

Dartmouth College 2011-2012 Course Catalog Descriptions for Writing and Speech Courses:

WRITING

2. Composition and Research: I

11F: 11, 12 12F: 11.12

The course description is given under Writing 3. This course and Writing 3 are open only to first-year students invited after an on-line placement process to participate in the Integrated Academic Support program. Normally, students enrolled in Writing 2 will continue with Writing 3, but in rare cases may instead take Writing 5. Boone, Chaney, Gocsik, Koch, Lannon, Lenhart, and Moody.

3. Composition and Research: II

12W: 11, 12 13W: 11,12

This two-term course in first-year composition works on the assumption that excellence in writing arises from serious intellectual engagement. To achieve this excellence, Writing 2-3 enrolls students into intensive, seminar-style classes in which literary and other works (including the students' own) are read closely, with attention to substance, structure, and style. The primary goal of Writing 2 is for students to learn to write clearly and with authority. By submitting themselves to the rigorous process of writing, discussing, and rewriting their papers, students come to identify and then to master the essential properties of the academic argument.

In Writing 3, students engage in the more sustained discourse of the research paper. These papers are not restricted to literary criticism but might employ the research protocol of other academic disciplines. Throughout the reading, writing, and research processes, students meet regularly with their teaching assistants and professors, who provide them with individualized assistance. Writing 2-3 is taken in lieu of Writing 5 and meets the college requirement for composition.

Students who take the Writing 2-3 sequence defer their First-Year Seminar until the spring term. These courses do not serve in partial satisfaction of the Distributive Requirement. Boone, Chaney, Gocsik, Koch, Lannon, Lenhart, and Moody.

5. Expository Writing

11F, 12W, 12F, 13W: 10, 10A, 11, 12, 2, 2A

Founded upon the principle that thinking, reading, and writing are interdependent activities, Writing 5 is a writing-intensive course that uses texts from various disciplines

to afford students the opportunity to develop and hone their skills in expository argument. Instruction focuses on strategies for reading and analysis and on all stages of the writing process. Students actively participate in discussion of both the assigned readings and the writing produced in and by the class.

Note: Enrollment limited to 18. Writing 5 (or 2-3) is required of all first-year students except those exempted. It never serves in partial satisfaction of the Distributive Requirement. The staff.

8. Writing with Media

12S: 2A

New media calls for new rhetorical practices. This course introduces students to the principles and practices of writing with media, offering instruction in how to read and to write multi-media compositions. Assignments include creating visual arguments; “re-mediating” texts to the Web and/or to PowerPoint; envisioning quantitative information; and composing a video documentary. Students will also produce written analyses of multimedia compositions in order to demonstrate their visual literacy.

Prerequisite: Writing 5 or its equivalent (Writing 2-3 or exemption from the Writing 5 requirement). *Dist: ART*. Gocsik.

9. Composition: Theory and Practice (*Identical to English 9*)

Not offered in the period from 11F through 13S.

10. Writing In The Workplace

12S: 10A

This course approaches professional writing as a rhetorical craft. Students will learn to analyze workplace cultures and communicate effectively within them. Course readings and activities focus on professional writing, with an emphasis on written, oral, and multimedia composition. Students will learn to create effective professional documents for a variety of purposes, and to adjust their rhetorical approaches to fit their professional goals. The course uses workplace simulations to teach professional writing in context.

Prerequisite: Writing 5 or its equivalent (Writing 2-3 or exemption from the Writing 5 requirement). *Dist: ART*. Chaney.

11. Argument in Context: Theory and Practice

13S: Arrange

This course is designed to sharpen students' ability to interpret arguments in context through close analysis of rhetorical strategies. Employing theoretical frameworks from rhetorical studies, composition theory, and literary criticism, students will analyze a variety of arguments: global and local; textual and visual. Students will further hone their critical sensibilities as they shape and re-shape their own arguments.

Prerequisite: Writing 5 or its equivalent (Writing 2-3 or exemption from the Writing 5 requirement). *Dist: ART*. Gocsik.

41. Writing and Speaking Public Policy

12S: 2A

Identical to Public Policy 41, this course is designed for students who intend to use their writing and communication skills to effect tangible change. Course materials will draw from various areas of public policy, and students will develop policy arguments through position papers, strategy memos, public talks, multi-media tools, as well as op-ed pieces and "letters to the editor" to be submitted to local newspapers. Students will strengthen their understanding and practice of public persuasion, as well as their capacity to analyze the components of effective argument. Prerequisite: Public Policy 5 or permission of instructor. Kalish.

42. The Art of Science Writing

13S: Arrange

This course is designed to introduce students to the art of effective science writing. Students will learn to interpret and analyze complex scientific research findings and translate them into engaging prose with special attention given to the intended audience. The main focus of the course will be on learning to write about science for scientists. Students will learn how to craft scientific research articles; they will learn to write effective abstracts, introductions, methods, results and discussions. Students will also learn how to create effective visual representations of their data.

In the second portion of the course, students will focus on science writing for the non-scientific audience. Students will learn how to accurately communicate their scientific findings and the findings of other scientists to the general public in the format of review articles and newspaper or magazine features.

Prerequisite: Writing 5 or its equivalent, and permission of the instructor is required. *Dist: ART*.

80. Independent Research

All terms. Arrange

A tutorial course focused on an independent research project to be designed by the student with the assistance of a member of the Institute for Writing and Rhetoric faculty, who will serve as the project's supervisor. Appropriate foci include topics associated with rhetoric, writing studies, composition, speech, communication, digital or multi-media composition.

A student wishing to enroll in Writing 80 must submit a proposal and plan of study, approved by the supervising faculty member, to Christiane Donahue, Director of the Institute for Writing and Rhetoric, during the term prior to taking the course.

SPEECH

20. Public Speaking

11F, 12W: 10A, 2A 12S: 2A 12F: Arrange 13W: 2A, Arrange 13S: 2A, Arrange

This course covers the theory and practice of public speaking. Building on ancient rhetorical canons while recognizing unique challenges of contemporary public speaking, the course guides students through topic selection, organization, language, and delivery. Working independently and with peer groups, students will be actively involved in every step of the process of public speaking preparation and execution. Assignments include formal speeches (*e.g.* to inform, to persuade, and to pay tribute), brief extemporaneous speeches, speech analyses, and evaluations.

Limited enrollment. No prior speaking experience is necessary. *Dist: ART.* Anguiano, Compton.

25. Persuasive Public Speaking

11F: 2A 13W: 10A

This course explores persuasive public speaking and helps students learn to craft messages of influence. Approaching persuasive public speaking as transactional, students will engage in audience analysis during speech invention, organization, language choices, and delivery. Assignments include formal speeches (to convince and to actuate), brief extemporaneous speeches, speech and argument analyses, and peer speech evaluations. Peer group work will facilitate speech preparation and provide a forum to audition arguments and ideas.

Limited enrollment. No prior speaking experience is necessary. *Dist: ART.* Compton.

30. Speechwriting

13S: 10A

This course explores speechwriting as a process. Students will work independently and in peer groups to write speeches for themselves and for others. Students will also deliver speeches. Throughout the course, students will compare speechwriting with other types of writing, celebrating the unique challenges of writing for the ear.

Limited enrollment. No prior speaking experience is necessary. *Dist: ART*. Compton.

40. Resistance To Influence: Inoculation Theory-Based Persuasion

Not offered in the period from 11F through 13S.

This course revisits a classic theory of resistance to influence: inoculation. Inoculation theory is unique. Instead of offering ways to enhance persuasion, inoculation offers resistance to persuasion. We will trace inoculation's development; reconsider some of its assumptions; explore its application in contexts of health, politics, and marketing; and discuss ethics of resistance-based message strategies. Writing and speaking projects will guide our consideration and analysis of this underexplored dimension of rhetoric.

Limited enrollment. No prior speaking experience is necessary. *Dist: SOC*. Compton.

