

Dartmouth Institute for Writing and Rhetoric

Composition and Research I: Academic Writing

Course: Composition and Research I Section: 2
Sara Biggs Chaney Time:
Baker Berry 210
Prof. Office Hours: 12:30–1:35,
Monday, 10–11 am MWF Room: Thornton 104
Wednesday, 10–11am
Thursday, 12–1pm
And by appointment X-hour:
Sara.Chaney@dartmouth.edu Tues, 1:00–
TA: Ellen Anderson 1:50
Ellen.Ryan.Anderson@gmail.com Tutorial:
arranged

Course Texts

Readings:

Mary Shelley's Frankenstein
HG Wells' The Island of Dr. Moreau
George Orwell's 1984
Selected articles and visual images

Welcome to Writing 2, your first-year course in academic, inquiry-driven reading and writing. Together, we will practice and refine a set of thinking and writing skills that will prove invaluable to you throughout your career at Dartmouth. The processes we'll engage in this class-- of inquiry, collaboration, interpretation, composition, and revision—are not just unique to the writing classroom. They are the core of a college education, and you will draw on them throughout the next four years at Dartmouth and beyond.

At the college level, writing is about far more than just putting words on the page. Writing is one of the primary tools that scholars use to *think and make new knowledge*.

In colleges and universities all over the world, scholars use writing to formulate questions, record data, test hypotheses, and develop theories. They use writing to help them understand complex material, and to aid them in developing a response to that material. For scholars in colleges and universities all over the world, and for you as a new college student, writing will be a crucial means of exploring ideas, collaborating with others, refining your own voice against the voices of other writers, and learning to share your new ideas with a variety of audiences.

In this course, we will approach writing as a foundation of your college experience—a complex process that will allow you to grow in your ability to process complex reading material, interpret data from different perspectives and construct your own work—written and spoken—in collaboration with each other. We emphasize collaboration in this course because we understand

that no academic thinker and writer can operate all alone. Academics work together to think and write their way toward new discoveries, and I will ask you to do the same in this class.

In sum, this is not a catch-up course in grammar or “paper writing, 101,” but rather a **comprehensive introduction to academic thinking—inquiry, analysis, interpretation, reflection—and its clear, effective expression in writing. Accordingly, every bit of writing you will do in this class is equally important. From reading notes, to discussion board exchanges, to first and final drafts...all are an equally important piece of the process that will make you a sharper, more confident college writer.**

Expectations for Class and Tutorial

Solid Preparation—I expect that you will arrive to class and to tutorial with your reading and daily writing completed. I expect you will arrive with a print copy of whatever we have read or written for that day. I expect that you will arrive with a pen and paper, that your cell phone will be turned off, and that your computer will be packed away.

Appropriate Disposition—*Being a skilled writer and learner* is an attitude as much as it is a skill. Good writers and learners are reflective, inquisitive, flexible and persistent. They see things in more than one way and they are able and willing to change and grow. They remain open to feedback and hold themselves to high standards. I expect you to practice these habits of mind as **central to your learning process.**

Major Assignments

Daily Writing—20 percent

Frankenstein Teaching Presentation (Group)—Feedback provided. This is a required but not a graded assignment.

Frankenstein Essay—Feedback provided. This is a required but not a graded assignment. (This means that drafts and peer reviews are also required.)

Island of Dr. Moreau Essay—20 percent

Final Synthesis Paper—20 percent

Multimodal Presentation on images of “mad science” today (group)—20 percent

Portfolio—20 percent

Note: I will not give you a letter grade until your second major essay, which is due in November (dates on the schedule). This is to ensure that you have time to learn my expectations and grow as writers before being assessed in that way. However, I, your tutor, and your peers will give you clear feedback on your early assignments that will help you know how you are doing. Your focus in this course should be on **growing** and challenging yourself as a student, not on winning a particular grade.

