

Calderwood
Seminars
in Public
Writing

EXPANSION PROGRAM

SEMINAR PROPOSALS

2018-19

CSPW EXPANSION PROGRAM, 2018-19

#	COLLEGE	FACULTY	DEPT	SEMINAR TITLE
1.	Bard	Susan Merriam	ARTH	Making Publics: Early Modern Art in the Contemporary World
2.		Brooke Jude	BIO	Distilling Biotechnology
3.		Joe Luzzi	LIT	Literature Live
4.	Middlebury	Stefano Mula	ITAL	Italy and Migrants
5.	Wellesley	Paul Fisher	AMST	Critiquing American Popular Culture
6.		Kathryn Lynch	ENGL	The Dead Poetry Society
7.		Jay Turner	ES	Environmental Synthesis and Communication
8.		Tom Burke	POLI	Perspectives on U.S. Politics
9.		Tracy Gleason	PSYC	Psychology in the Public Interest
10.	Wesleyan	Suzanne O'Connell	E&ES	Environmental Science Journalism
11.		Lori Gruen	PHIL	Writing for Social Justice

SPRING 2019				
#	COLLEGE	FACULTY	DEPT	SEMINAR TITLE
1.	Amherst	Jyl Gentzler	PHIL	Who Should be a Philosopher?
2.	Bard	Celia Bland	LIT	Squaring the Circle: The Literature of Investigation
3.		Dominique Townsend	REL	Death and Dying in the Buddhist Tradition
4.	Georgetown	Elizabeth Grimm	SFS ^a	Explaining International Relations
5.		Kelly McFarland	SFS ^a	International Affairs: Writing for a Broader Audience
6.	Middlebury	Will Pyle	ECON	Economic Journalism
7.		Rebecca Bennette	JWST	Reporting Genocide
8.	Smith	Michael Thurston	ENG	What Good is English, Anyway?
9.	Wellesley	Vernon Shetley	CAMS	Public Writing on Film and TV
10.		Don Elmore	CHEM	Advances in Chemical Biology
11.		Barry Lydgate	CPLT	Advocating for Other Cultures
12.		Dan Sichel	ECON	Economic Journalism
13.		Karen Lange	MATH	Explaining Mathematics
14.		Claire Fontijn	MUS	Music in Public
15.		Lee Cuba	SOC	Crime and Justice in America
16.		Wesleyan	Abigail Hornstein	ECON
17.	Sean McCann		ENG	The American 1960s
18.	Jane Alden		MUS	Public Musicology
19.	Ron Jenkins		THEA	Arts Journalism

a. School for Foreign Study

**Making Publics:
Early Modern Art in the Contemporary World**

Abstract:

Why is it that some artists and works of art gain new audiences long after their original moment? How can art from the distant past speak in profound ways to a largely secular, technology-driven present? In this writing-intensive seminar, we will look at some of the ways that art created in northern Europe between 1500 and 1750 is given meaning in the contemporary world. Specifically, we will consider how museums, galleries, art critics and art historians shape popular understanding of a range of artists, including Bosch, Bruegel, Holbein, Vermeer, Rembrandt, and Rubens. Our central concern will be to examine how art historians and critics translate older works of art, many of which seem unfamiliar or strange, for the public. How do scholars and critics distill complex academic arguments into appealing, accessible prose? How do museums use language in the form of catalogues, wall text, and online platforms to engage audiences? How does one write about early modern art within a journal—such as *ArtForum*—dedicated primarily to contemporary work? In addition to these questions, we will consider the role the Internet has played in introducing new constituencies to works produced in our period, and analyze how critical writing helps determine the market for art.

Course Objectives:

1. To teach students to read and analyze different forms of writing about art including academic books and articles, reviews, essays, catalogue entries, editorials, and grant proposals.
2. To teach students to think critically and reflectively about the role that writing plays in the construction of art history. Specifically, students should expect to think about how interpreters shape publics and markets.
3. To teach students about some of the central questions in early modern northern European art history through a series of case studies on artists including Bosch, Bruegel, Holbein, Vermeer, Rembrandt and Rubens.

Course Organization:

This writing-intensive course examines public writing about early modern art and considers how different forms of writing shape audiences and reception. It does so primarily by asking students to act as public writers and editors. Each week, a substantial amount of class time will be given over to analyzing student work. In order for students to write well about the case studies, we will also read a range of texts and hone our research skills.

Because we will be looking at case studies, we will be doing focused analysis of a limited number of artists. That means that the course works on two levels: we will be learning about artists at the same time that we are thinking about how to translate their work for the public. While the course is

focused on public writing, we will also be doing a great deal of reading about each artist and the context in which he lived and worked.

In order to enable students to master the course subject matter, each student will select an artist on whom they will focus for most of the course. Students will become experts in their particular “beat,” which will allow them to write authoritatively about their subject.

An important aspect of the course will be to consider how to describe works of art. Discussions of student work in class will therefore be accompanied by images and considerable discussion of the role of ekphrasis in animating visual experience.

Students should plan on reworking one piece of course writing for publication.

Course Assignments:

1. Review a major exhibition for a publication like *ArtForum*. Journals focused primarily on contemporary art such as *ArtForum* do publish work—essays and reviews—on earlier art. This assignment asks students to both select and critique early modern work they think would fit well within this context.
2. Describe and analyze an argument in the field. For this assignment, students will be asked to translate a field-specific, academic argument to a non-specialist audience.
3. Book review for the *New York Times Book Review*, *New York Review of Books*, or a similar publication. This assignment requires students to review an academic book for a knowledgeable, but non-specialist audience.
4. Grant proposal for an exhibition submitted to a foundation or corporation. For this assignment, students will be asked to imagine an exhibition that they would like funded by a corporation or foundation, with the expectation that the grant readers will be non-specialists. In order to gain funding, the students must convince their readers of the importance and salability of their idea.
5. Catalogue entry for a museum catalogue. This assignment asks students to convey complex information in clear and compelling prose to catalogue readers who will be both general public and specialist.
6. Blog post for an online art journal. Increasingly, art criticism is found online, whether in journals or blog posts. In this assignment, students will write a post with the expectation that it will be published.
7. Essay for a magazine concerned with culture and aesthetics. Students will be asked to write in essay form for this assignment.
8. Interview with a curator.

Distilling Biotechnology

Abstract

Tissue and organ generation, CRISPR genome editing, creation of synthetic genomes and use of modified viruses to cure deadly disease are all current biotechnological advances that only a few decades ago would have read as science fiction. These technologies developed in the lab are quickly being envisioned and applied to treating wicked problems, those that have no current universal solution. However, with these technologies come a flip side to the coin, a need for caution and care in designing experiments, evaluating data, and even execution of the technology. Deep ethical concerns exist for these technologies. This course will examine these 21st century realities, with a critical eye to addressing the boundaries of ethics, and how these boundaries may be tested by biotechnological innovations. Students will be required to read current and cutting edge primary literature, as well as learn to gather evidence for both sides of these arguments, using the scientific literature as the base. Student generated writing, clear communication and meeting of assignment deadlines, and constructive peer editing will be required weekly, in the production of many writing pieces pitched at a variety of audiences.