Writing 5 Section Descriptions for Fall Term 2011

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.

Writing 5 -- Expository Writing

Section 01

Hour: 10A; Instructor: Nancy Crumbine

Description:

Thinking about Education

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, Freire, Suskind, and Kozol. Discussing these selected texts, other works of poetry and fiction, as well as film, students will develop their skills in critical reading, writing, and oral presentation. Writing assignments will move from memoir through various forms of discourse to academic argument. A full introduction to library research is integrated into this course, as are discussions on the importance of imagination, creativity, and humor. Students will draw from their own educational experiences and ideas, as well as those of the writers we read.

Attendance policy:

As participation in discussion/workshop is central to this class, and because every voice is important and interesting, attendance is required. Unique circumstances can be discussed, of course. Undiscussed/unexcused absences will reduce the grade.

Textbook(s)Required:

Plato (G.M.A. Grube, trans.) *Five Dialogues*, Hackett Publishing, 2nd edition ISBN: 9780872206335

Salinger, J.D. *Catcher in the Rye*(paperback), Little, Brown and Co., 1991 ISBN: 0316769487

Friere, Paulo (Myra Bergman Ramos, trans.) *Pedagogy of the Oppressed*, Continuum, 2000 ISBN: 0826412769

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

Frost, Robert *A Boy's Will and North of Boston*, Dover Thrift Editions, 1991 ISBN: 0-486-26866-7

Section 02

Hour: 2A; Instructor: Nancy Crumbine

Description:

Thinking about Education

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, Freire, Suskind, and Kozol. Discussing these selected texts, other works of poetry and fiction, as well as film, students will develop their skills in critical reading, writing, and oral presentation. Writing assignments will move from memoir through various forms of discourse to academic argument. A full introduction to library research is integrated into this course, as are discussions on the importance of imagination, creativity, and humor. Students will draw from their own educational experiences and ideas, as well as those of the writers we read.

Attendance policy:

As participation in discussion/workshop is central to this class, and because every voice is important and interesting, attendance is required. Unique circumstances can be discussed, of course. Undiscussed/unexcused absences will reduce the grade.

Textbook(s) Required:

Plato (G.M.A. Grube, trans.) *Five Dialogues*, Hackett Publishing, 2nd edition ISBN: 9780872206335

Salinger, J.D. *Catcher in the Rye* (paperback), Little, Brown and Co., 1991 ISBN: 0316769487

Friere, Paulo (Myra Bergman Ramos, trans.) *Pedagogy of the Oppressed*, Continuum, 2000 ISBN: 0826412769

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

Frost, Robert A *Boy's Will and North of Boston*, Dover Thrift Editions, 1991 ISBN: 0-486-26866-7

Section 03

Hour: 2A; Instructor: Kelly Blewett

Description:

Book Publishing: The Newbery Award

In this course, we will examine the book publishing industry with a special focus on children's literature and, more specifically, the Newbery Award, generally acknowledged to be the highest honor in the field. We will read a handful of Newbery winners ranging in publication date from 1937 through present day, and we will read literary criticism of those novels. How has the significance of the award changed over time? Would the Newbery winner of last year been a contender twenty years ago? Topics of canon, highbrow vs. lowbrow literature, and genre will be explored. Most importantly, we'll be writing frequently. Class work is comprised of Blackboard posts, three essays, and a portfolio.

Attendance policy:

Class attendance is especially important. After two unexcused absences, a student's final grade will be lowered by half a mark (for example, from an A to an A-). Absences may be excused under certain conditions, such as illness, religious observation, or family emergency. I may request documentation if a student misses more than two classes due to these conditions.

Textbook(s)Required:

Brink, Carol Ryrie *Caddie Woodlawn*, Aladdin, 2006 ISBN: 978-1416940289

Speare, Elizabeth George *The Witch of Blackbird Pond*, Laurel Leaf Mass Market Paperback, 1978 ISBN: 978-0440995777

Paterson, Katherine *The Bridge to Terabithia*, HarperTeen, 2004 ISBN: 978-0060734015

Lowry, Lois *The Giver*, Delacorte, 2006 ISBN: 978-0385732550

Hjortshoj, Keith *Transition to College Writing*, Bedford St. Martin's, 2009 2nd ed. ISBN: 978-0312440824

Section 04

Hour: 12; Instructor: Julie Kalish

Description:

The U.S. Supreme Court

Strong analytical writing requires strong analytical reading and thinking skills, applied both inside and outside of the classroom. Together we will hone our critical skills 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 five selected cases either currently or recently before the Court. Topics may include separation of church and state, the right to privacy, environmental regulation, and the legal status of enemy combatants. 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 produce short analytical essays, wikis, and a culminating research paper on a case-related issue of their choosing.

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.

Textbook(s)Required:

The U.S. Constitution and Fascinating Facts About It, Oak Hill Pub. Co., ISBN: 1891743007

Breyer, Stephen Active Liberty: Interpreting Our Democratic Constitution, Knopf, paperback ISBN: 0307274942

Kahn, Ronald and Ken Kersch, eds. The Supreme Court & American Political Development, Univ. Press of Kansas, ISBN: 0700614397

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

Section 05

Hour: 10; Instructor: Mark Koch

Description:

The End of Reason

We believe in UFOs, and we distrust vaccinations. We think that climate change is a fraud but that ghosts are real. Our culture's novels, films, and news stories often present paranoia and conspiracy as binary opposites. Recently a number of writers have argued that, as common hubs of information and belief fracture and splinter, elements of contemporary culture show an increasing move away from empirical evidence, from rational thinking, from reason.

As a foundation for developing and refining college writing skills, this course will explore this apparent epistemological shift away from reason and will consider the problem of truth and truthiness in contemporary discourse. Is the cause of this shift cultural or hard-wired human biology? Does contemporary culture encourage this fragmentation of beliefs or only reflect it? What are the consequences of a rejection of reason and rationality for science, for academic scholarship, for democratic society? Is there, in fact, a recent and sudden rejection of reason, or has it always been with us?

We will read a wide range of writing, most all of which is concerned with these problems of knowing and believing, and many of which will serve as a basis for the paper assignments. We will also spend a good bit of time reading and discussing writing from within our class. By engaging in peer editing, reading closely and thoughtfully on this issue, collaborating on a short video, and writing and rewriting pages of carefully considered prose, students will gain knowledge and skills for further academic thinking and writing.

Attendance policy:

Two absences will be granted without direct penalty. Each subsequent absence will result in an automatic one-third deduction in the final grade. More than five absences will likely result in course failure. We will be using many of our X-hours.

Textbook(s) Required:

Lunsford, Andrea *The St. Martin's Handbook* [Hardcover], Bedford St. Martin's, 2011 7th edition ISBN: 978-0-312-60292-5 (or 6th edition ISBN: 978-0-312-44315-3 is also acceptable)

DeLillo, Don *White Noise*, Penguin Classics Deluxe Edition, 2009 ISBN: 0143105981

Section 06

Hour: 2A; Instructor: Barbara Kreiger

Description:

American Memoir

This section of Writing 5 is based on the assumption that reading and writing are intertwined and are mutually enriching activities. We will emphasize close reading and the process of writing—how we choose, identify, and define the focus of an essay, and how we refine our written responses to various topics. Our approach will rely on reflection as a critical component in effective writing, and students will be encouraged to revise regularly.

We will be reading segments of American memoirs about experiences ranging from the apparently insignificant to the obviously dramatic, and we'll discuss the relationship between events and interpretations. From there we'll follow a process that brings analysis and reflection together in our work.

Attendance policy:

Students are expected to attend class regularly.

Textbook(s) Required:

Dillard, Annie and Cort Conley, eds. *Modern American Memoirs*, Harper Perennial, 1996 ISBN: 0-06-092763-1

Strunk and White *The Elements of Style* [Hardcover], Longman, 1999, 4th edition ISBN: 978-0205313426

Section 07

Hour: 10A; Instructor: Andrea Kremer

Description:

Medical Ethics: Health Care Policy and Informed Consumer Decision-Making

This course is designed to accomplish two important objectives. The first objective is to improve students' oral and written communication skills. The second objective is to teach students about the intricate and often vexing nature of medical ethics, health care policy, and informed consumer decision-making.