In most cases, students receive an “ongoing” grade on their transcript at the end of Writing 2. This designation indicates that the course is not over yet, and you are not done growing and learning. However, if, at the end of Writing 2, your performance is unsatisfactory (your average grade is lower than a C-), you will receive a letter grade on your transcript. A failing grade in Writing 2 will deny you the right to pass on to Writing 3. At the end of Writing 3, I will calculate your average over the course of both two terms and assign your grades. At the end of the winter term, your ongoing grade for Writing 2 will be replaced with an actual letter grade.

Attendance

- You are expected to attend all classes, and it is your responsibility to get caught up on the classes you do miss. While I discourage absences for any reason other than dire illness or catastrophic emergency, you are allowed three excused absences without penalty to your grade (this includes tutorial absences). **I will deduct a third of a letter grade for every absence beyond three.**
- Assignments are due in class on the day marked on your syllabus schedule, without exceptions.

Assignment Policies (penalties for late work, etc)

Late assignments will not be accepted without documentation of your debilitating illness. If you know you will miss a class when an assignment is due, it is your job to let me know ahead of time and make arrangements to hand in the assignment beforehand. If you do hand in a late assignment, I will deduct one third of a letter grade for every day the assignment is late. Assignments that are more than a week late will not be accepted.

Learning Differences: If you have particular challenges with reading, writing, or any other aspect of academic experience, please let me know. You can also consult at any time with Carl Thum, Director of the Academic Skills Center. Find out more about the ASC at <http://www.dartmouth.edu/~acskills>.

Academic Conduct:

All Dartmouth students have been familiarized with the guidelines of the academic honor principle, which you can review here:

<http://www.dartmouth.edu/~deancoll/documents/handbook/conduct/standards/honor.html>

The specific portion of the code that pertains to our course is, of course, plagiarism. Any failure to acknowledge the source of words and ideas that are not your own will result in serious penalty. Please see Dartmouth's official source use site for more tips on avoiding plagiarism:

<http://www.dartmouth.edu/~sources/>

You'll find your daily schedule in the next attachment. It is arranged in three columns, to allow you to easily see what you should have read and written for each day. The schedule is only complete through the first third of the term. After a couple of weeks have passed, I will give you an updated daily schedule for the later weeks in the term.

WRITING 5

Professor Christiane Donahue

Fall 2009

Office hour: in the Novack Café; time to be scheduled once I know your schedules. I can be reached at other times for appointments if you need to see me.

Christiane.K.Donahue@Dartmouth.Edu

6-9749

Texts and Other Supplies:

- Style: The Basics of Clarity and Grace, a handbook you should expect to keep for your four years in college
- Ways of Seeing, by John Berger
- Selected readings on reserve online/on Blackboard.
- A pocket folder

Highly recommended: The Transition to College Writing, by Keith Hjortshoj, Cornell

The course:

Who owns images, sounds, and words? Who owns creativity? What is originality? In this writing course we will study the many ways that we use and reproduce all kinds of creative work in the U.S. As we explore, we will study the media in which we are immersed, read policies and laws about ownership and reuse of print, image, and sound, and consider who makes these laws and how they affect us. We will turn a critical eye on these policies and practices, reading essays by authors including John Berger, Larry Lessig, and M.M. Bakhtin and studying ways that words, images, sound are (re)used on the Internet, in advertising, or in other contexts. We will analyze a variety of creative works, for example at the Hood Museum or on YouTube. Coursework will include many short informal writing pieces and discussion presentations, three more formal essay projects with several revisions, and a final project that will focus on an issue of your choice from the various subjects we cover.

As we work through this material, I want to challenge you to do a high level of critical thinking and synthesis in your reading, writing, and speaking, in ways which enable you to feel the potential, the excitement, and the struggle of joining the world of the university while mastering some of the skills that help you to create texts which can be heard in that world. I feel I am teaching critical thinking when you engage contradiction rather than dismissing it for something comfortable or familiar. I hope to move you beyond summary or reductive thinking to the ability to quote, explain, and appropriate for your own purposes parts of what you read. I hope to help you to develop appropriate strategies for organizing your ideas, building and supporting your claims, and finding the right words, the best sentences for communicating those ideas. Please see the attached

complete list of Writing 5 outcomes for your learning; we will discuss these as we move through the term.