Course objectives

- Become a fluent/in depth scholar of the historical and current scientific literature regarding biotechnology and biotechnological advances
- Learn how to decipher and explain molecular protocols used in primary sources, identifying the reasoning for their use in studies, and clearly define strengths and weaknesses of the strategies employed
- Gain experience and expertise in constructing ethical arguments, both pro and con for cutting edge scientific topics.
- Practice write a variety of writing types/styles (e.g. article review, distillation paper, book review, patent summary, background and significance section of a grant proposal), using peer review and in class workshopping as a strategy for editing and writing improvement.
- Practice orally presenting primary journal papers to others, extracting the questions being posed by authors, the methods used to address the hypotheses, and critical the analysis of the results.

Course organization

This course would be run in a once a week, 3 hour class meeting, earning 4 credits. The first hour of each week would cover a primary paper central to the topic of the week. 2 students will present the paper, while the rest of the students will submit questions regarding the paper to Google Classroom prior to the session. 1.5 hours will be devoted to workshopping the 6 pieces submitted and edited that week. The final ½ hour will be going over the writing assignment for the following week. Grades will be based on the 7 writing assignments completed, 2 journal club presentations, and participation in class discussions, editing, workshops.

Possible Assignments

- Review of primary literature paper (written journal club)
- Construction of a novel Wikipedia entry or boxed information section for a website
- Book review (e.g. *A Crack in Creation: Gene Editing and the Unthinkable Power to Control Evolution* Doudna and Sternberg 2017; *The Gene Machine* Rochman 2016)
- Review of patent application, specifically regarding ethical concerns in implementing a technology (e.g. **use of inactivated HIV virus to deliver therapeutics**)
- OP/ED for newspaper dealing with biotechnology based ethical concern (e.g. **ex vivo organoculture**)
- Written distillation article (Based on “Really?” articles in NY Times by Anahad O’Connor)
- Article in the style of a long form Scientific American piece
- Background and Significance section of a grant proposal to Illumina (or another corporate biotech company)

Literature Live

Abstract:

This course will examine the culturally significant literary works that are being produced in the United States today. We will discuss, analyze, and consider these works both for their literary merit and their social impact. Students will be expected to produce a body of writing in the style of the “public intellectual,” the critic or commentator who is able to communicate her ideas—even complex ones—in an accessible style geared for the general reader (i.e., without academic jargon). Our goal will be to develop the tools of cultural commentary and literary analysis that will enable students to take part in the broader cultural conversation. Assignments will include book reviews in the style of the *New Yorker*, *New York Review of Books*, *New York Times Book Review*, *Bookforum*, *London Review of Books*, *TLS*, and other such publications (both short- and long-form “thought” pieces); a profile of an author, including an interview; and studies of contemporary American readership and literary culture. As part of their assignments, students will maintain a weekly blog that will serve as both a record of their engagement with the course material and an archive for their work. By the end of the semester, each student should have one particular piece of work that will be developed with an eye to publication. Weekly meetings will include discussion of the particular book(s) under review; workshops of student work; and analysis of individual authors as well as consideration of the broad cultural trends related to the reception of their work.

Course objectives:

1. For students to develop the critical skills to write about literature in a way that draws on their previous academic course work, yet translates this knowledge into clear, accessible, and compelling prose that a non-specialist can understand and appreciate. Note: this does not mean “simplifying” or “watering down” analysis just to make it easier to grasp; in fact, as we will show, it will require students to be even more rigorous than they were when writing academic papers, for the finished pieces in this course should be at once intellectually deep and clearly, even felicitously expressed.
2. For students to gain a deep and broad sense of the contemporary American literary landscape today—its dominant genres, pervasive themes, links to the political situation, and place in the broader cultural conversation. This means we will explore what it means to make literature in the “present tense,” in the United States now. We will be especially interested in seeing how contemporary literary production in the U.S. relates to past trends and historical movements.
3. For students to discover the kind of literature, and the way of writing about literature, that can continue to nourish their intellectual growth—perhaps even professional development—going forward. Many of the students who will enroll in this course may be considering a career as writers, critics, literature professors, or journalists. This course should therefore function as a bridge between their academic and professional lives, as they “test the waters” of the writing life within a format that enables them maximum creative freedom to find what they love most about the printed word (their own and others).

Course organization

The ability to communicate gracefully and insightfully with the general public on literary matters is the heart of this course. To that end, the majority of our work will focus on writing-intensive assignments that help students find their voice and hit their literary stride. These assignments will include short- and long-form reviews and essays as well as a running weekly blog of their thoughts on contemporary works.

Just as important as the student writing component, our analysis of contemporary literary trends and the literary marketplace will teach them how books are not only works of art, but cultural commodities as well. Much of our work will be on analyzing the ecology of literary production: the publishing houses, literary reviews, agents and publicists, who make literature a business.

Finally, we will also spend a great deal of time discussing what literature reveals about the United States today. What issues tend to dominate the interest of writers at this time? Who buys books? Who does not? What is the place of literature in an increasingly visual, social-media driven leisure space? Do Americans look to literature for the same things now that they did twenty-five, fifty, a hundred years ago? Students will explore questions of this nature as they develop an individual writing style attuned to broad cultural and sociopolitical concerns.

Assignments

1. *Making Literature Now*: review and group discussion

For our first assignment, students will read, review, and discuss *Making Literature Now* by Amy Hungerford (Stanford University Press, 2016), which analyzes how new writers and new writing come into contemporary focus. This conversation will be invaluable as it will take students inside the world of the creators of literature themselves, showing how they work with editors, readers, and critics. The book also discusses the marketplace of literature and how business, social, and cultural dynamics inform the way books are written, read, and sold.

2. Diary of a Reader: blog

Each student will write a weekly blog of 500 words on a new, recently or soon-to-be published book. This running blog will serve as both their record of reading for the course as well as an index of the recurrent themes and concerns that occupy them as critics.

3. Book of the Moment: the literary review

Each student will choose a soon-to-be published book and review the work as though they were writing for a major publication such as the *New York Times Book Review*. Then the student is to find actual published reviews and do an analytical comparison between her take on the book and the views presented by professional critics.

4. The Players: author interview, profile, analysis

Each student will choose an author on the current literary scene and arrange to interview and profile this figure. The interview will be integrated into a larger profile that considers the author's body of work and what it reveals about American life today.

5. The Thought Piece: long-form essayistic review

Students will write a "thought piece" in the style of a *New York Review of Books* essay that considers multiple works, either by an individual author or on a major issue/event. In presentations on their piece, students will then discuss the discoveries they made in literary terms and analyze the particular cultural and historical issues their work touched upon.

6. Literature Live: comprehensive cultural analysis

Students will be asked to write a long piece on what they take to be the broader issues and trends in contemporary American literature. Their essay should include a sense of where they believe this state of current literary affairs is heading and their predictions on what readers can expect in the future.

Italy and Migrants

Course Description:

International migration is a major contemporary phenomenon for many countries, including Italy. We will read, analyze, and write effectively about migrants' stories, struggles, related issues for host countries, and how migrants' lives are portrayed in various media. The goals of this Calderwood Seminar are to learn about migration through the lenses of Italy, and to improve student writing. We will pay particular attention to writing effectively and for a general audience, through peer-writing sessions and group discussions. Class meetings are once a week, but students will be required to interact regularly outside of class, providing in-depth feedback to each other's essays.