The writing assignments throughout the term will allow students to practice writing academic essays that include a detailed claim, a well-defended argument using persuasive and accurately documented evidence, and a far-reaching conclusion. As the term progresses, students will expand their knowledge base and critical thinking and research skill set so that they will be able to write convincingly about the following health care policy topics: misconceptions about informed consent, consequences of undisclosed conflicts of interest, clinical and economic ramifications caused by emerging diseases, lurking dangers associated with

controversial screening and treatment modalities, and the complexities entailed in designing health care reform.

Attendance policy:

Class discussion is an integral part of this class, and participation is essential to make this class dynamic and rewarding. For these reasons, students are expected to attend class. One excused absence is permitted without penalizing a student's grade. However, all other absences will result in penalizing a student's grade unless they are due to a documented illness or an extenuating situation. The final grade will be decreased by a half a grade for each unexcused absence.

Textbook(s) Required:

Skloot, Rebecca *The Immortal Life of Henrietta Lacks*, Broadway (reprint edition), 2011 ISBN: 978-1400052189

Jones, James *Bad Blood*, The Free Press, 1981 ISBN: 0029166764

Gazzaniga, Michael *The Ethical Brain: The Science of Our Moral Dilemmas*, Harper Perennial, 2006 ISBN: 978-0060884734

Section 08

Hour: 2A; Instructor: Andrea Kremer

Description:

Medical Ethics: Health Care Policy and Informed Consumer Decision-Making

This course is designed to accomplish two important objectives. The first objective is to improve students' oral and written communication skills. The second objective is to teach students about the intricate and often vexing nature of medical ethics, health care policy, and informed consumer decision-making.

The writing assignments throughout the term will allow students to practice writing academic essays that include a detailed claim, a well-defended argument using persuasive and accurately documented evidence, and a far-reaching conclusion. As the term progresses, students will expand their knowledge base and critical thinking and research skill set so that they will be able to write convincingly about the following health care policy topics: misconceptions about informed consent, consequences of undisclosed conflicts of interest, clinical and economic ramifications caused by emerging diseases, lurking dangers associated with controversial screening and treatment modalities, and the complexities entailed in designing health care reform.

Attendance policy:

Class discussion is an integral part of this class, and participation is essential to make this class dynamic and rewarding. For these reasons, students are expected to attend class. One excused absence is permitted without penalizing a student's grade. However, all other absences will result in penalizing a student's grade unless they are due to a documented illness or an extenuating situation. The final grade will be decreased by a half a grade for each unexcused absence.

Textbook(s)Required:

Skloot, Rebecca *The Immortal Life of Henrietta Lacks*, Broadway (reprint edition), 2011 ISBN: 978-1400052189

Jones, James *Bad Blood*, The Free Press, 1981 ISBN: 0029166764

Gazzaniga, Michael *The Ethical Brain: The Science of Our Moral Dilemmas*, Harper Perennial, 2006 ISBN: 978-0060884734

Section 09

Hour: 10A; Instructor: Jonna Mackin

Description:

Humor and Identity: What's Funny about Identity?

This course investigates "identity" by reading stories about people who are confused by—or just unaware of—their own identities. Through class discussions we investigate the multilayered lives of these characters and consider whether humor clarifies or complicates identity construction. We also read short selections of identity theory. Readings are short stories, plays, and hip-hop poetry. Late in the class we create group wiki projects and perform hip-hop poetry (guided by student mentors), as well as the poetry of those who wish to share their own work.

Students in this class work hard to improve their writing proficiency. Each week's paper is reviewed by the ridiculously demanding professor or by equally demanding peers. A re-envisioned and thoroughly revised paper is then turned in as a second draft. Individual conferences with the professor supplement class time.

Attendance policy:

Attendance is required. Three unexcused absences will lower the grade. Participation in Dartmouth sponsored events may be considered excused after consultation with the professor.

Textbook(s)Required:

Gotanda, Philip Kan No More Cherry Blossoms, Univ. of Washington, 2005 ISBN: 0295985011

Williams, Saul , said the shotgun to the head, MTV/ Pocket Books, 2003 ISBN: 0743470796

Senna, Danzy You are Free, Riverhead Trade, 2011 ISBN: 978-1-59448-507-7

Jen, Gish Who's Irish, Vintage Contemporaries, 1999 ISBN: 0-375-70592-9

Section 10

Hour: 10A; Instructor: Kevin McCarthy

Description:

Zizek!

In this course we will examine the life and work of controversial Lacanian philosopher, Slavoj Zizek's and his many forays into popular culture. We will pay special attention to his media and film theories, and in particular, his writings on David Lynch's Lost Highway. In addition, we will view the documentary film Zizek!, directed by Astra Taylor, as well as The Pervert's Guide to Cinema, directed by Sophie Fiennes and narrated by Zizek himself.

Attendance policy:

You may accumulate a maximum of three unexcused absences without grade penalty. Beyond three unexcused absences your grade will be impacted. Absences accrued because of college-sanctioned sports or other extra-curricular activities may be excused without penalty at my discretion.

Textbook(s)Required:

Taylor, Paul Zizek and the Media, Polity, 2011 ISBN: 074564368X

Zizek, Slavoj The Sublime Object of Ideology (The Essential Zizek) , Verso, 2009 2nd edition ISBN: 1844673006

Zizek, Slavoj The Art of the Ridiculous Sublime: On David Lynch's Lost Highway (Occasional Papers) , University of Washington Press, 2000 ISBN: 0295979259

Section 11

Hour: 2A; Instructor: William Nichols

Description:

Nature and Imagination

Prisons, farms, and beautiful buildings all grow from our ways of thinking about how to live together on the Earth. In "Nature and Imagination" we'll read and talk and write about the creative thinking embodied in architecture and agriculture, and we'll search for acts of imagination in our criminal justice system, which has the highest incarceration rate in the world, a result of our War on Drugs. Our reading will include Michelle Alexander's *The New Jim Crow: Mass Incarceration in the Age of Color Blindness*, Michael Pollan's *A Place of My Own: The Architecture of Daydreams*, Bill McKibben's *Deep Economy: The Wealth of Communities and the Durable Future* and Leslie Marmon Silko's Native American novel *Ceremony*.

Student essays, built from memory, imagination, interviews, observation, our common reading, and library research, will focus on subjects raised in our reading. Students will choose from among local examples of architecture, agriculture, or criminal justice for their research. In addition, we'll consider how email, texting, tweeting, and Facebook influence thinking and writing.

Attendance policy:

Up to three unexcused absences are allowed but not encouraged. We should talk about any additional scheduling problems.

Textbook(s) Required:

McKibben, Bill *Deep Economy*, Holt Paperbacks, 2007 ISBN: 9780805087222

Pollan, Michael *A Place of My Own*, Dell Publishing, 2008 ISBN: 9780143114741

Alexander, Michelle *The New Jim Crow*, The New Press, 2011 ISBN: 9781595581037 (hardcover)

Silko, Leslie Marmon *Ceremony*, Penguin Books, 2006 ISBN: 9780143104919

Section 12

Hour: 10; Instructor: Terry Osborne

Description:

The Snow Leopard

Writing is a recursive and responsive process; the writer gathers information, organizes, focuses, drafts and revises, the length and order of each stage determined not only by the writer's growing sense of his or her own work, but by feedback from prospective readers and by the proximity of the deadline. It isn't a last-minute

process; good ideas need time to percolate and deepen. But it's a reliable process, effective with narrative and exploratory essays as well as argumentative analyses.