This means that your writing and other modes of presenting your ideas may often be messy and incoherent before they get to more comfortable forms and finished products, and I want you to be comfortable with the elements of this process. You will be encouraged to use writing not only as a way to communicate what you have learned but also to explore ideas and themes and to discover connections between various aspects of the subject matter.

I assume you are here to learn all you can. I want to spend time with you learning, exploring ways to write and think, and making progress in your writing, not haggling over requirements, late assignments, absences, etc. So I am setting out the requirements below as guidelines for you to follow; please take them seriously, because I mean them, but do not allow them to overshadow our work together in this class.

The most important requirements by far involve your own progress. You need to listen to and respect each other and me. You have come to the university to learn; you should question what you don't understand, voice your opinion when you disagree, and give your full, honest effort to helping your peers out as audience and sounding board for their work and ideas. You should get actively involved, get help whenever you need it, and be ready for class. We have only nine weeks -- how much you get out of those nine weeks is up to you. The more you write, revise, read, re-read, discuss, give and get feedback, revise, ask questions, search for better ways, write more, and revise more, the more you will gain.

The other expectations:

- Attendance policy: We meet twice a week and for many of our x-hours. We also meet in individually scheduled conferences. Much of our learning and work together happens collaboratively and cannot be “made up,” so your presence matters to your learning. Missing more than two of any of these meetings, for any reason, will affect your course grade: each additional absence lowers your course grade one full letter grade.
- Do not turn in work late; I will not accept it. Being absent does not give you the right to turn in work late. Everyone gets one exception, no questions asked, to this policy.
- Drafts and final versions of your essays need to be word processed, double-spaced, with standard margins and approximately 25 lines/page. Save your work every 15 minutes, always make a back-up copy on a CD, a flash drive, etc. "The computer ate/erased/scrambled my paper" or any technology-related problem is simply not an acceptable excuse. Do not come to class with only an electronic version and no printed copy of the work due.
- **Don't throw away ANY of your work.**

• **Bring all books, materials, drafts, etc. to class with you.** This is a workshop class; if you don't have the work or the materials, you are absent.

• 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. Please turn off all cell phones before coming to class. Texting in class is equivalent to not being present.

Projects: You will produce four projects. These will all be graded as PROJECTS; all related work, peer review, etc. is part of the grade.

Your papers will be graded on organization, ideas, originality, good thesis statements, effective argument techniques and use of detail, correct grammar and effective sentence structure, among other criteria.

Your multimodal project will be graded on organization, ideas, originality, clear purpose or thesis, effective argument techniques and use of technology appropriately, including mastery of the modes you choose employ.

Grading:	Project one	10%
	Project two	15%
	Project three	15%
	Project four	40%

Frequent journal entries, online discussion participation and wiki construction, lots of short informal writing pieces and your in-class work will make up the final 20%.

Portfolio: As you complete each piece of PROJECT work (this includes the drafts, the peer reviews, and any other work done specifically on the actual papers you write, as opposed to journal and in-class writing in response to readings or other work), date it, title it, number it, and keep a list of the items. Then put it in your portfolio—your pocket folder. At the end of the semester, you will turn this in.

We will discuss what a “multimodal” project is early in the semester; any one (but not more than one) of your projects except the first one can be multimodal.

Academic journal: You will be writing in response to readings, viewings, and outside events, and doing various other writing exercises. Every time a reading is due, you should annotate the reading and an extended journal entry is due with it; we will discuss how to do these in class. Writing outside of class should be word-processed. You will also freewrite, brainstorm, and do other in-class writing activities. Please write these on looseleaf, title them, and date them. I collect the journal, unannounced, from time to time, so ALWAYS have it with you. We often use the journal to spark class discussions as well.

Students with disabilities enrolled in this course and who may need disability-related classroom accommodations are encouraged to make an appointment to see me before the end of the second week of the term. All discussions will remain confidential, although the Student Accessibility Services office may be consulted to discuss appropriate implementation of any accommodation requested.