Six main assignments:

Blog post	(600 words)
Letter to the editor	(300 words)
OpEd	(1000 words)
Vlog	(5 minutes)
Theatre/Performance: Review	(1200 words) (Lina Prosa, <i>Trilogia del Naufragio</i> , performance by Nerina Cocchi and Allison Grimaldi Donahue)
Interview/Profile	(edited transcript and 1000 word profile) with a person who migrated (professor, student, staff, member of the community)

Course materials. All required materials will be provided on line, on our dedicated Canvas website. You will be responsible for gathering any additional material you may need to complete any given writing assignment, for instance by reading Op-Eds and blogs, or watching vlogs, and for observing the mechanics of course organization—the weekly rhythm of writing, editing and posting.

Course description. This seminar will explore writing in Italian for a general audience on a complex subject, migration. This course will ask you to draw on your knowledge of Italian language and culture to present and explain in an accessible and effective way the phenomenon of migration, seen from many different points of view. In part, this means reorganizing the academic competence you've acquired in a variety of courses and eventually in your experience in Italy along a different, non-academic axis. (We won't be simply translating specialized discourse into accessible writing.) It also means taking ownership of your academic skills in a proactive, creative way. In the process, you

should expect to achieve some of the summative gathering-up and detached perspective of a capstone experience. You will also discover ways to be a better self-editor.

My job in the seminar is that of Editor-in-chief: to give feedback once pieces are fully edited and make sure that we're all on the right track. Because the process of writing is experience-intensive and revision-rich, I will be available to writers and editors at every stage of the process. But I anticipate that you and your peers will be the energy cells of this workshop.

Format. In keeping with the shared pedagogy of Calderwood Seminars, students will need to maintain a rigorous pace in terms of completing, sharing, and revising written assignments.

Students will be randomly assigned to one of two groups, A and B. Starting with the first meeting of class, each group will normally serve on alternate weeks as either “scrittore” or “editore.” The “scrittore” will write the assignment in question and submit it to the relevant “editore” for the assignment. The “scrittore” must submit her text in time for the “editore” to review the material and return it to the original “scrittore”—who will then post the draft on the class Canvas site by Tuesday noon before the next Wednesday class. The text will indicate the name of the “scrittore” and the person who served as “editore.” All students in the class are expected to read the posted papers of all in the class before the Wednesday session. In class, on each Wednesday, discussion will focus on the topic covered and will include a “workshop” in which the group will comment on the strengths and weaknesses of each paper. Additionally, one or two of the “scrittori” will be expected to orally present the ideas expressed in her paper (approximately 10 minutes, followed by questions). Each “scrittore” is then required to submit a “final” draft of the assignment to the instructor within at most one week following upon the class discussion focusing on her paper. Students are encouraged to complete the final draft as soon as possible, preferably within a week.

Writing in a foreign language is always an additional challenge, as you well know, and I will be available for additional meetings with each group to review grammatical and vocabulary issues that may arise.

Tentative schedule

- 9/12 Week 1: Introduction to the course and its participants
Reading: *Migrant stories*
- 9/19 Week 2: **Blog post.** Group A writes, Group B edits
Topic: *Comment on Migrant narratives*
- 9/26 Week 3: **Blog post.** Group B writes, Group A edits
Reading: *Laws regulating migration in Italy*

- 10/03 Week 4: **Letter to the Editor.** Group A writes, Group B edits
Topic: *Letter arguing in favor or against the Italian legislation on migration*
- 10/10 Week 5: **Letter to the Editor.** Group B writes, Group A edits
Reading: *TBD (It will depend on what's going on in Italy at the moment)*
- 10/17 Week 6: **Op-Ed.** Group A writes, Group B edits
- 10/24 Week 7: **Op-Ed.** Group B writes, Group A edits
Reading: Guido Nicolosi: *Lampedusa. Corpi, immagini e narrazioni dell'immigrazione*
- 10/31 Week 8: **Vlog .** Group A writes, Group B edits
Topic: *Emotional fallacies?*
- 11/07 Week 9: **Vlog.** Group B writes, Group A edit
Theatre: Lina Prosa, *Trilogia del naufragio*
- 11/14 Week 10: Theatre **Review.** Group A writes, Group B edits
Review of the Performance
- 11/28 Week 11: Theatre **Review.** Group B writes, Group A edits
- Thanksgiving Break: Conduct your interview, if possible.
- 12/5 Week 12: **Interview,** transcript, profile. Group A writes, Group B edits
- 5/07 Week 13: **Interview,** transcript, profile. Group B writes, Group A edits
Final discussion, assessment

Environmental Science Journalism

Catalog Description:

This is a seminar for science majors who want to develop skills in communicating science to non-scientists, by writing about environmental science topics. The course will concentrate on writing, public presentations and interviews. Students will read scholarly articles, interview scientists, and/or conduct independent research to write articles, essays and op-eds. Each week students will take alternating roles as writers and editors.

Learning Objectives:

- 1) Find your voice as a science writer so that you can effectively communicate science to non-scientists
- 2) Become a better writer
- 3) Become a better reviewer/editor
- 4) Develop a writing practice

Why climate change?

Climate change impacts our present, threatens your future and can be linked to almost any subject from sea level rise and coastal erosion to food security and the spread of disease.

Why Writing?

Writing is an essential component of almost any career. You can't be a good scientist unless you can write. And why not also write so that you can communicate what you've done to the broader public? This course will provide practice in different styles of writing and emphasize reviewing and rewriting. At the end of the semester, you should be able to write better than you do now. That means that you should be able to think about what you want to say, outline your major points, and construct concise paragraphs—strung together in compelling order—that make those points. You should be able to write crisp and inviting topic sentences. (No extra words.) You should be able to vary sentence length and structure to help the writing flow so that the reader is neither lost nor bored. And you should be able to analyze the writings of others for these traits.

Weekly Syllabus

The class will be divided into two groups penguins (PG) and polar bears (PB). Each week you will switch roles. One group will be writers and the other reviewers. Then you'll switch. That means you'll be writing something every other week and reviewing a document on alternate weeks. The detailed syllabus below gives the task for the week and which group is doing what. Writers need to have their material to the reviewers three days before class.