Students will engage in that process as often and thoroughly as ten weeks will allow, while reading *The Snow Leopard*, Peter Matthiessen's memoir of his 1973 journey to Nepal with field biologist George Schaller. Supporting readings will explore different topics and disciplines in the book, from Schaller's field studies on blue sheep and snow leopards to biographical sketches of Matthiessen to pieces on Buddhism and Nepal. The goal will be to discover how deeply transforming a journey to a foreign land can be, and to write about the discoveries in narrative, exploratory and analytical forms.

Attendance policy:

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

Textbook(s)Required:

Matthiessen, Peter *The Snow Leopard*, Penguin Classics, 2008 ISBN: 9780143105510

Section 13

Hour: 3B; Instructor: Kelly Blewett

Description:

Instructor: Kelly Blewett

Book Publishing: *The Newbery Award*

In this course, we will examine the book publishing industry with a special focus on children's literature and, more specifically, the Newbery Award, generally acknowledged to be the highest honor in the field. We will read a handful of Newbery winners ranging in publication date from 1937 through present day, and we will read literary criticism of those novels. How has the significance of the award changed over time? Would the Newbery winner of last year been a contender twenty years ago? Topics of canon, highbrow vs. lowbrow literature, and genre will be explored. Most importantly, we'll be writing frequently. Class work is comprised of Blackboard posts, three essays, and a portfolio.

Attendance policy:

Class attendance is especially important. After two unexcused absences, a student's final grade will be lowered by half a mark (for example, from an A to an A-). Absences may be excused under certain conditions, such as illness, religious observation, or family emergency. I may request documentation if a student misses more than two classes due to these conditions.

Textbook(s)Required:

Brink, Carol Ryrie Caddie Woodlawn, Aladdin, 2006 ISBN: 978-1416940289

Spere, Elizabeth George The Witch of Blackbird Pond, Laurel Leaf Mass Market Paperback, 1978 ISBN: 978-0440995777

Paterson, Katherine The Bridge to Terabithia, HarperTeen, 2004 ISBN: 978-0060734015

Lowry, Lois The Giver, Delacorte, 2006 ISBN: 978-0385732550

Hjortshoj, Keith Transition to College Writing, Bedford St. Martin's, 2009 2nd ed. ISBN: 978-0312440824

Section 14

Hour: 11; Instructor: Wendy Piper

Description:

American Heroes and Heroines

In this class we'll read and write about two major works of the American cultural and literary tradition: one classic, one contemporary. We'll explore Hawthorne's *The Scarlet Letter* in terms of the qualities of American culture that it delineates and we'll reexamine these characteristics from a contemporary perspective in Flannery O'Connor's *Wise Blood*. We'll explore American notions of freedom, individualism, and self-renewal, and we'll look at these concepts within the context of the relation of self to society and to nature. Class time will be divided between discussion of the texts and activities designed to develop skills in writing, critical thinking, and revision. We'll work on style and grammar, hone and develop paragraphs, and build arguments about these texts through the process of reading and writing.

Attendance policy:

A maximum of 3 absences is permitted. After 3 absences, a student's final grade will be lowered.

Textbook(s)Required:

Hacker, Diana and Nancy Sommers *The Bedford Handbook*, Bedford St. Martin's, 2009, 8th edition ISBN: 978-0-312-48013-4

O'Connor, Flannery *Wise Blood: A Novel*, Farrar Straus Giroux, 2007 ISBN: 13-978-0-374-53063-1

Hawthorne, Nathaniel. (Kathryn Harrison, ed.) *The Scarlet Letter* (Modern Library Classics, Modern Library, 2000 ISBN: 978-0-679-78338-1

Section 15

Hour: 2; Instructor: Wendy Piper

Description:

American Heroes and Heroines

In this class we'll read and write about two major works of the American cultural and literary tradition: one classic, one contemporary. We'll explore Hawthorne's *The Scarlet Letter* in terms of the qualities of American culture that it delineates and we'll reexamine these characteristics from a contemporary perspective in Flannery O'Connor's *Wise Blood*. We'll explore American notions of freedom, individualism, and self-renewal, and we'll look at these concepts within the context of the relation of self to society and to nature. Class time will be divided between discussion of the texts and activities designed to develop skills in writing, critical thinking, and revision. We'll work on style and grammar, hone and develop paragraphs, and build arguments about these texts through the process of reading and writing.

Attendance policy:

A maximum of 3 absences is permitted. After 3 absences, a student's final grade will be lowered.

Textbook(s)Required:

Hacker, Diana and Nancy Sommers *The Bedford Handbook*, Bedford St. Martin's, 2009, 8th edition ISBN: 978-0-312-48013-4

O'Connor, Flannery *Wise Blood: A Novel*, Farrar Straus Giroux, 2007 ISBN: 13-978-0-374-53063-1

Hawthorne, Nathaniel. (Kathryn Harrison, ed.) *The Scarlet Letter* (Modern Library Classics, Modern Library, 2000 ISBN: 978-0-679-78338-1

Section 16

Hour: 10A; Instructor: Ellen Rockmore

Description:

The Constitutional Right to Privacy

In this course we will employ the tools of rhetorical analysis to examine arguments regarding the constitutional right to privacy, specifically the matters of birth control, abortion and gay rights. We will read Supreme Court opinions as well as journalists' accounts of Supreme Court deliberations, and we will discuss the rhetorical strategies of partisans in the culture wars. As we learn about the law of privacy, we will pay particular attention to how judges, scholars and journalists frame and develop arguments, and how word choice and syntax give form to those arguments. Students will write four papers and will submit a draft and a final version of each. Please note that students will be expected to write primarily about the rhetorical approaches of the authors they read and only secondarily about matters of substantive law.

Attendance policy:

Students are required to attend class. I reserve the right to lower the grade of any student who has two or more unexcused absences. Generally, I excuse absences only for illness, religious observance, or family emergencies. I may request documentation from a student who misses more than two classes for illness.

Textbook(s)Required:

Toobin, Jeffrey *The Nine*, Anchor Books, 2008 ISBN: 9781400096794

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

Section 17

Hour: 10A; Instructor: Carl Thum

Description:

The purpose of our course is to enhance your critical and analytical writing, reading, and thinking skills, as well as develop your research and presentation skills. We will read, discuss, and write about a variety of texts: novels, essays, and poetry. The novels will include *The House on Mango Street*, *Beloved*, *Lolita*, *The Bonesetter's Daughter*, and *One Day in the Life of Ivan Denisovich*.

Writing experts agree: the best way to improve your writing is to write. You will write a two-page paper each week. You will also write a ten-page research paper, based on a novel of your choice.

There will be opportunities to revise your written work, and a considerable amount of class time will be dedicated to discussing your papers.

Attendance policy:

Class discussion is a critically important part of this course. While students should attend every class, more than three absences (for whatever reasons) will affect your final grade.

Textbook(s) Required:

Markman, Roberta *10 Steps in Writing the Research Paper*, Barron's, ISBN: 0764113623

Cisneros, Sandra *House on Mango Street*, the, Vintage, ISBN: 0679734775

Tan, Amy *The Bonesetter's Daughter*, Ballantine, ISBN: 978-0-345-45737-0

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

Nabokov, Vladimir *Lolita*, Random House, 2nd Vintage Int'l Ed. June 1997 ISBN: 679-72316-1

Solzhenitsyn, Alexander *One Day in the Life of Ivan Denisovich*, New American Library, ISBN: 978-0-451-22814-7

Section 18

Hour: 2A; Instructor: Robert Cummings

Description:

Over the ten weeks of this Writing 5 course we'll be reading and returning to as many as we can manage of the essays collected in John Gross, *The Oxford Book of Essays*. These essays will be supplemented by other material with which our primary reading can be usefully compared. This additional material will be supplied as photocopies or print-outs and will never occupy more than a couple of pages. A useful focus on relevant issues for the class is given in William Zinsser, *On Writing Well: The Classic Guide to Writing Nonfiction*. It is recommended you buy both Gross and Zinsser.

