

# Dartmouth College in Fiction and in Fact

*Dartmouth College*

*Winter '15*

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“[B]y these presents, will, ordain, grant and constitute that there be a college erected in our said province of New Hampshire by the name of Dartmouth College, for the education and instruction of youth of the Indian tribes in this land in reading, writing, and all parts of learning which shall appear necessary and expedient for civilizing and christianizing children of pagans, as well as in all liberal arts and sciences, and also of English youth and any others..”

–Dartmouth College Charter

“We at Dartmouth are proud to call ourselves a College, recognizing that Dartmouth is a college that has many of the best characteristics of a university. We are a university in terms of our activities and our programs, but one that remains a college in name and in its basic values and purposes. In this paradox, in this tension, lies our identity and our strengths.”

–James Wright

## REQUIRED TEXTS:

1. Barreca, Gina. *Babes in Boyland: A Personal History of Co-Education in the Ivy League*. UPNE, 2005.
2. Miller, Chris. *The Real Animal House: A Mostly Lucid Memoir*. Back Bay Books, 2006.

**Course Description:** Dartmouth College, as both a setting and object of analysis, has appeared in numerous cultural objects as alumni, students, and those looking in from the outside have reflected on the intellectual and social life of the College. In this writing-intensive course we will examine the range of representations of Dartmouth in a variety of prose sources including memoirs, novels, and essays. We will write our own analyses of these texts before conducting historical research in Rauner, Dartmouth’s special collections library. Along the way, we’ll learn something about the history of our institution, differences between various student experiences, and debates over the past and future of Dartmouth College. Four major essays will offer the opportunity to analyze existing arguments and textual representations while practicing our own analytical writing. Each paper will be organized around specific strategies. We will be building on previously acquired abilities as we move toward our final paper. As revision is critical to becoming better writers, we will write multiple drafts of all major papers. Group workshops and individual conferences will be organized around the revision process.

## Writing Assignments:

1. **Five Short Papers with Drafts:** These five papers (1-2 pages each) will guide you toward the core capabilities needed for the longer papers. You will submit draft versions prior to turning in the final revision. (20%)
2. **Four Papers with Drafts:** Analytical essays in which you make and support evidence-based claims about a variety of cultural objects (memoirs, essays, material objects). Each paper will add increased complexity and length and will build on previously acquired abilities. (70%)
3. **Presentation:** A ten-minute presentation to the class detailing the argument, archival sources, and secondary sources for the final paper. (10%)

**Learning Outcomes:** On our Canvas site you will find a comprehensive list of the core capabilities shared across writing courses at Dartmouth. These capabilities are organized into three areas: Community Building and Joining; Inquiring, Interpreting, Integrating; and Creating and Producing. We’ll discuss these outcomes and the relationship between them and our work, both in the classroom and for written assignments.

## **COURSE POLICIES:**

**Drafts, Papers, & Late Assignments:** Revising is an important part of inquiry and writing in this course. We will engage in two peer-reviews for each major paper, thus submitting rough drafts at each stage is critical not only for your own writing development but also for the good of your peer-review group. I will be reading and commenting on all drafts as well and will receive a copy of your paper when you submit your drafts to your peer-review group. Failure to complete and submit rough drafts or to participate in the workshop will result in a 10% penalty (i.e. a letter grade) on the final paper for each missing draft. Furthermore, I expect all final papers to be submitted via Canvas on their due date. You will be penalized 10% for every day a paper is late (calendar day, not class meeting).