Topic	Assignments
Introduction to the course goals and mechanics What makes a good writer?	
OpEd – your choice of climate-related topic	Draft 1 (group PG)
What makes a good interview and story from that interview? Interview a faculty member who is knowledgeable about climate change.	Draft 1 (group PB) Draft 2 (group PG)
Journal article Antarctic Climate Change (TBD)	Draft 1 (group PG) Draft 2 (group PB)
Journal article Arctic Climate Change (TBD)	Draft 1 (group PB) Draft 2 (group PG)
Explaining Ocean Acidification (Video and Paper)	Draft 1 (group PG) Draft 2 (group PB)
Explaining Sea Level Rise and Coastal Erosion (Video and Paper)	Draft 1 (group PB) Draft 2 (group PG)
What makes a good interview and story from that interview? Interview someone who is not knowledgeable about climate change.	Draft 1 (group PG) Draft 2 (group PB)
OpEd – your choice of climate-related topic	Draft 1 (group PB) Draft 2 (group PG)
Selection from the Heartland Institute	Draft 1 (group PG) Draft 2 (group PB)
Selection from IPCC AR5	Draft 1 (group PB) Draft 2 (group PG)
Telling a story from a documentary video: Penguins	Draft 1 (group PG) Draft 2 (group PB)
Telling a story from a documentary video: Green Chemistry	Draft 1 (group PB) Draft 2 (group PG)
Review/discuss class and portfolios	

Lori Gruen
Professor of Philosophy
Wesleyan University

Fall 2018

Writing for Social Justice

Course Description:

One of the greatest strengths of learning philosophy is that it helps you to become a better thinker and a clearer communicator. Of course, as we get deeper into philosophical studies, we end up thinking with and communicating to a smaller group of specialists. Fortunately, there are an increasing number of philosophers who also use their training in philosophy to write for broader audiences. The New York Times The [Stone](#) column is a leading example, but there are other venues for public philosophy as well. Professor Gruen was appointed to the American Philosophical Association's Committee on Public Philosophy and has written both shorter and longer pieces for the public. In this course, she will share what she has learned about public writing and help you develop your skills for communicating publically about pressing issues of social justice. We will read, discuss, and most importantly write on topics including those: on race, on animals, on immigration, on climate change, on reproductive justice. There will also be several weeks dedicated to topics chosen by the class.

Students will be assigned to one of two groups. Throughout the semester, each group will serve on alternate weeks as either writers or editors. Each week, each member of the writers group will be submitting a short piece of writing that will be edited/commented on by a student in the editors group. The writer will then re-write, based on the edits. There will be a tight turn around schedule (this is how it works with newspaper and magazine editorials, an editor contacts the would-be writer and is looking for a draft in a couple of days and then edits that draft and needs the rewrite usually within 24 hours, so this is good practice).

Students in the class must commit to this kind of fast paced assignments or the seminar will not work. The course will be open to Social Justice Track Philosophy Majors first and others will be admitted if there is room POI.

Tentative Schedule:

Week 0: Prior to the first week, students will read a sample op-ed and edit it.

Week 1: Introduction/logistics/ Workshop op-ed -- this class will help students understand what the editing work requires.

Week 2: Op-ed: Animal Extinction/Wild animal issues

Week 3: Op-ed: Captive Animal Issues

Week 4: Reporting: Climate Justice

Week 5: Reporting: Food Justice

Week 6: Book Review: Race and Racism

Week 7: Book Review: Mass Incarceration

Week 8: Op-ed: Immigration

Week 9: Op-ed: Reproductive Justice

Week 10: Film Review: Student topic choice

Week 11: Film Review: Student topic choice

Week 12: Student topic choice

Week 13: Publication planning (best pieces re-worked)

The best writing (decided by the seminar) will be presented on a class blog organized by topic. Each week we will also engage in short reading on each of the topics, but it will be very useful for students to do independent reading and occasional film screening, in advance to help them write a more informed, focused piece on the weeks they are in the group of writers (it won't hurt for editors to do the same).

There will also be guest philosophers who have written successfully for a popular audience, either in person or by skype, visiting throughout the semester.

One of the goals of the class will be to try to get our writing published.

Philosophy in Public Life

Description:

Plato famously argued that only philosophers should be rulers and that only a few, very exceptional intellects could become philosophers. In this course, we will reflect on the role of philosophy in public life. Who, if anyone, would benefit-- a few, many, or the majority-- from being exposed to philosophy? How, if at all, does a philosophical education prepare you to rule-- either yourselves, others, or, together with others, the communities to which you belong?

We will then consider the value of different genres of public writing-- e.g., blogs, Amherst's own *AskPhilosophers*, articles in national and local newspapers and magazines, book reviews, biographical and philosophical profiles of philosophers (both historical and contemporary), pod-casts, pop-up philosophy workshops or performances-- to determine which, if any, contribute to a compelling philosophical education for an appropriate public audience. By the end of the semester, each student will have completed six public philosophical writing projects. Class sessions will be conducted as workshops devoted to analyzing and critiquing these projects.

Students will be assigned to one of two groups. Throughout the semester, each group will serve on alternate weeks as either writers or editors. Each week, each member of the writers group will be submitting a short piece of writing that will be edited and commented on by a student in the editors group. The writer will then re-write, based on the edits.

The best writing (decided by the seminar) will be presented on a class blog. The class will culminate in a public philosophical performance -- *The Philosophy Cabaret*.

Students in the class must commit to this kind of fast-paced assignments or the seminar will not work.

This seminar is designed as a capstone course for senior majors in philosophy. Limited to 12 students, with priority given to senior majors and those with an extensive education in philosophy.

Schedule:

- Week One: Introduction and reports on different genres of philosophical writing for a public audience.
- Weeks Two and Three: Post to *AskPhilosophers*.
- Weeks Three and Four: Blog Post
- Weeks Five and Six: Film Review
- Weeks Seven and Eight: Book Review
- Weeks Nine and Ten: Profile of contemporary philosopher
- Weeks Eleven and Twelve: Philosophy sketch, video, or pod cast
- Week Thirteen: *The Philosophy Cabaret*

What we talk about when we write about death

Buddhist authors pay a great deal of attention to the inevitability of death—arguably Buddhism’s main concern. Many Buddhist practices are designed to help people approach the process of dying pragmatically by introducing meditative techniques and philosophical perspectives that revise conventional ways of thinking about death. Buddhist methods for approaching death are meant to liberate the dying and the bereaved from clinging and suffering but they do not discount the fear and pain of loss. In this course we will develop practices for writing about death for a broad audience beginning with examples from Buddhist literature, including texts describing intermediary states of consciousness (i.e. dreams) that are said to be analogous to dying; accounts of people who claim to have died and come back to life; Buddhist hospice work; and texts that usher the recently deceased towards a good rebirth. From this Buddhist literary foundation, we will extend our analysis to works of fiction, biography, investigative journalism, and obituaries. Course materials will incorporate film and visual cultural sources as well as texts. Because this is a writing-intensive course, students should be prepared to do weekly writing or peer editing.

Course Objectives:

1. To teach students to read and analyze different forms of writing about death including academic books and articles, reviews, essays, editorials, and grant proposals from a religious studies disciplinary perspective.
2. To develop frameworks and methods for writing about death and dying for the public in ways that are informed by Buddhist thinking and practice.
3. To examine presuppositions about how we talk and write about death and cultivate self-reflexivity as thinkers and writers.

Course Organization:

This writing intensive course examines public writing about Buddhist ideas around death and dying and considers how different forms of writing shape audiences and reception. It does so primarily by asking students to act as public writers and editors. Each week, a substantial amount of class time will be given over to analyzing student work. In order for students to write well about the case studies, we will also read a range of texts and hone our research skills.

By beginning the course with Buddhist studies materials, the course will develop a distinctive framework for students to think about questions related to communicating about death and dying. This section of the course will familiarize students with Buddhist approaches to the subject and generate the opportunity for students to reflect on unexamined perspectives of their own.

