in the process of making an evidence-based argument using interviews and other primary source material?

We'll talk about cultivating and protecting sources; designing questions; maintaining respect and the rules of conduct around human subjects. Good investigative work (for journalistic or academic purposes) doesn't mean "getting the scoop," or "getting the dirt." We will practice interviewing, inside and outside the classroom, including building trust and rapport with our interviewees; conducting interviews and the various tools that can be used in the interview, constructing the interview, and the critical follow-up phase.

Readings will include excerpts from: Oriana Fallaci, *Interview with History*, George W.S. Trow, *Within the Context of No Context*, Vivian Gornick, *The Situation and the Story*, Richard Dawkins, "Good and Bad Reasons for Believing: A Letter to My Daughter," Kurt Andersen, *Fantasyland*, *How America Went Haywire*, Malcolm Gladwell, *What the Dog Saw*, and David Foster Wallace, "This is Water," John McPhee, *Draft No. 4*, and from Williams, J. & J. Bizup, *Style: The Basics of Clarity and Grace*.

Over the course of the term you will produce two short profiles based on interviews, an invented/imagined interview with a historical figure; and a longer, analytical paper that incorporates several interviews representing competing points of view on a subject of your choosing.

Attendance Policy: This class will be constructed around in-class writing activities and short essays, class discussions and presentations, peer review, and one-on-one conferences with the professor. Regular attendance is critical. After two unexcused absences, a student's final grade will be negatively impacted.

X-Period Usage: I will use a few x-periods on specific dates. At least two will require mandatory attendance. Others can be used for special tutoring or make-up sections.

Textbook(s)Required:

Fallaci, Oriana. *Interviews with History and Power*. Rizzoli Universe, Reissue edition (April 5, 2016), ISBN: 0789331322.

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].

Section 26

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

Description:

Memoirs of Family

Course Description:

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. The two memoirs which we will

read together as a class are *Battle Hymn of the Tiger Mother*, by Amy Chua, about raising super-achievers, and *The Color of Water*, by James McBride, about growing up bi-racial. Students will write several papers based on the assigned readings, which include scholarly articles in addition to the two memoirs above. You will also read and write about a memoir of your own choosing. You will complete a research project, which entails using Dartmouth's incredible collection of scholarly sources to learn more about an aspect of your own family history that interests you. Throughout the course, we will discuss the process of writing, including drafting, receiving feedback and revising. Our discussions will address many of the key steps in 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:

The attendance policy is simple: Attend! I am counting on you, and your classmates are counting on you, to be in class and to be on time. We are also counting on you to hand in work on time, because we often do in-class exercises based on your recent work. If you are late for class more than twice, or if you have two or more unexcused absences, I will factor your lateness/absence into your class participation grade.

Excused absences: Generally, I excuse absences for religious observance, serious illness and family emergencies. If you miss two or more classes because of illness, please have your dean contact me. After speaking with your dean, I will make a decision as to whether or not your absences are excused.

Unexcused absences: Generally, I do not excuse absences for alarm clock failure, athletic events, malaise, or social engagements. If you use your one "free" absence for any of these or similar reasons, I appreciate an email to let me know you are okay and to tell me when I can expect to see you again.

X-Period Usage: 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.

Section 27

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

Description:

The American Criminal Injustice System

Course Description:

Students in this course will discover the craft of expository writing while analyzing the trustworthiness of crime investigation, ethical considerations during investigations, pre-trial proceedings and trials, and the myths and realities of the American criminal justice system. Students will study the notions of truth and justice in the system. The inquiry includes examining both science and human nature in the American criminal justice

system. Students will learn to think and analyze critically and write clearly, concisely and persuasively using several expository organizational patterns. Texts include three books, and perhaps a documentary film series, a podcast and one U.S. Supreme Court case. The professor, a former district court judge, chief disciplinary counsel (prosecutor) for the New Hampshire Supreme Court's Attorney Discipline Office and criminal defense attorney, will emphasize the importance of technical writing and use of voice and style. Students will come to understand that persuasive writing incorporates clarity of topic, factual precision, and organization in analysis. Students will actively participate in the exchange of feedback, critique and collaborative learning with each other. The professor will also teach students to speak persuasively about their writing. There are three major writing assignments (1250 words, 2000 words, 3750 words) that students will complete with multiple drafts and mandatory writing conferences.

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

X-Period Usage: 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 28

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

Description:

Food for Thought

Course Description:

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

critical analyses of course readings, and academic arguments. Ample classroom time will be spent reviewing the principles that underlie writing in all disciplines, workshopping student writing, and discussing the processes of reading, writing, research, and revision.