**Attendance and Participation:** I expect you to come to class ON TIME with your assignments completed, prepared to participate in discussion and group work. If you arrive to class more than 5 minutes late, you will be marked absent. In order to foster a respectful and comfortable environment for class discussion, when expressing your opinion, refrain from the use of offensive language, even in jest. You will be allowed 3 absences for illnesses and emergencies. Your final grade, however, will be dropped a third of a letter grade (e.g., B to B-) for each absence after three. Please inform me in advance of special circumstances such as religious holidays, for which there will be no penalties (you must provide all relevant documentation). If you are the victim of an emergency or serious illness, please remain in contact with me by e-mail. *Finally, no phones, text-messaging, iPods, or laptop use during class; those who do so will be counted absent for the day.*

**Academic Honor Principle:** Dartmouth's Academic Honor Principle applies to all the work you submit for this course. Please refresh your memory by reading it over at least once again during the first week of term. Please see Dartmouth's *Sources: Their Use and Acknowledgement* for information on proper citation and attribution use and formatting.

<http://writing-speech.dartmouth.edu/learning/materials/sources-and-citations-dartmouth>

**Writing Conferences and E-Mail:** Please meet with me during my office hours or by appointment to discuss your work or any aspect of the course. Note that we will have required conferences, both in class and one on one. You may email me to ask questions pertaining to the course, but please do not expect an immediate response. For conversations about your drafts and/or grades, please see me in person. I will not accept any assignments submitted electronically for any assignments that have been specified with hardcopy requirements.

**Disabilities:** 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://dartmouth.edu/~accessibility>

## DAILY SCHEDULE OF ASSIGNMENTS

The schedule may be subject to revision throughout the course of the term. Any changes will be announced in class and through Canvas.

### UNIT 1: Dartmouth in Fiction

Week One	<b>College Types and Stereotypes</b>
Mon 01/05	Course Introduction
	“Entering Class Discussions” ( <i>They Say/I Say</i> ) (Canvas)
Wed 01/07	“Breaking Out of 5 Paragraph Form” (WA) (Canvas)
	Helen Horowitz, “Introduction” from <i>Campus Life</i> (Canvas)
	“The Ivy League Male As Seen by the Ivy League Female” (Canvas)
	“Applying a Reading as a Lens” (WA) (Canvas)
	Supplemental Reading: “A Manly Old Guide to the Ivy League” (Canvas)
Fri 01/09	<b>No Class—Rescheduled for 1/15</b>
	Reading: Dartmouth College Charter (Canvas)
	Reading: Wilder D. Quint, from <i>The Story of Dartmouth</i> (Canvas)
Week Two	<b>Dartmouth Types</b>
Mon 01/12	Jane Hodges ’92, “A Bunch of Characters” <i>DAM</i> , January 1997 (Canvas)
	“The Method” (WA) (Canvas)
	<b>Draft Short Assignment #1 Due</b>
Wed 01/14	Percy Marks, from <i>The Plastic Age</i> (1924) (Canvas)
Thur 01/15	<b>Short Assignment #1 Due</b>
<b>x-hour</b>	“The Art of Summarizing” ( <i>They Say/I Say</i> ) (Canvas)
	“Summary” (WA) (Canvas)
	Bravig Imbs, from <i>The Professor’s Wife</i>
	Clifford Orr, from <i>The Dartmouth Murders</i>
Fri 01/16	<b>Draft Paper #1: Due</b>
	Louise Erdrich and Michael Dorris, from <i>The Crown of Columbus</i> (Canvas)
	Wilder D. Quint, from <i>The Story of Dartmouth</i> (Canvas)

### UNIT 2: Memoir, Memory, and Nostalgia

Week Three	<b>Autobiographical Forms and Critique</b>
Mon 01/19	<b>No Class: MLK Day</b>
Wed 01/21	<b>Paper #1: DUE</b>
	Sidonie Smith and Julia Watson, “A Tool Kit: Twenty-four Strategies for Reading Life Narratives” (Canvas)
	Norman Maclean, “This Quarter I’m Taking McKeon” (Canvas)
Thur 01/22	Gina Barreca, <i>Babes in Boyland</i> pp. 1-52.
<b>x-hour</b>	
Fri 01/23	Barreca, <i>Babes in Boyland</i> pp. 53-154.
Week Four	<b>Fraternalities of the Past</b>
Mon 01/26	Chris Miller, <i>The Real Animal House</i> pp. 3-100.
	<b>Draft Short Assignment #2 DUE</b>
Wed 01/28	Miller, <i>The Real Animal House</i> pp. 101-274.
Fri 01/30	Miller, <i>The Real Animal House</i> pp. 275-367.
	<b>Short Assignment #2 DUE</b>