In writing in a range of public facing genres, students will develop practices for thinking and communicating about death and dying, beyond the field of Buddhist studies.

Course Assignments:

1. Write an op-ed piece about the contemporary importance of Buddhist studies, particularly as they relate to our cultural ideas about death.
2. Describe and analyze an argument in the field of religious studies. For this assignment, students will be asked to translate a field-specific, academic argument to a non-specialist audience.
3. Book review. This assignment requires students to review an academic book for a knowledgeable, but non-specialist audience.
4. Film review. Students will review a film that concerns death and dying for a general audience.
5. Grant proposal for an exhibition about Buddhist beliefs about death and dying to be submitted to a foundation or corporation. For this assignment, students will be asked to imagine an exhibition that they would like funded by a corporation or foundation, with the expectation that the grant readers will be non-specialists. In order to gain funding, the students must convince their readers of the importance and salability of their idea.
6. Catalogue entry for a museum catalogue. This assignment asks students to convey complex information in clear and compelling prose to catalogue readers who will be both general public and specialist.
7. Blog post for New York Times Book Review or a popular Buddhist periodical such as Tricycle magazine.
8. Interview with a hospice worker or Buddhist scholar.
9. Obituary.

**Explaining International Relations
or
How I Learned to Stop Worrying and Love Writing for IR**

Abstract

Why do states go to war? What are the prospects for international cooperation? Are democratic states more peaceful than authoritarian regimes? What role do international institutions play in managing international politics? If you've ever pondered any of these questions, you're in good company. These questions preoccupy scholars, practitioners and other stakeholders in the field of International Relations (IR). In this course, students will acquire the analytical tools for understanding and explaining a wide array of international phenomena—including war, environmental degradation, alliance behavior, international norms, internal conflict, torture, and arms races—to a broader audience. Students will learn new ways of thinking about IR, increase their ability to evaluate these competing ideas, and apply different perspectives to concrete policy issues. The goal is for students to leave the class possessing not only a better understanding of specific concepts and events in IR, but also an increased ability to express that knowledge in prose and speech.

Course Objectives

1. To teach students to read, analyze, and produce different forms of writing about IR, including academic books and articles, government reports, President's Daily Briefs, editorials, and blog posts. Writing clearly and concisely is the central goal of the course. You must be able to focus, organize, and document your analysis.
2. To re-introduce the main theoretical traditions and analytical concepts in the study of world politics and demonstrate the importance of using theories to explain, describe, and predict political events for public scholarship.
3. To help students evaluate competing arguments about international behavior through the lens of contemporary issues in IR.

Course Organization

Collaboration is an essential component of all IR practitioner jobs across the public, private, and non-profit sectors. For example, in the public realm, you must be able to work with other analysts in your agency as well as in other agencies, policymakers, the legislative branch, foreign governments, outside experts, and others. As a result, the assignments in this class all require you to collaborate with classmates in ways that emulate what you would have to do as an IR professional. Each week, a substantial amount of class time will be dedicated to analyzing student work. You will offer suggestions about ways in which your classmates can improve their writing, organization, and analysis. In order for students to write well, we will also read a range of different IR sources and further refine our research skills.

Students should plan on reworking one piece of course writing for publication.

Course Assignments

1. Describe and analyze an argument in IR. For this assignment, students will be asked to translate a discipline-specific, academic argument to a non-specialist audience.
2. Government Reports. Students must prepare an executive summary for a government report, such as a GAO or CRS report, or even a National Security Strategy. Every word in these reports is critically assessed by stakeholders, from policy-makers, to journalists, to the U.S. public.
3. President's Daily Brief (PDB). These pieces are the highest form of intelligence developed in the Intelligence Community, and they are designed to be read in less than a minute by a busy policymaker. They are no more than one page and no less than one paragraph. One-paragraph pieces typically provide a brief update of an ongoing situation or a crisis of POTUS-level interest.
4. Blog post for an IR-related site (such as *Lawfare*, *War on the Rocks*, *Just Security*, etc). Increasingly, the most cutting edge analysis in IR is often found through blog posts that distill complex arguments into digestible pieces. In this assignment, students will write a post with the expectation that it will be published in the blog they have selected.
5. Editorials. These short opinion pieces—in the *Washington Post* and *The New York Times*—have the potential to reach the widest possible audience. However, the clear prose must attract readers who will be both members of the general public and specialists (and must be compelling enough to hold reader's attention to the end of the piece).
6. Interview with an IR professional.

**Bridging the Gap:
International Affairs Writing beyond Academia**

Abstract:

International relations can be a convoluted, esoteric, and complicated subject...and that's for those of us who spend years studying it. The majority of courses dealing with international relations focuses on issues of theory, or takes in-depth looks at certain topics or regions. This course, though, will focus on something different. This course will teach students to communicate the theories, methods, and knowledge they have learned to the public through a set of varied writing assignments. Explaining something in writing to a non-expert requires a deep understanding of one's field. While international relations can be an extremely complicated subject matter, it is also one that needs to be articulated to the public now, more than ever. Moreover, students will also play a critical role in editing and critiquing other students work. We spend little time on this in college, but it is a tool that you will use consistently in the "real world." Ultimately, students will learn to take the deep knowledge and skills that they have learned throughout their college careers and transform it into prose that explains international relations to the general public.

Course Objectives:

1. To teach students to read and analyze different forms of writing about international affairs and foreign policymaking including strategic documents, books, public speeches, and articles and to then write public-facing articles based off this material. By the end of this course, students should be able to process any empirical, theoretical, or methodological work in the discipline into language comprehensible to anyone.
2. To teach students to think more broadly and critically about the intersection between international relations and the broader public. Academic and policy writing on international affairs is most often inaccessible to the broader public. This leads to inaccurate and, oftentimes, one-sided arguments regarding policy, as only the most basic of headlines grab reader attention. In this class, students will learn the importance of an informed and involved public and the means by which to provide them with this needed information.
3. To teach students how to better engage in the broader domain of international relations. Moving beyond their specific studies of regions, topics, or theory, students will learn to view international relations through a broader prism of policy writing and policymaking and its real world applications. Likewise, students will garner an awareness of how to distill writings and arguments down to their core "takeaways."

Course Organization:

This writing intensive course focuses on international relations writings and issues and how to distill these down to publicly comprehensible pieces. Because of this, the bulk of the work students will complete will be focused on writing and editing their own work and that of others. Once writing assignments begin, students will be assigned one of two separate groups (group A and group B). The groups will then rotate each week between first-draft writing and editorial responsibilities. But, all students will be either drafting or finalizing writing assignments each week.

Following an introductory class session, the first two assignments will involve 800-word writing assignments on policy relevant government documents or speeches. These could include official government reports and/or public lectures by administration officials, for example. The third and fourth assignments will deal with more academic writing. These will consist of 800-word articles on professional international affairs articles and a book review. Finally, the last two assignments will consist of an Op-Ed and an interview/profile of an international relations practitioner.