Student Accessibility Services (<http://www.dartmouth.edu/~accessibility/facstaff/>)

Course Outcomes:

Creating and Producing

In order to create compositions, students will need to demonstrate rhetorical flexibility, making informed and thoughtful authorial choices in context, and developing a composer's sense of craft.

The student completing Writing 5 will demonstrate the ability to:

- craft a strong, supportable thesis.
- recognize, develop, and deploy appropriate methods to structure an argument.
- make informed decisions about integrating the ideas of others into her own writing, both conceptually and technically.
- craft sentences with working parts that convey meaning clearly.
- balance rhetorical complexity with linguistic concision.
- use active and informed language and vocabulary, paying close attention to voice and audience.
- develop and use her own voice to complement and enhance a written argument.
- use an arsenal of structural and rhetorical devices to refine and enhance her argument.
- accept and respond to feedback from professors.
- revise at both substantive and editing levels as appropriate.
- articulate her preferred writing process, and articulate weaknesses she needs to continue to address.

She will demonstrate an understanding that:

- ideas shape the form of her essays, not rules or formulas.
- writing processes are complex and necessary and she has strengths and weaknesses within them.
- voice(s) operate in various ways within compositions.

Inquiring, Interpreting, Integrating

In order to write well at the college level, students will need to move from reciting general knowledge to pursuing specific lines of inquiry, gathering and exploring information, processing and analyzing it, "loosening up" as a thinker. Accordingly, they should be able to form questions, contextualize them, and pursue them through active and interrelated reading, writing and research.

The student will demonstrate the ability to:

- read critically and recognize the crucial link between effective reading and effective argument construction.
- approach writing as a process of inquiry through which information is transformed into argument.
- ask good questions about the complex problems in her course materials.
- use active techniques—which may include close reading, research, or multi-modal inquiry—to gather information.
- use basic research tools to pursue useful inquiry and develop arguments based on reliable evidence.
- acknowledge and examine her own position as a reader in a way that makes her evidence-based argument stronger and more persuasive.

Integration into Academic Life

In order to integrate into the academic life of the College, students should understand that they are both entering and helping to shape a new scholarly community,¹ with new expectations for reading, thinking and writing. This community includes their class and extends beyond it to include the broad academic life they enter through reading, writing, and research.

The student will demonstrate the ability to:

- provide helpful feedback to her classmates.
- enter ongoing academic conversations with an awareness of the multiple positions present.
- recognize class discussion as a means to develop ideas in collaboration and in context.
- access all Dartmouth resources that can support her growth as a writer and researcher.

She will demonstrate an understanding that:

- she can enter these conversations, written or spoken, using a level of discourse appropriate to the context.
- she recognizes the purpose, as well as the pleasure, of exchanging ideas in serious academic discussion.

SOME GENERAL ADVICE AND ADDITIONAL INFORMATION:

I want you to succeed, both in this course and in college. Please come see me as often as you want for help or guidance with your writing, reading, and general progress.

If you are having ANY trouble, don't wait until you have fallen far behind. Come see me.

Honor Principle: I encourage students to meet and discuss their ideas about the readings and other course information. However, papers other than group projects are to be done

¹ “Community” is used here to represent the College as a whole, but with the explicit understanding that the term is fraught, and that we are constituted by multiple “communities,” from a single class to a whole institution, layered with diverse memberships and multiple purposes and goals.

independently. All work must comply with proper source citation; please see *Sources Their Use and Acknowledgement*, but we will also spend considerable time in class working on understanding these issues. Plagiarism will result in a failing grade in the course and disciplinary action.