Week Five	<b>Fraternalities of the Present</b> – Individual Paper Conferences
Mon 02/02	Janet Reitman, “Confessions of an Ivy League Frat Boy: Inside Dartmouth’s Hazing Abuses” (Canvas) “Introductions and Conclusions” (WA) (Canvas) <b>Draft Short Assignment #3 DUE</b>
Wed 02/04	Andrew Lohse, from <i>Confessions of an Ivy League Frat Boy</i> (Canvas) <b>Short Assignment #3 DUE</b> “Recognizing and Fixing Weak Thesis Statements” (WA) (Canvas) “Actions” ( <i>Style</i> ) (Canvas) <b>Draft Paper #2 DUE</b>
Thur 02/05	Peer-Review Workshop
<b>x-hour</b>	
Fri 02/06	<b>No Class: Winter Carnival</b>
Sat 02/07	Film Screening of <i>Winter Carnival</i> (Location: TBA)

### UNIT 3: Visual Dartmouth

Week Six	<b>Visual Rhetorics</b>
Mon 02/09	<b>Paper #2 DUE</b> “Pitch, Complaint, Moment” (WA) (Canvas) Wilder D. Quint, from <i>The Story of Dartmouth</i> (Canvas)
Tue 02/10	Andrew Lohse Reading at Left Bank Books (Evening)
Wed 02/11	Aaron Latham, “Of F. Scott Fitzgerald and the Movie ‘Winter Carnival’” (Canvas) Budd Schulberg, “The Disenchanted” (Canvas) <b>Draft Short Assignment #4 DUE</b>
Fri 02/13	Richard Hovey, “Eleazar Wheelock” (Canvas) Visit to the “Hovey Murals.” Guest lecture: Amelia Kahl. Supplemental Reading: Mary Coffey, “The ‘Hovey Murals’ and the ‘Greening’ of Orozco’s <i>Epic of American Civilization</i> (Canvas)
Week Seven	<b>Filmic Analysis</b>
Mon 02/16	Film Analysis Workshop <b>Short Assignment #4 DUE</b>
Wed 02/18	“Comparison/Contrast” & “Difference within Similarity”(WA) (Canvas) <b>Draft Paper #3 DUE</b>
Fri 02/20	Peer-Review Workshop

### UNIT 4: In the Dartmouth Archives

Week Eight	<b>Archival Research</b>
Mon 02/23	<b>Paper # 3 Due</b> Jules Prown, “Mind in Matter” (Canvas) “Using Sources Analytically” (WA) (Canvas)
Wed 02/25	Visit to Rauner Ralph Nading Hill, “Students” from <i>The College on a Hill</i> (Canvas)
Thurs 02/26	Zotero and Prezi Workshop
<b>x-hour</b>	
Fri 02/27	Visit to Rauner

Week Nine	<b>Presenting Research</b>
Mon 03/02	<b>Draft Short Assignment #5 DUE</b> “Shape” ( <i>Style</i> ) (Canvas) Wilder D. Quint, from <i>The Story of Dartmouth</i> (Canvas)
Wed 03/04	Student Presentations
Fri 03/06	Student Presentations <b>Short Assignment #5 DUE</b>
Week Ten	<b>Wrapping Up</b>
Mon 03/09	Max Weber, “Science as a Vocation” (Canvas) Final Class <b>Draft Paper #4 DUE</b>
Tues 03/10 -	Individual Paper Conferences
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Tues 03/16	<b>Paper #4 DUE</b> (Canvas, 8pm)