Possible Assignments:

1. An 800-word article describing the 2017 National Security Strategy of the United States or the 2017 Department of Defense Strategy of the United States.
2. Write an 800-word article on Secretary of State Pompeo's speech describing the administration's new Iran strategy.
3. Choosing two main theoretical arguments (one for each group), write an article describing for the public the main thrust of an article in a professional journal.
4. Choosing two main topical issues (again, one for each group) write a book review of a recent book in the field for an outlet such as the *New York Times Book Review* or *Foreign Affairs*.
5. An Op-Ed of the students choosing.
6. Conduct an interview or write a profile of a current (or recently former) administration official or major academic figure.

Rebecca Ayako Bennette
Director of Jewish Studies and Associate Professor
Department of History
Middlebury College

Spring 2019

Reporting Genocide

Course Description:

While reports of atrocities and even genocides have frequently appeared in the news, little has helped to effectively stop these acts from being committed. In some cases, even the basic facts of an incident are little understood by the wider public. In this course we will focus on examples of atrocities from across time and space, considering them from multiple angles including perpetrators' motivations, victims' responses, and resolution efforts. Using our knowledge of these cases we will craft a variety of short pieces of public writing, such as op-eds, reviews, and briefings, intended to inform and/or influence our "audience."

Assignments

1. A Wikipedia article introduction of 500 words to an atrocity (student choice on which atrocity they introduce depending upon their course background)
2. A 1200 word book review of a recent book on an atrocity (student choice on which book)
3. A 300 word Holocaust Remembrance Day announcement (such as those issued by the White House and other organizations)
4. A 1200 word review of a fictional film dealing with an atrocity (one common film)
5. An 1000 word op-ed that outlines suggested action on a current atrocity in the world (student choice)
6. A 1000 word newspaper style article revisiting an atrocity to consider issues of long-term effects, healing, restitution. I'm not sure what to call this type of article other than a reflection, or the type that comes to commemorate an anniversary, such as 20 years after the South African Truth and Reconciliation Commission, or 40 years after the Cambodian genocide, or an article reporting on current attempts to deal with a previous atrocity (like the court proceedings recently for Ratko Mladić). I think I would assign one common event for this.

William Pyle
Frederick C. Dirks Professor of International Economics
Middlebury College

Spring 2019

Economic Journalism

Course Description

Drawing on core courses in quantitative methods and macro- and microeconomics, students will develop their writing skills by addressing contemporary economic issues in a journalistic format. In a series of bi-weekly assignments, students will translate the language of formal economics into articles that are both interesting and accessible to educated non-economists. Most class sessions will be organized as workshops devoted to critiquing the economic and expository content of student work.

<This course will follow the format of Economic Journalism as taught by David Lindauer at Wellesley College.>

What Good is English, Anyway?

Description

You hear it all the time: The humanities are in crisis! Literature is in crisis! English is in crisis! We might, over the course of our studies in the English major, have developed responses to this discourse of crisis, but, if so, we tend to keep these to ourselves or share them only with others in our own scholarly community. If the peculiar pleasures and potentials of literary study are to become known so that English might be valued rather than derided, our defenses are going to have to go public, to reach broader non-specialist and non-academic audiences. This seminar will help you to develop skills for communicating publically about the specific values of literature, literary analysis and scholarship, English, and the humanities.

Objectives and Structure

All Smith English majors have in common the experience of, on the one hand, a survey of early British literature (much of which falls into the period we call the Renaissance) and, on the other hand, a course on global/racial/ethnic literature. We will focus on two “renaissances”: the 16th century in England and the “New Negro” renaissance in the 1920s U.S. This seminar then builds on those shared foundations as it invites students to synthesize their work in English and to turn toward external, non-academic audiences. This course’s objectives, then, are:

1. to consolidate key capacities in the English major, especially close and contextualized textual analysis and clear, persuasive critical writing; and
2. to communicate to popular audiences both the nature and the specific values of the work of literary intellectuals inside and outside the academy.

Students will be assigned to one of two groups. Throughout the semester, each group will serve on alternate weeks as either writers or editors. Each week, each member of the writers group will be submitting a short piece of writing that will be edited /commented on by a student in the editors group. The writer will then re-write, based on the edits. There will be a tight turn-around schedule.

Assignments

Assignments are paired so that each student both writes and edits one piece in each genre (that is, each student will write a book review, for example, and each student will also edit another writer’s book review). The assignments for this seminar are:

1. Introduction of a literary text for a popular audience

This might take the form of a headnote in an anthology (the couple of paragraphs preceding a story or essay or poem and guiding readers into it by calling attention to key features and situating the work and its author in their historical context) or an entry in a blog like interestingliterature.com or the Poetry Foundation’s “Harriet” blog that does the same kind of work for readers online. One group of writers will focus on early modern English texts and the other on African American texts of the 1920s.

2. Explanation of academic article for popular audience

Specialists in literary studies communicate with each other by publishing articles in professional journals. It is useful for the arguments and analyses thus shared within the scholarly community to be shared with broader communities of readers as well. This requires some “translation” of professional vocabularies and frames of reference to readers unfamiliar with them, however interested those readers might be in the texts under discussion. In this assignment, writers will describe and interpret an article from an academic journal (*English Literary Renaissance*, for example, or *Callaloo*) for an interested but not expert readership (readers of the Education section of the *New York Times*, perhaps). The group of writers who introduced early modern texts in the first assignment will write about articles on Harlem Renaissance figures for this one, while writers who addressed African American writers and texts in the first assignment will interpret articles on early modern figures for this one.

3. Interview/Profile of literary critic/scholar

For this assignment, students will interview a literary scholar *not at Smith*. The interview and profile will focus on key aspects of the scholar’s work and on conveying the work and its value to a non-academic audience.

4. Explaining a Disciplinary Controversy

Literary studies is often constituted by central disagreements in the field (sometimes these are disagreements about just what the field *is* or ought to be, what literary criticism or scholarship should or should not be doing). For this assignment, students will write an account of a controversy within literary studies: the key positions, what’s at stake in the debate, the intellectual locations of key players. These pieces will be based on recent installments of the “Theories and Methodologies” section of *Publications of the Modern Language Association* (PMLA), which frequently take the form of a set of responses to an influential work of criticism, with a reply by the author. A recent example: an exchange on critic Rita Felski’s attack on the current state of literary criticism, *The Limits of Critique*.

5. Book Review

Students will review one of several recent books that set out particular defenses of literary studies and/or the humanities (e.g. Geoffrey Galt Harpham’s *What Do You Think, Mr. Ramirez?*) as if for a mass-circulation newspaper, magazine, or website.

6. Op-Ed

Students will write their own defenses of literary studies/humanities as an opinion column intended for a newspaper, magazine, or website (e.g. *Slate*, *Salon*).

Abigail S. Hornstein
Associate Professor of Economics
Wesleyan University

Spring 2019

The Global Firm

Course Description

Students will combine their knowledge of economics, including macro, micro, and quantitative methodologies, with their skills at exposition in a journalistic format, in order to address current economic issues related to firm-level decisions (e.g., where to locate production) and the economic consequences of these decisions at home and abroad for different shareholders. Students will conduct independent research to produce weekly articles. Assignments may include coverage of journal articles, book reviews, and interviews with academic economists. Class sessions will be organized as workshops devoted to critiquing the economic content of student work.