Your written contributions should pick up on the reading and discussion of our twice-weekly sessions. You are encouraged either to debate with the authors we read, or to make them over stylistically. You may find it useful to look at but not necessarily buy Raymond Queneau's *Exercises in Style*, translated by Barbara Wright (available most recently in *OneWorld Classics*, 2009). Despite its title, this is

a fun book. You should be learning to discriminate between stylistic registers and to develop your competence in managing them.

Attendance policy:

The course is collaborative and regular attendance is required. If you must be absent from class, be sure to give good cause and advance warning. More than two unexcused absences will damage your final grade; and you will in any case be expected to make up the missing work without the advantage of class discussion.

Textbook(s) Required:

Gross, John *The Oxford Book of Essays*, Oxford University Press, 2008 ISBN: 9780199556557

Zinsser, William *On Writing Well: The Classic Guide to Writing Nonfiction*, Harper, 2006 ISBN: 9780060891541

Section 19

Hour: 3A; Instructor: Alysia Garrison

Description:

Secrecy, Science, Empire

Using Mary Shelley's classic text *Frankenstein* as its anchor, this section of Writing 5 will return to literary history, and specifically to the history of science fiction, to ask how narratives of science intersect with representations of secrecy in the laboratory of the novel. We will look at the tropes of imperial science, science used in the service of empire, and radical science, knowledge deployed as an emergent formation against it, in short novels, critical essays, and one film. For the natural philosophers of the early Enlightenment, nature holds a secret to be conjured forth by science. Yet the texts we will read suggest that science has not always been conducted in the open, to be disseminated for public knowledge. Rather, these fugitive sciences, practiced by rogue scientists and slave rebels, toiling away in solitary chambers and on castaway islands, may only be illuminated by the dark. If, as our texts suggest, the tangled relationship between secrecy and science is constitutively bound to narratives of colonialism, how do the social processes of empire give rise to central tensions between "residual" and "public" knowledge? Why does science go underground in states of exception, during times of war? Between reason and superstition, how does science's empiricism give rise to metaphysical questions, to beckon alternative spiritual practices and beliefs? And how are these questions axiomatically global, transoceanic ones?

This course is designed to familiarize you with the conventions of academic discourse to help you learn to read and write at a university level. Along the way,

you will be introduced not only to the history of the utopian, gothic, and science fiction genres, but also to the interdisciplinary study of literature, science, and empire. We will practice literary analysis by combining techniques of close reading (the slow, microscopic and deliberative practice of attending to literature) with historical research. Writing assignments will consist of four formal essays and a variety of informal critical analyses to promote the habit of daily writing. Through collaborative workshops, students will participate in peer critique and revise drafts of papers.

Attendance policy:

Because lively and engaged group discussions drive this course, and because each voice is unique, your attendance is mandatory. More than three unexcused absences will lower your final grade.

Textbook(s) Required:

Earle, William Obi; or, The History of Three-Fingered Jack, Broadview Classics, 2005 ISBN: 978-1551116693

Shelley, Mary Frankenstein, Oxford World Classics, 2009 ISBN: 978-0199537150

Wells, H. G. The Island of Dr. Moreau, Broadview Edition, 2009 ISBN: 978-1551113272

Three Early Modern Utopias: Thomas More: Utopia / Francis Bacon: New Atlantis / Henry Neville: The Isle of Pines, Oxford World's Classics, 2009 ISBN: 978-0199537990

Hopkinson, Nalo Brown Girl in the Ring, Warner Books, 1998 ISBN: 978-0446674331

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

Section 20

Hour: 9L; Instructor: Thomas Luxon

Description:

Love and Friendship from Plato to Hemingway

This course will introduce you to an array of skills necessary to the tasks of critical reading and analytical writing. We shall read, discuss and develop critical analyses of a selection of texts that focus on friendship and love, from Plato and Aristotle to Montaigne, Shakespeare and Hemingway. We will practice strategies for reading a

variety of texts — philosophy, essays, drama, and prose fiction — with an eye to writing critical analyses of them. Throughout, students will be encouraged to be active as well as collaborative learners and to foster the habits of mind required for success in academic writing. There will be frequent short writing exercises and four formal essays.

Attendance policy:

Because the course relies on student participation in discussion and writing workshops, it cannot properly function without regular attendance. I expect students to attend every class on time.

Textbook(s) Required:

Pakaluk, Michael *Other Selves: Philosophers on Friendship*, Hackett Publishing, 1991 ISBN: 0-87220-113-9

Shakespeare, William. (Bruce R. Smith, ed.) *Twelfth Night: Texts and Contexts* (Bedford Shakespeare), Bedford St. Martin's, 2001 ISBN: 0-312-20219-9

Plato *The Symposium and The Phaedrus: Plato's Erotic Dialogues*, State University of New York Press, 1993 ISBN: 0-7914-1618-6

Hemingway, Ernest *In Our Time*, Simon and Schuster, 1996 ISBN: 0-684-82276-8

Section 21

Hour: 2A; Instructor: Paula Morgan

Description:

Instructor: Paula Morgan, Visiting Professor

The Child Protagonist/Seeing-Eye in Postcolonial Narratives

This course will focus on four prose fiction texts from the Caribbean, Africa and India, in each of which the narrator and/or the protagonist is a juvenile character. The texts will be read, on the one hand, for their historical and "ethnographic" content—what they reveal about the societies in which they are set, including the impact of European colonization. The experience of the child narrator/protagonist will be analyzed with a view to exploring childhood as a theme, including cultural beliefs and practices related to the socialization of children. Students will write expository and argumentative pieces emerging from this aspect of the reading.

Equally important will be the application of literary criticism to these texts, in class discussion and writing assignments. We will explore, among other issues, the challenges of perspective and narrative voice in the writing of child's-eye fiction; the

tensions between child as the experiencing self and narrative presence; the symbolic location of the child as representation of potential of the societies to emerge into maturity and the Bildungsroman as a genre.

All of this writing will involve an ongoing process of drafting, critiquing, editing and rewriting.

Attendance policy:

Attendance is mandatory. More than 3 unexcused absences will result in a lower final grade. "Excused" absences are limited to illness and emergencies. If you must miss class, you need to email or call me before the missed class. According to Dartmouth policy, students are not to miss class for athletics. If you expect to be away, those absences will count towards your 3 unexcused absences.

Textbook(s) Required:

Dangaermbga, Tsi Tsi Nervous Conditions, Lynne Rienner Publishers, 2004 ISBN: 978-0954702335

Desai, Anita Fire on the Mountain, ANY EDITION, ISBN: 014011906x, OR 9780140053470, OR 978-0060110666

Hodge, Merle Crick Crack Monkey, Heinemann, 2001 ISBN: 978-0435989514

Naipaul, V.S. Miguel Street, Vintage, 2002 ISBN: 978-0375713873

Section 22

Hour: 10; Instructor: Monika Otter

Description:

Depends How You Look at It: Perspectives, Viewpoints, Stands

Writing is not only a medium for communicating our thoughts, but an essential tool for thinking. We will work intensively on our writing habits, processes, and skills to become more forceful, clear, persuasive (but also joyful and playful) writers, readers and thinkers.

Our readings—essays by art historians, sociologists, educators and journalists; a novel; and a Platonic dialogue—work creatively and persuasively with perspective and/or reflect on it.

Attendance policy:

Regular attendance is crucial, and mandatory. More than two absences (except for documented illness or family emergency) will affect your final grade. You cannot pass the course with more than five absences.

Textbook(s)Required:

Hacker, Diana A Pocket Style Manual, Bedford St. Martin's, 2008, 5th ed. ISBN: 0-312-45275-6

Atwood, Margaret Alias Grace, Knopf Doubleday, ISBN: 0-385-49044-5

Plato (Adam Beresford, trans.) Protagoras and Meno, Penguin USA, ISBN: 0-14-044903-5

Section 23

Hour: 11; Instructor: Melissa Zeiger

Description:

Books and Their Readers

Centering on Mary Shelley's *Frankenstein*, we will also study some of the novel's sources, re-workings—literary and cinematic—and cultural, scientific, and political contexts. Writing-intensive, this course focuses on exploring and expressing ideas. We will practice ways to analyze texts, to generate concepts, to form arguments and to draft and revise essays. Our method will take various forms, including group work and peer commentary; conference-based instruction; review of grammar and usage; and training in academic research.