Additional Support for your Learning

Academic Skills Center (<http://www.dartmouth.edu/~acskills/>)

The Academic Skills Center is open to the entire Dartmouth Community. Here are some common reasons why you might visit the ASC:

- You're getting B's but you want to get A's
- You don't feel comfortable talking in class
- You're attending class regularly but you feel like you're missing important points
- You feel like you're a slow reader
- You're having trouble completing tests in the allotted time
- You're spending hours studying for foreign language but still not “getting it”
- You feel like you don't have enough time to get everything done
- You're not sure how to take notes
- You want to sign up for a tutor or study group
- You're not sure if you should get tested for a learning disability

The Research Center for Writing, and Information Technology (RWiT)

(<http://www.dartmouth.edu/~rwit/>)

The Student Center for Research, Writing, and Information Technology (RWiT) is a place where you can meet with an undergraduate tutor to discuss a paper, research project, or multi-media assignment. The RWiT tutors are trained to help you at any phase of your process. Whether you are brainstorming or planning, drafting or structuring, tweaking or polishing, the RWiT tutors can provide feedback that will help you to create final products of which you can be proud.

COURSE CALENDAR:

Tentative reading and project schedule: these are the major due dates only. Other assignments, including details about drafts and peer review, will be added in week by week; a detailed schedule will be distributed every few weeks. **The detailed schedule will always have the most up-to-date information—use this syllabus course calendar for general planning only.** In particular, you will receive your journal writing assignments in the detailed schedules.

We have class whether something is due or not. I will occasionally ask you to turn in assignments online, in advance of a particular class meeting. X-hours will be used as listed here; these are required class meetings.

September

24 Introduction to the course, discussion of key issues, discussion of annotation practices, in-class writing sample.

29 Essay one due. Readings due: Copyright and Music (see list on handout for URLs)

October

1 Readings due: Patent Law, Creative Commons, Open Source

6 Essay two assignment distributed. Continued discussion of readings and examples.

8 Drafting and discussion workshop, essay 2

13 First draft essay 2

14 x-hour peer workshop

15 Second draft essay 2. Readings due: John Berger, *Ways of Seeing*: Chapter one

20 Readings due: John Berger, *Ways of Seeing*: Chapter seven

View:

http://www.ted.com/index.php/talks/larry_lessig_says_the_law_is_strangling_creativity.html

22 Final, essay 2. Readings due: Walker Percy's "The Loss of the Creature"

27 Readings due: Selections from *Speech Genres and Other Late Essays* (MM Bakhtin)
Essay three assignment distributed

28 x-hour: meet at the Hood Museum

29 First draft essay 3. Readings due: Selections from *Speech Genres and Other Late Essays* (MM Bakhtin)

November

3 Readings due: Amit Ray and Erhardt Graeff's "Reviewing the Author-Function in the Age of Wikipedia" and selections from <http://www.free-culture.cc/freeculture.pdf> by Larry Lessig.

4 Second draft essay 3; x-hour peer workshop

5 Continued draft workshopping. Continued discussion, selections from <http://www.free-culture.cc/freeculture.pdf> by Larry Lessig.

10 Peer draft, essay 3. Continued discussion of readings. Style.

12 Final essay three.

Essay 4 assignment distributed. Continued discussion of readings.

17 First draft, final project.

18 x-hour peer workshop

19 Second draft, final project.

24 Continued discussion of readings and workshopping of final project.

December

1 Final workshopping session. In-class review of portfolio construction; final self-reflection.

Course Portfolio, including final version of final project, due December 7th.

ENVS 7
Cows Eat People and Other Inconvenient Tradeoffs

Winter/2011

Class location: 008 Steele Hall

Class Meeting time(s) 10-11:50 Tuesday & Thursday
(see attached schedule for info on X-hours)

Instructor: D.G. Webster
Office Location: Fairchild 105
Email: D.G.Webster@Dartmouth.edu
Office Phone: 603-646-0213
Office Hours: 3-5 pm Monday & Thursday
X-hours: See attached schedule

But I do not think that this necessity of stealing arises only from hence; there is another cause of it, more peculiar to England.' 'What is that?' said the Cardinal: 'The increase of pasture,' said I, 'by which your sheep, which are naturally mild, and easily kept in order, may be said now to devour men and unpeople, not only villages, but towns; for wherever it is found that the sheep of any soil yield a softer and richer wool than ordinary, there the nobility and gentry, and even those holy men, the abbots not contented with the old rents which their farms yielded, nor thinking it enough that they, living at their ease, do no good to the public, resolve to do it hurt instead of good. They stop the course of agriculture, destroying houses and towns, reserving only the churches, and enclose grounds that they may lodge their sheep in them.