<This course was offered at Wesleyan in spring 2018 and will be repeated in spring 2019>

Sean McCann
Professor of English
Wesleyan University

Spring 2019

The American 1960s

Course Description:

This course focuses on the American literature of the 1960s. It will largely follow the “beat” model developed in certain Calderwood seminars taught at Wellesley College. Students will be asked to choose a major American writer of the 1960s and become expert in the writer’s work and career and to make their knowledge accessible to a public readership.

After week 3, class sessions will be primarily workshop focused. For each session, that week’s writers will be responsible for making available a scanned sample of the work they are discussing.

Description of Assignments:

- Book review (800 words)
- Obituary (800 words)
- Op-Ed (what does X have to say to Y today?) (800 words)
- Blog post on a scholarly article (800 words)
- Introduction to a reprinted work (1200 words)
- Interview with a scholar (2000 words)
- Final Portfolio.

Week 1: Introductions

Short writing exercise—tweet stream (800 words or less) on documentary “The Sixties: The Years That Shaped a Generation”

Week 2/3: Book reviews

800 words on David Farber, *The Age of Great Dreams*

800 words on Howard Brick, *Age of Contradictions: American Thought and Culture in the 1960s*

Week 4/5: Obituary

800 words summarizing the life and career of a major writer of the 1960s. Must make use of at least one published biography

Week 5/6: Op-Ed (What does X have to Say about Y Today)

800 words explaining how a major writer of the 1960s might comment on a current topic of popular debate. E.g. How would Norman Mailer view the Trump Presidency? What would James Baldwin say about Black Lives Matter? How Would Betty Friedan View #MeToo?

Week 7/8: Blog Post on a Scholarly Article

800 words translating the insights of a scholarly article about a major writer of the 1960s for a popular readership

Week 9/10: Introduction to a reprinted edition

1200 word preface for new edition of a major work of American literature of the 1960s. What do today's readers need to know to understand and appreciate this work? E.g., a new edition of Mary McCarthy's *The Group* will be published. Make it meaningful for contemporary readers.

Week 11/12

2000 words. Interview/Profile of a scholar or biographer. Introduce an expert on your subject to a popular readership. (Compare, e.g., a *New Yorker* profile.) Explain what this person has found valuable, interesting, inspiring about the writer she or he studies and their experiences engaging with the writer's work and career.

Week 13:

800 words or less. Tweet stream. What I learned from the 1960s?

Public Musicology

Learning Aims:

This course will offer an introduction to music journalism and public musicology as modes of writing and public dissemination. The history of music criticism will be surveyed, along with changing perceptions of music as a public art-form, so as to provide a broad context for understanding the role and development of music journalism. In addition, the role of cultural policy in the creation and maintenance of public musical institutions, media outlets and funding bodies will be discussed. Students will have the opportunity to engage with and discuss the work of music journalists, and produce a short radio feature in collaboration with WESU (88.1).

Assessment:

The classroom will be a workshop, to facilitate team writing and editing exercises. There will be six written assignments over the course of the semester, each approximately 800 words, due roughly every other week. You will alternate functioning as a “Reporter” and as an “Editor.” Working in teams, Writers and Editors will submit their first drafts to each other a couple days before they are due, and they will have the benefit of their Editors’ comments in polishing their drafts. The instructor will also comment on and grade the written assignments individually, and final grading will be based on these exercises, as well as participation in the process of writing and editing and class discussion. A portfolio of the six writing exercises will due at the end of reading period. In addition, one ten-minute radio feature is to be given in the final week of the semester. You will also be asked to keep a weekly journal/portfolio of personal critical writing compiled over the course of the semester.

Summary of Written Exercises

1. (800 words): record review
2. (800 words, then edited down to 200 words): program note
3. (800 words): concert review (all attend the same concert)
4. (1200 words): book review
5. (800 words): op-ed piece
6. (optional length): interview

Arts Journalism

Course Description

"Arts Journalism" will give students the opportunity to write about the arts in a variety of short forms that put performance in context for general readers. Students will work in pairs, serving in alternate weeks as either writers or editors. The writing assignments will include live performance reviews, book reviews, program notes, op-eds, feature articles, artist profiles, interviews and grant proposals.

Assignments

1. A performance review based on a performance seen on or off campus
2. A book review based on a book about performance
3. A feature article or program essay based on a non-traditional genre of performance
4. An op-ed about the arts and social justice based on a performance or performer with relevance to contemporary issues
5. A profile of an individual performer or artist based on a live or online interview
6. A grant proposal asking for funds to support a project of the students' choice.

Readings

The readings include essays by critics whose techniques will be studied as well as the work of writers who might be the subjects of course assignments.

"How to Talk Dirty and Influence People" by Lenny Bruce (Forward by Kenneth Tynan)

"Fires in the Mirror" by Anna Deveare Smith"

"Anna Deveare Smith's Public Interest Theater" by John Lahr

"Laramie Project" by Moises Kaufman

Films

The following films are suggested as possible subjects for course assignments.

"A Huey P. Newton Story"

"Paris is Burning"

"Vanya on 42nd Street"

"Swimming to Cambodia"

"Manifesto"

WELLESLEY COLLEGE: CALDERWOOD SEMINARS IN PUBLIC WRITING

Calderwood Seminars in Public Writing are advanced-level, writing-intensive courses that engage students in a review of their majors or areas of special interest. These seminars challenge students to integrate what they have learned in other courses and to communicate this knowledge to a broad audience.

Calderwood Seminars will rotate among departments and programs. Class size will remain small and enrollment, ordinarily, will be limited to juniors and seniors. The Seminars may fulfill major requirements.

The Calderwood Seminars in Public Writing are named after Stanford Calderwood, a patron of the arts and benefactor of Wellesley College. Throughout his career, Mr. Calderwood realized the value of written communication. To improve the capabilities of Wellesley College students as public writers, the Calderwood Charitable Foundation has provided generous support for this program.

Key elements for the Calderwood Seminars in Public Writing:

- Seminars targeted at juniors and seniors that draw on skills learned in prior courses and that empower a student's "voice" in her major field or area of study
- Seminars that offer a reflective overview of a major or area by covering topics central to the field or that explore a defining theme
- Seminars that emphasize public writing, rather than writing for a specialized and professional audience. Public writing—the ability to translate complex arguments and professional jargon to a broad audience—is a central feature of a liberal arts education
- Seminars that encourage a more collaborative experience, with students writing frequently and rewriting their work in response to comments by their professors and input from classmates

AMST 355 - Calderwood Seminar in Public Writing: Critiquing American Popular Culture (1.0)

What does *Riverdale* or Instagram say about American society and culture? Do self-publishing and e-books liberate literature or undermine it? How have networks like HBO, Netflix, or Amazon promoted or undercut LGBTQ civil rights or gay marriage? American Studies often focuses on the appraisal, interpretation, and critique of historical and contemporary popular culture. Designed for juniors and seniors, this seminar will explore how American Studies multidisciplinary perspectives can be adapted to reviews, critiques, opinion pieces, and other forms of journalistic, literary, and public writing. Students will consider a variety of historical and contemporary American cultural products, including television, film, books, literature, websites, exhibitions, performances, and consumer products, in order to enter the public conversation about the cultural meanings, political implications, and social content of such culture.