Attendance policy: Attendance is crucial to your success in this course; if you think you will need to miss more than three classes (without a doctor's note), another section would probably be a better fit.

Textbook(s)Required:

Shelley, Mary Wollstonecraft. (J. Paul Hunter, ed.) *Frankenstein* (Norton Critical Editions), W. W. Norton & Company, 1995 ISBN: 978-0393964585

Section 24

Hour: 10A; Instructor: William Boyer

Description:

Senses and Surveillance in the 21st Century

"If you see something, say something." The sign hails you and asks you to participate in a culture of surveillance. Suddenly, your eyes have become the front lines of the war on terror. This particular section of Writing 5 is the first in a two-course sequence on the topic of the senses and surveillance in the twenty-first century. Students in this Writing 5 section will have the exclusive option to enroll in a linked First-Year Seminar ENGL 007 "Sense & Surveillance II," taught by English professor Aimee Bahng, scheduled for 10A in Winter 2012. Benefits of the linked seminar will include working with the same peer group across two terms and an extended time frame in which to develop original scholarly ideas about the material at hand.

This class will introduce students to the variety of disciplinary approaches to understanding the embodied relationship between self and other. In this course, you will begin to explore this body of literature. At the same time, you will develop your own scholarly writing and provide yet another voice in the mix. Assigned authors include Marshall McLuhan, Constance Classen, Alain Corbin, and Oliver Sacks. Through regular writing practice and collaborative workshopping of your writing, which will consist of four essays totaling approximately seven thousand words, we will develop intellectual tools and fundamental skills 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.

Textbook(s) Required:

No required textbooks.

Section 25

Hour: 2A; Instructor: William Boyer

Description:

Senses and Surveillance in the 21st Century

"If you see something, say something." The sign hails you and asks you to participate in a culture of surveillance. Suddenly, your eyes have become the front lines of the war on terror. This particular section of Writing 5 is the first in a two-course sequence on the topic of the senses and surveillance in the twenty-first century. Students in this Writing 5 section will have the exclusive option to enroll in a linked First-Year Seminar ENGL 007 "Sense & Surveillance II," taught by English professor Aimee Bahng, scheduled for 10A in Winter 2012. Benefits of the linked seminar will include working with the same peer group across two terms and an extended time frame in which to develop original scholarly ideas about the material at hand.

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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.

Textbook(s) Required:

No required textbooks.

First-Year Seminar Descriptions for Fall Term 2011

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

Comparative Literature

COLT-007-01 Holocaust Representations

Hour: 2 Instructor: Joseph Aguado

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

Course Title: Haunting Memories: The Holocaust and its Representations

Description:

How do we deal with painful memories from the Holocaust? Will we be able to represent them, to cope and to learn from them, and to appease their haunting effects, perhaps to put them aside once and for all, without forgetting? Can we remember extreme experiences like those coming from Holocaust survivors without being engulfed by the horrors they portray? We will be reading texts by Wiesel, Levi, Kertész, Semprún, Améry, Sebald, and works by critical thinkers like Adorno, Agamben, Butler, Todorov, Finkelkraut, and Bauman.

In a continent where war, exile, extermination, and political and cultural repression have been so pervasive over the centuries, one way of grounding a new European project for the future could be based on the full acknowledgement of the unavoidable historical legacy of the Holocaust. Europeans must place at their center the unforgettable memories of the shared atrocities of the European experience. These memories, this willingness to make the horrors of past part of today's projects, will imply the effort to construct an idea of Europe with the ashes of what has been most essential to the continent up to our times, as the indispensable tool that diverts us from the road leading to extermination and the concentration camp.

Textbook(s)Required:

Wiesel, Elie. "Night." 978-0553272536, \$9.95. Kertész, Imre. "Fateless." 978-0810110496, \$10.20. Levi, Primo. "Survival in Auschwitz." 978-0684826806, \$7.82. Semprún, Jorge. "Literature or Life." 978-0140266245, \$21. Sebald, W.G.. "The Emigrants." 978-0811213660, \$10.85.

Computer Science

COSC-007-01 Ideas, Ideals, and Comp Sci

Hour: 11 Instructor: Carey Heckman

Requirements Met: WCult: None; Distrib: TMV

Course Title: Ideas, Ideals, and Computer Science

Description:

Based on the view that the foundation of computer science is not computer science but the problems computer science seeks to solve and how computer science can help solve them, this seminar explores the ideas, values, and visions of computer science. Algorithms, programming languages, automata theory, computation, database and information systems, distributed systems, networks, and open source software development and distribution will be among the areas studied.

Our primary objective will be better understanding "computer science" in the context of a Dartmouth liberal arts education, and thus what computer science can teach us about truth, beauty, our universe, ourselves as humans, and our place in our universe. Our intellectual journey will also provide constant opportunities to hone critical thinking, analytic, and writing skills.

No technical knowledge will be required or assumed. An interest in the connection between the human condition and computer science is essential, however.

Textbook(s)Required:

Smith, Brian Cantwell. *On the Origin of Objects*. MIT Press, 1998. ISBN 978-0262692090
Raymond, Eric S. *Cathedral and the Bazaar*. www.snowballpublishing.com, 2010. ISBN 978-1607962284

Engineering Sciences

ENGS-007-01 Technology: Boon or Bane?

Hour: 11 Instructor: Elsa Garmire

Requirements Met: WCult: None; Distrib: TAS

Course Title: Technology: Boon or Bane?

Description:

This seminar will investigate technology and its relation to society. How do scientific developments become practical engineering applications? How is engineering done? How is it applied to solving problems? Does it really solve problems, or does it create more? How is engineering affected by societal influences? What is the role of technology in people's lives? Does it make living easier or harder? What are positive and negative impacts of technology? What are ways to accentuate the positive and reduce the negative? Has technology reduced or increased the socio-economic divide? Does engineering depend on gender, socio-economic or ethnic condition?

Does it impact men and women differently? What kind of world is technology giving us in the twenty-first century? Nightmare or utopia?

Readings from *Beyond Engineering: How Society Shapes Technology* by Robert Pool, as well as numerous handouts. Classroom discussions, group projects and two research papers will provide entry into these issues.

Textbook(s)Required:

Robert Pool, "Beyond Engineering: How Society Shapes Technology", Oxford University Press, Paperback, ISBN# 0195129113. \$24.95

English

ENGL-007-01 Focus on Hamlet

Hour: 2A Instructor: Lynda Boose

Requirements Met: WCult: None; Distrib: None

Course Title: Focus on Hamlet

Description:

No work of English literature—possibly no work of literature in any language—has been as influential, world-wide, as has this one play of William Shakespeare's that was written (we think) in 1603. And in this course, we will have the luxury of granting exclusive focus to this one play, its textual variants, its various filmic versions, and even some of its adaptations/spinoffs/re-visions. Students will learn how to create a video by editing film clips; they will spend time in Special Collections learning about the vagaries of 17th century textual editing; they will watch a series of streamed films of the play; they will participate in in-class readings of scenes; they will engage in written Blackboard discussion groups; they will write formal papers, and they will finally, in collaborative groups, create an original presentation to be put on for the class at the end of term.