–Thomas More, Utopia (1516, 16)

Course Description

In every decision there are tradeoffs; things that we give up, or forgo, in favor of something else. Economists have long focused on individual tradeoffs, which they refer to as opportunity costs. (For example, if you go to that party Wednesday night, you won't have those hours to study and rest up for that exam on Thursday, thus the opportunity cost of a good time might be a bad grade.) However, when there are many individuals making decisions, the tradeoffs of their behaviors can extend well beyond such simple cause-and-effect reasoning. (Consider the diversity of higher learning options, ranging from party schools to the Ivy League, all of which depend on students' collective evaluation of the good time/bad grade tradeoff.) This class is an introduction to the study of emergence, or the way that individual decisions combine in surprising and sometimes sudden ways. Theoretical concepts will be illustrated using real world phenomena, such as the current global food crisis, climate change, and ethnic conflict. Students will be asked to examine the broader impacts of their own decisions as well as those of modern society. Readings will be drawn from academic publications but will also include fictional thought experiments that take current events to hypothetical extremes.

Course Goals

- Basic knowledge of systems theory, complexity, and emergent properties in physical and social systems
- Ability to collect and analyze data on complex systems, then present that analysis verbally and in writing.
- Combine theoretical and applied skills to attain a deeper understanding of this complex planet and the individual's role in a global society

Teaching & Learning

Success in this class will require hard work and imagination. We'll be dealing with abstract concepts and big ideas, as well as the intricacies of a world that is much larger than any one person could experience. While it is my job to provide you with knowledge, skills, and structure, the richness of your learning will depend on how you choose to interact with those materials, myself, and your classmates. Don't just read the assigned texts; think about them and how they fit within the broader framework of the syllabus. Don't just sit in class, texting or checking your e-mail while other people are talking; listen actively and respectfully so that you can benefit from other's thoughts and contribute your own ideas effectively. Don't just throw together a jumble of concepts and ideas and call it a paper; delve into the amazing array of resources that are available to you here at Dartmouth and make astounding connections. Do all this and we will all get much more out of this class than we each put into it.

Expectations

The class will consist of three main sections, each of which links some elements of systems theory to real world problems and a related writing/research project. There will be three projects, each of which is tied to a paper with a 2,000 word *maximum* limit. An annotated bibliography of at least 10 non-class sources is required as scheduled. Unless otherwise stated, 7 of these sources should be from peer reviewed journals, government reports, or databases. Since good writing is about communication and good communication requires affirmation that the message is received, students will also critique each other's work (2 critiques of up to 300 words per project).

Present: In the first weeks of the course we'll tackle basic elements of systems, including stocks, flows, boundaries, and feedbacks, using this information to evaluate modern agricultural systems. This will prepare students for Project 1, in which they are asked to answer the question, "Do cows eat people?" To do this, students will use factual information from academic and periodical sources to provide supporting evidence for their answer using a systems perspective.

Past: In the second part of the class we delve into the systemic concept of resilience, or the ability to withstand change, and will focus on the rise and fall of the Maya civilization over its pre-classic and classic periods. We will explore the ways that increasing structure in Maya culture allowed for growing production but at the same time reduced both the flexibility of the society and the resilience of the surrounding ecosystem, eventually leading to the collapse of both. In their second paper, students will take on a major component of the Maya collapse and analyze parallels to our current global civilization.

Future: Lastly, students will learn about path dependence and ways of predicting or at least imaging the future of the world system. Students will then be asked to provide their own vision of the future in their third paper, which should be a reasonable projection of the world as we know it, supported by evidence on current trends in the world system.

Throughout the course, students will engage in structured on-line discussions (via the blackboard discussion board) prior to class. These discussions will be facilitated by several analytical frameworks that will be explained in class. This structure should generate lively yet respectful debate. All engagement with the blackboard discussion should be well written and well reasoned; after all, it counts as half the student's "participation" grade.