Attendance Policy: Students are expected to attend all class meetings. More than 2 absences (whether excused or unexcused) will result in a lower participation grade AND a lower final grade assignment.

X-Period Usage: We will use a few x-periods on specified dates.

Textbook(s)Required:

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

Section 29

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

Description:

Food for Thought

Course Description:

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

Attendance Policy: Students are expected to attend all class meetings. More than 2 absences (whether excused or unexcused) will result in a lower participation grade AND a lower final grade assignment.

X-Period Usage: We will use a few x-periods on specified dates.

Textbook(s)Required:

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

Section 30

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

Description:

Quest

Course Description:

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, class discussions, a movie, and reflective writings, you will work on improving your critical writing and reading abilities. There will be a significant emphasis on writing, particularly idea and evidence generation, drafts, revision, reflections, as well as 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 abilities through a research project, due at term's end.

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

X-Period Usage: 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

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

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

Section 31

Hour: 12; **Instructor:** Elizabeth Tremmel

Description:

Identity: It's Complicated

Course Description:

Athlete. Valedictorian. Frat boy. Vegan. Muslim. Native American. Overachiever. Goth. Goody two-shoes. Food snob. Hypochondriac. Introvert. Italophile. Trekkie. Cat lover. Each of us has multiple identities that intersect and interweave, that come to the fore at times and blend into the background in other moments. While we may intentionally construct some of these identities, certain of these identities may also be given to us. In this course, we will practice writing by thinking about what identity is—how it is defined—and reading about how identities are co-constructed, assigned, resisted, and negotiated by individuals and groups. Through reading about, for example, how U.S. college students construct themselves as “foreign” or “American” while studying abroad, how we view the role of DNA as a key building-block of our ethnic identity, or how race and religious identity play out for Somali youth in school, we can begin to better understand ourselves and those around us. Through discussing course readings (e.g., Rom Harré on positioning theory and Bonny Norton on theories of language, identity and power), writing and revising, participating in peer review, and meeting individually with the instructor, students will work on both their writing process and written products. Students

will practice summarizing and synthesizing the ideas of others, appropriating key ideas in the formulation of their own arguments, articulating and supporting claims convincingly, citing sources accurately, and expressing their ideas clearly and effectively.

Attendance Policy: Due to the interactive nature of the course, participation is vital! Students are allowed 2 absences; each additional absence will result in the final grade being dropped a third of a letter grade (e.g., B to B-).

X-Period Usage: Select x-periods may be used; students should keep the x-hour free.

Textbook(s) Required:

No books required to purchase.

Section 32

Hour: 11; **Instructor:** Tina Van Kley

Description:

Grotesque Bodies

Course Description:

The title of this course, “Grotesque Bodies,” may sound appealing, strange, or off-putting to you – perhaps even all three. The ambivalence of our responses are important markers of the grotesque, which is often located in an object that provokes desire but is also prohibited, or that is situated between conceptual categories (e.g., human and animal), and is consequently both fascinating and disturbing. We will read key texts from the rich scholarly tradition attempting to define the grotesque – is it a genre? a style? a mode? – as we apply the term to the ways we think about and look at the human body. What is – and or who has – a grotesque body? Who defines that body as grotesque, and what are the broader implications of doing so? In varied writing assignments, you will reflect on the ways we construct, encounter, and respond to bodies deemed “grotesque.” You will examine how forms social power are at play in the practices, institutions, and techniques of representation that define bodies as good or bad, acceptable, or unacceptable. Consequently, you will consider how the categorizing and hierarchizing of bodies are tied to gender, race, class, and ability. Along the way, you will navigate diverse media that may include scholarship by M.M. Bakhtin, Rosemary Garland-Thomson, and others; film and tv, including Tod Browning’s classic *Freaks* and *Here Comes Honey Boo Boo*; poetry by Jonathan Swift; a memoir by Lindy West; as well as other examples from contemporary popular and online culture.

This course will foster your understanding of what it means to participate in ongoing written discussions about knowledge in the university setting. We will read, talk, and write about standards of academic writing, practice those standards, and expand your critical vocabulary for thinking about the process of composition and revision. 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 write to engage with and participate in ongoing critical conversations about the course topic. The work in this class involves reading, class discussions, regular informal and reflective writing, peer review, and individual conferences as you develop multiple drafts of two formal essays and a media-rich digital writing project.

Attendance Policy: Coming to class regularly is a basic expectation for this course. More than two absences for

any reason will result in a significant reduction to your final grade.

X-Period Usage: The course schedule includes 2-3 x-periods.

Textbook(s)Required:

No books required to purchase.