Textbook(s)Required:

Hamlet: the Arden Shakespeare, ed. Ann Thompson and Neil Taylor

Hamlet: Case Studies in Contemporary Criticism, ed. Susanne L. Woffard (Bedford Books)

Rosencrantz & Guildenstern are Dead, a Play by Tom Stoppard

ENGL-007-02 Originality in American Lit

Hour: 2 Instructor: D Zachary Finch

Requirements Met: WCult: W; Distrib: LIT

Course Title: The Idea of Originality in American Literature

Description:

In this course we'll explore how modern American poets and writers have thought about and written through the concept of originality. What is the meaning of originality for writers consciously working within a series of overlapping traditions to which they are indebted? How has the fiction of originality changed over time? How does this concept survive under modern and postmodern conditions? These are just a few of the basic questions that we will be tracking in our encounter with a group of diverse writers whose work has helped to define the contours of modern American literature over the past 150 years. Students in the course will write four essays, including a ten-page research paper due at the end of the term.

No required textbooks available

Environmental Studies

ENVS-007-01 Population, Consumptn&Sustain

Hour: 10A Instructor: Douglas Bolger

Requirements Met: WCult: None; Distrib: SOC

Course Title: Population, Consumption and Sustainability

Description:

Human population is at 6.9 billion and growing. Many people contend that the size of the human population is the greatest driver of environmental degradation, however, seldom does environmental policy directly address the issue. This is, in part, because of the complex and difficult moral, religious and political dimensions of this issue. Yet, others contend that it is not population, but rather excessive consumption in affluent nations, that does the most damage to the environment. In this course we will explore the linkages between population growth, consumption, and environmental degradation from personal as well as academic perspectives. Through readings, written assignments (personal essays and research papers) and in-class discussion and debate we will grapple with these complex issues.

Textbook(s)Required:

How Many People Can the Earth Support? (Paperback) ISBN-10: 0393314952 ISBN-13: 978-0393314953 by Joel E. Cohen \$12.32 The Overspent American: Why We Want What We Don't Need (Paperback) ISBN-10: 0060977582 ISBN-13: 978-0060977580 by Juliet B. Schor \$10.40 Style: The Basics of Clarity and Grace (4th Edition) (Paperback) ISBN-10: 0205830765 ISBN-13: 978-0205830763 by Joseph

M. Williams and Gregory G. Colomb \$14.19 Merchants of Doubt: How a Handful of Scientists Obscured the Truth on Issues from Tobacco Smoke to Global Warming (Paperback) ISBN-10: 1608193942 ISBN-13: 978-1608193943 by Naomi Oreskes and Erik M. M. Conway \$12.24

Film Studies

FILM-007-01 Media Industries

Hour: 10A Instructor: Mark Williams

Requirements Met: WCult: None; Distrib: ART

Course Title: Media Industries

Description:

This course is designed to introduce the concepts and methods of Media Industry Studies, with an emphasis on the application of these methods to classical and contemporary film aesthetics. The study of media as industry prepares us to understand a range of critical practices and rationales for media behavior that are often under-recognized or ignored, regarding contexts of production, distribution, exhibition/reception and dynamic convergence. We will examine the development of inter-medial and trans-media activities between and across various media industries, with a primary focus on U.S. film and television. This survey will include regulatory and technological shifts, as well as the developing role of globalized cultures of production as they affect the landscape of entertainment. We will also examine media ownership and labor issues in the digital era. As a writing course, we will emphasize the process of writing via several short essay assignments, foregrounding the specific challenges of writing about the media. This will include an attention to the vocabulary, style and formats of media criticism. The final assignment is a research paper.

No required textbooks available

Geography

GEOG-007-01 Urbanizing China

Hour: 2A Instructor: Melissa Rock

Requirements Met: WCult: NW; Distrib: SOC

Course Title: Urbanizing China: Developing "Modern" Cities and Citizens

Description:

Instructor: Melissa Yang Rock

Processes of urbanization are impacted by dynamic convergences of material, sociocultural, political, and economic processes at multiple scales (e.g. within or connecting municipal, national, and global processes). In this seminar, we will explore urbanizing China — the convergence of various processes which have spurred dynamic, and often contentious, changes to city landscapes, urban identities, and the practices of everyday life that emerge between buildings. Our work throughout the course will be to investigate the significant processes and factors that drive urban growth in China. We will analyze the ways in which China's "socialist market economy" engages with the global economy to create certain urbanization trajectories. We will examine the ways in which "spectacular" events, such as the 2008 Beijing Olympic Games, provide China with unique opportunities for economic growth and development. In contrast, we will assess the numerous social costs associated with these modernizing discourses and urbanization processes. Towards the latter half of the course, we will explore the ways the "average citizen" labors to understand and negotiate both the opportunities and challenges inherent in China's urbanization process. We will investigate the politics of inclusion and exclusion laid out before urban citizens — both with respect to space and power — to better understand how a new "post-socialist" urban spatiality creates segmented cities, while also (re)inscribing new identities onto its residents.

Textbook(s)Required:

T. J. Campanella (2008) *The Concrete Dragon: China's Urban Revolution and What it Means for the World L. T. Chang (2009)* Factory Girls: From Village to City in a Changing China M. Meyer, (2008).* The Last Days of Old Beijing: Life in the Vanishing Backstreets of a City Transformed L. Rofel. (2007) *Desiring China: Experiments in Neoliberalism, Sexuality and Public Culture Li Zhang. (2002). *Strangers in the City: Reconfigurations of Space, Power, and Social Networks within China's Floating Population

German

GERM-007-01 Narratives of the Artist

Hour: 10A Instructor: Bruce Duncan

Requirements Met: WCult: W; Distrib: LIT

Course Title: Narratives of the Artist

Description:

What is the nature of genius? How does one experience artistic creativity? Where does it originate, and what are its effects? How do artists differ from other people? Do they feel life more intensely, or are they tragically at odds with it? German authors have been fascinated with these questions — to the extent that even English-speaking critics use the term *Künstlerroman* to describe novels about artists. Within this genre, we find the creative genius portrayed as anything from a

demonic force of nature to a hypersensitive aesthete, from an avatar of authentic existence to a swindler dealing in illusion. Each depiction exemplifies the historical period in which it came into being, as well as its author's individual approach to life and art and the relation between them.

This seminar will examine some of the ways in which German writers from different literary periods have addressed the subject of artistic creation. We will read English translations of works like Goethe's *Sorrows of Young Werther*; E. T. A. Hoffmann's *Mademoiselle de Scudéri* and *Councillor Krespel*; Thomas Mann's *Tristan*, *Tonio Kröger*, *The Wunderkind*, and *Dr. Faustus*; and Patrick Süskind's *Perfume*.

Textbook(s)Required:

Johann Wolfgang von Goethe *The Sufferings of Young Werther*, translated by Harry Steinbauer. ISBN 0-393-09880-X.

E. T. A. Hoffmann *The Tales of Hoffmann*, translated by R. J. Hollingdale. ISBN 0-140-44392-4.

Thomas Mann *Death in Venice and Other Tales*, translated by Joachim Neugroschel. ISBN 0-14-118173-7.

Thomas Mann *Doctor Faustus: The Life of the German Composer, Adrian Leverkühn, As Told by a Friend*, translated by John E. Woods. ISBN 0-375-70116-8.

Patrick Süskind *Perfume: The Story of a Murderer*, translated by John E. Woods. ISBN 0-375-72584-9.

Government

GOVT-007-01 Sex & Violence in the Bible

Hour: 2 Instructor: James Murphy

Requirements Met: WCult: W; Distrib: TMV

Course Title: Sex and Violence in the Bible

Description:

For better or worse, many of our ideas about love, sex, marriage, killing, war, peace, slavery, freedom and government come from the Bible — not to mention our ideas about the origin and the end of the universe. No book has been more influential on world history and world culture than the Bible: much of our art, literature, and even politics are inspired by the Bible, ranging from the temperance movements to the various civil rights movements. In this course, we shall study selected stories from the Bible and discuss the moral and political ideas we find there.