All information not original to the student should be cited in text (not as footnotes but as parenthetical citations) using the Chicago author-data style. This style was chosen because it is common in the social sciences, it is relatively simple, and it provides the two most important pieces of information about a source—the author and the date—without disrupting the reading experience. On-line sources not associated with a peer reviewed journal or well-established periodical source are not acceptable—do not cite Wikipedia or similar sites.

These web-sites provide tips and examples for citing sources:

<http://www.dartmouth.edu/~writing/sources/>

<http://www.chicagomanualofstyle.org/home.html>

All writing assignments will be graded based on Dr. Webster's Guidelines to Critical Reading and Writing, which can be found on Blackboard. This course is as paperless as possible, so all assignments will be turned in via Blackboard as well.

Text and Resources

Required:

Meadows, Donella H. Dennis L. Meadows, Jorgen Randers, and William W. Behrens III. 1972 or 1979. *The Limits to Growth*. Various publishers acceptable.

Don't confuse this with the more recent version: Limits to Growth: the 30 Year Update!

Walker, Brian and David Salt. 2006. *Resilience Thinking*. New York: Island Press.

LeGuin, Ursula. 1976 or 2008. *The Lathe of Heaven*. Various publishers acceptable.

Recommended:

Meadows, Donella H. 2008. *Thinking in Systems*

Miller, John H. and Scott E. Page. 2007. *Complex Adaptive Systems*.

Dauvergne, Peter. 2009. *The Shadows of Consumption*

Webster, David. 2002. *The Fall of the Ancient Maya*. Thames & Hudson

Grading

Class participation: 10%

Project 1

Paper = 20%

2 Critiques = 10%

Project 2

Paper = 20%

2 Critiques = 10%

Project 3

Paper = 20%

2 Critiques = 10%

Academic Honor

<http://www.dartmouth.edu/~reg/regulations/undergrad/acad-honor.html>

Student Needs

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(<http://www.dartmouth.edu/~rwit/>)

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Course Schedule: (May change to accommodate guest presenters & student needs)

Regular class times are in green, X-hours in white, due dates in orange. Some X-hours have been left open (just an X) but we may use these to make up any class time missed due to exogenous factors.

date	X = no class	
4-Jan	Introduction	Zhao 2004; syllabus;
5-Jan		X
6-Jan	Systems	Meadows 2009, Intro, Chpt 1
11-Jan	Farm Visit (wear sensible shoes)	Guest Speaker: Scott Stokke (Library quiz & farm system chart I due)
12-Jan		X
13-Jan	Library Lecture	Guest Speaker: Barbara DeFelice (bring laptops; farm system chart II due)
18-Jan	Beef	Dauvern 2009, Part IV
19-Jan	Stella Session	Annotated Bibliography Due
20-Jan	Going Local	Seck 2009; Pollan 2008; Collier 2004;
25-Jan	Thinking Global	Muller 2007; Tiffen 2002; Kent 2008
26-Jan		X
27-Jan	Climate	Draper 2009; Kundzewicz et al. 2007
30-Jan	by noon via blackboard	
1-Feb	Introduction to Maya society and agriculture	Webster Chpts 1, 6
2-Feb		X
3-Feb	Explaining the Collapse	Webster Chpt 7
8-Feb	Explaining the Collapse II	Sabloff 2007
9-Feb	Netlogo session I	Annotated Bibliography Due
10-Feb	Maya & Resilience	Turner et al. 2003; Fraser 2005
12-Feb	by noon via blackboard	
15-Feb	Growth	Meadows et al. 1979, Intro, Chpt 1
16-Feb		X
17-Feb	Limits to Growth	Meadows et al. Chpt 2
22-Feb	World System	Meadows et al. Chpt 3
23-Feb		X
24-Feb	Technology	Meadows et al. Chpt 4
1-Mar	Resilience Thinking	Walker & Salt Chpts 1-2
2-Mar	Netlogo session II	Annotated Bibliography Due
3-Mar	Complexity (again)	Walker & Salt Chpts 3-4
8-Mar	Power to the people	Walker & Salt Chpts 5-6
13-Mar	by noon via blackboard	