Textbook(s)Required:

Title The HarperCollins study Bible : New Revised Standard Version, including the Apocryphal/Deuterocanonical books with concordance / general editor, rev. ed.,

Harold W. Attridge ; general editor, original ed., Wayne A. Meeks ; associate editors, Jouette M. Bassler ... [et al.] ; with the Society of Biblical literature.
Edition 1st ed., rev. and updated
Imprint San Francisco, CA : HarperSanFrancisco, c2006.
Note "A new annotated edition by the Society of Biblical Literature"--Dust jacket.
ISBN/ISSN 006078685X : 9780060786854

History

HIST-007-01 Revolution in Latin America

Hour: 12 Instructor: Matthew Vitz

Requirements Met: WCult: None; Distrib: INT or SOC

Course Title: Revolution, Counter-Revolution and Violence in Latin America, 1947-1991

Description:

This seminar will examine the political, economic, cultural, and military dimensions of the Cold War in Latin America (1947-1991). Latin America became a hotspot of grassroots political organization, and over time, violent insurrection. Governments became repressive and authoritarian against movements for social change, and the United States intervened in various ways to destroy what it perceived to be the spread of Soviet Communism. We will pose four interrelated questions as we follow the Cold War in Latin America. What were the class, ethnic, and gender dimensions of social conflicts? In what ways was the Cold War regionally or country-specific? Did U.S political and economic policies affect the development or outcome of national conflicts? What were the major impacts of Cold War struggles on Latin American politics, culture, society, and economics? We will read myriad primary and secondary sources and watch several films upon which writing assignments will be based. Each of these assignments will have a specific purpose or set of purposes: the critical evaluation of primary and secondary material, argument construction through the use of a diverse source base, as well as clarity, narrative force, organization, and grammar.

No required textbooks available

Humanities

HUM-001-01 Dialogues with the Classics

Hour: 12 Instructor: Suzanne Brown, Richard Stamelman, John Kopper

Requirements Met: WCult: None; Distrib: None

Course Title: Dialogues with the Classics

Description:

An introduction to Greek and Roman influences on Western Literature. In recent years, readings have included texts by Homer, Euripides, Dante, Shakespeare, Pope, Mann, and Hurston.

Humanities 1 and 2: Dialogues with the Classics is an interdisciplinary, two-term course sequence taught for first-year students in Fall and Winter terms. Professors from various humanities departments give lectures on, and lead students in intensive discussions of, texts from many historical periods, national traditions, and literary genres. Humanities 1 and 2 provide an excellent foundation for study in many departments and programs in the social sciences as well as the humanities. Completion of both Humanities 1 and 2 satisfies the First-Year Seminar requirement.

Textbook(s)Required:

Homer, *Odyssey*, 978-0-14-303995-2, \$16.00
Aeschylus, *Agamemnon*, 978-0-87220-390--7, \$11.95
Shakespeare, *Troilus and Cressida*, 978-0-14-071486-9, \$10.00
Pope, *The Rape of the Lock*, 978-0-451-52877-3, \$5.95
Joyce, *Dubliners*, 978-0-14-018647-5, \$11.00
stories by Franz Kafka, 978-0-684-80070-7, \$15.00
Hurston, *Their Eyes Were Watching God*, 978-0-06-112006-0, \$15.99

HUM-001-02 Dialogues with the Classics (Discussion)

Hour: 12 Instructor: Suzanne Brown

Requirements Met: WCult: W; Distrib: LIT

No description available

No required textbooks available

HUM-001-03 Dialogues with the Classics (Discussion)

Hour: 12 Instructor: John Kopper

Requirements Met: WCult: W; Distrib: LIT

No description available

No required textbooks available

HUM-001-04 Dialogues with the Classics (Discussion)

Hour: 12 Instructor: Richard Stamelman

Requirements Met: WCult: W; Distrib: LIT

No description available

No required textbooks available

Philosophy

PHIL-007-01 Marx, Nietzsche and Freud

Hour: 10A Instructor: Amy Allen

Requirements Met: WCult: None; Distrib: TMV

Course Title: Marx, Nietzsche and Freud

Description:

In this course, we will examine the philosophical work of Karl Marx, Friedrich Nietzsche, and Sigmund Freud. In addition to considering some of their central texts and ideas in detail, we will discuss the profound impact that these three products of nineteenth-century Europe have had on twentieth century philosophy and social criticism. In the wake of the three great "masters of suspicion," the western philosophical ideal of Reason (as pure, transparent unto itself, and in a position of dominance over the passions, appetites, drives, and instincts of human beings) has been called into question. We will focus on Marx's critique of alienation, his concept of ideology, and his method of historical materialism; Nietzsche's perspectivism, his doctrine of the will to power, and his transvaluation of values; and Freud's theory of the unconscious, his drive theory, and his model of the mind. At the end of the course, we will read the work of some contemporary philosophers and social theorists whose thought has been influenced by Marx, Nietzsche, and Freud.

No required textbooks available

Russian

RUSS-007-01 Courting Disaster

Hour: 11 Instructor: John Kopper

Requirements Met: WCult: W; Distrib: LIT

Course Title: Courting Disaster

Description:

From responses to the March 2011 earthquake and tsunami in Japan to accounts of prehistoric floods recorded by many West Asian peoples, the ways nations react to and digest natural disasters serve as a "photograph" for understanding their social order. How do a given people understand causality, the divide between "we" versus "others," and the mystique of technology? And what does it mean that artistic

renderings of calamities come to hold our attention more than the disasters themselves, or that our retellings become increasingly fictional (for example, the invention of Harry Truman of Spirit Lake as the hero of the 1980 Mt. St. Helens eruption)? We will first review news coverage of the 2009 Haiti earthquake, particularly stories about the intersection of tourism and catastrophe, child trafficking, and the efforts of organized religions to define their response. We will then move backward in time to look at fictional and nonfictional accounts of disasters. These may include parts of the Book of Genesis, Ordeal by Hunger: The Donner Party, Camus' The Plague, Poniatowska's Nothing, Nobody: Voices of the Mexico City Earthquake, paintings, and disaster movies such as Earthquake and The Day after Tomorrow.

No required textbooks available

Women's and Gender Studies
WGST-007-01 Gender in Science Fiction

Hour: 10 Instructor: Douglas Moody

Requirements Met: WCult: None; Distrib: LIT

Description:

Speculative or "science" fiction has often been the domain of male-oriented, rocket-propelled, fantasy writers who have often relegated women into secondary roles of submission or exploitation. However, feminist writers of speculative fiction have created alternative worlds and explored radical feminist theory in order to challenge concepts of gender, genetics, and the intractability of patriarchal societies. In this class we will explore these worlds of resistance which confront our current conceptions of gender as we boldly go where no man has gone before. Some of our course readings include: Margaret Atwood, Octavia Butler, Samuel R. Delany, Donna Haraway, Ursula K. LeGuin, Marge Piercy, and Joanna Russ.

Textbook(s)Required:

Atwood, Margaret The Handmaid's Tale Anchor Books, ISBN: 0385490818

LeGuin, Ursula K. The Left Hand of Darkness Ace Books, ISBN: 0441007317

Piercy, Marge. He, She, and It Fawcett Books, ISBN: 9780449220603

Russ, Joanna. The Female Man Beacon Press, ISBN: 9780807062999

Writing Program
WRIT-007-01 Environment & Devel. in China
Hour: 2A Instructor: Kenneth Bauer

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

Course Title: Environment and Development in Contemporary China

Description:

This writing seminar will examine environmental and development issues in contemporary China. The course begins by examining the biophysical landscape of China and historical ways of viewing these landscapes. We will delve into the historical dimensions of China's environmental problems, examining the legacies of late imperial, republican, Maoist, and post-Mao policies. This includes considering traditional Han Chinese cosmology and Western ideas of conservation as well as Mao's utopian projects. We will then examine key environmental and development issues including the source and implications of China's large population as well as specific resource sectors such as water, energy, grasslands, and biodiversity conservation. We will also consider more conceptual questions that arise when thinking about the relationship between environment and development.

Textbook(s) Required:

Smil, Vaclav *China's Past, China's Future* Routledge, 2004 ISBN: 0415314992

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