Instructor: Fisher

Prerequisite: AMST 101 or another AMST 100- or 200-level course

Distribution: SBA

Term(s): Fall

BIOC/CHEM 324 - Calderwood Seminar in Public Writing: Advances in Chemical Biology (1.0)

Many critical advances result from applying basic chemical principles and tools to biological systems. This approach has opened up exciting new areas of study, such as the biosynthesis of drug molecules and modern materials, the engineering of cells to incorporate "unnatural" biomolecules, and the development of improved methods to study processes in vivo. In this course, juniors and seniors will explore contemporary research breakthroughs in chemical biology through readings in the primary literature, invited lectures, interviewing researchers and developing independent research proposals. Students will analyze and interpret research findings through weekly writing assignments targeted towards broad audiences, such as research summaries for the scientific press, textbook sections, executive summaries and proposals accessible to non-specialists. Class sessions will be structured as workshops to analyze core chemical and biological concepts and provide structured critiques of writing assignments.

Instructor: Elmore

Prerequisite: CHEM 223/BIOC 223 or CHEM 227/BIOC 227

Cross-Listed as: CHEM 324

Distribution: NPS

Term(s): Spring

CAMS 327 - Calderwood Seminar in Public Writing: Public Writing on Film and TV (1.0)

This course will explore a wide range of writing on current film and television, thinking about the forms of contemporary discourse on the moving image and ways our own writing can join the conversation. We will read and write reviews, trend pieces, and star studies, bringing our specialized knowledge as moving image enthusiasts to bear on pieces intended to speak to and engage a broad reading public. Students will develop and present their writing in workshop discussions, and serve as editors to their peers. Readings from classic and contemporary writers on film and television will help us refine our sense of what makes writing on media illuminating, accessible, and compelling.

Instructor: Shetley

Prerequisite: CAMS 202 or permission of the instructor

Distribution: ARS

Term(s): Spring

CPLT 359 - Calderwood Seminar for Public Writing: Advocating for Other Cultures (in English) (1.0)

Your local school board is considering eliminating foreign language instruction at the high school. You think it's a bad idea. How will you make your voice heard? This seminar will explore writing that challenges language majors to rethink and repurpose their academic knowledge, shaping it to contribute to public debates. Such writing may include op-eds and letters to the editor; book, film and music reviews; blogs; and interviews with notables in the field. Students will write weekly and revise their work in response to comments from the instructor and their peers. The presence of majors in different languages will introduce students to the assumptions, perspectives and approaches of other cultures, with the goal of helping participants become advocates for a wider, more inclusive cultural literacy.

Instructor: Lydgate (French)

Prerequisite: At least two courses at the advanced 200 level or the 300 level in the major department.

Cross-Listed as: FREN 359

Distribution: LL

Term(s): Spring

ECON 335 - Calderwood Seminar in Public Writing: Economic Journalism (1.0)

Students will combine their knowledge of economics, including macro, micro, and econometrics, with their skills at exposition, in order to address current economic issues in a journalistic format. Students will conduct independent research to produce weekly articles. Assignments may include coverage of economic addresses, book reviews, recent journal articles, and interviews with academic economists. Class sessions will be organized as workshops devoted to critiquing the economic content of student work.

Instructor: Sichel

Prerequisite: ECON 201, ECON 202, and ECON 203.

Distribution: SBA

Term(s): Spring

ENG 316 - Calderwood Seminar: Dead Poetry Society (1.0)

This Calderwood seminar will show that there is no such thing as dead poetry. In a series of weekly writing and editing exercises ranging from movie reviews to op-eds, we will explore the many ways that the great poetry of centuries past speaks directly to modern experience. We will be taught both by the poets themselves (whose eloquence will rub off on us) and each other, as each student will pick a "beat" (for example, women poets of the Renaissance) that she will become expert at explaining to a lay audience. By the end of the semester, not only will you be able to persuade a newspaper reader that blank verse matters as much as Twitter; you will also learn how to articulate the value of your English major to a prospective employer--and how to transmit your excitement about the latest discoveries in your field to friends and parents.

Instructor: Lynch

Prerequisite: At least two courses in the English Dept. at the 200 level or above.

Distribution: LL

Term(s): Fall

ES 399 - Calderwood Seminar in Public Writing: Environmental Synthesis and Communication (1.0)

Tax carbon? Label genetically modified crops? Ban endocrine disruptors? In this course, an interdisciplinary capstone experience for the ES major, we will engage with such questions and related environmental sustainability issues as public writers. Students will choose one environmental issue, which will be the focus of their environmental "beat" during the semester. They will draw on an interdisciplinary toolset from environmental studies to analyze and communicate the scientific, economic, political, and ethical dimensions of pressing policy issues. Students will conduct independent research to produce weekly articles, such as op-eds, blog posts, press releases, book reviews, policy memos, and interviews with environmental professionals. Class sessions will be organized as writing workshops focused on the interdisciplinary analysis and content of student work.

Instructor: Turner

Prerequisite: A declared major in environmental studies and completion of six courses that count toward the ES major, or permission of instructor. This course is only open to juniors and seniors.

Distribution: None

Term(s): Fall

FREN 359 - Calderwood Seminar in Public Writing: Advocating for Other Cultures (in English) (1.0)

Your local school board is considering eliminating foreign language instruction at the high school. You think it's a bad idea. How will you make your voice heard? This seminar will explore writing that challenges language majors to rethink and repurpose their academic knowledge, shaping it to contribute to public debates. Such writing may include op-eds and letters to the editor; book, film and music reviews; blogs; and interviews with notables in the field. Students will write weekly and revise their work in response to comments from the instructor and their peers. The presence of majors in different languages will introduce students to the assumptions, perspectives and approaches of other cultures, with the goal of helping participants become advocates for a wider, more inclusive cultural literacy.

Instructor: Lydgate

Prerequisite: At least two courses at the advanced 200 level or the 300 level in the major department.

Cross-Listed as: CPLT 359

Distribution: LL

Term(s): Spring

Open to junior and senior majors in the foreign language departments and related programs, and in Classical Studies and Comparative Literature, and by permission of the instructor.

MATH 340 - Calderwood Seminar in Public Writing: Explaining Mathematics (1.0)

In this course, students will leverage their prior mathematical knowledge to communicate complex mathematical ideas to audiences ranging from the general public to other mathematicians. Each week, students will research a new topic and produce a piece of writing explaining this topic in a specific context. Assignments may include research abstracts, book reviews, interviews with mathematicians, newspaper articles, and technical documentation. Class time will be devoted to discussing the mathematical content behind each assignment as well as workshopping students' writing. This course will give students the opportunity to ground (and expand on) the mathematics they have learned and make connections across the discipline. Moreover, this course's unique format will help students develop their research and independent learning skills.

Instructor: Lange

Prerequisite: One of MATH 302 or MATH 305 and a second proof-based course beyond MATH 206.

Distribution: MM

Term(s): Spring

MUS 301 - Calderwood Seminar in Public Writing: Music in Public (1.0)

This course will challenge students to think critically about music, and writing about music, in the public sphere. We will explore the relationship between our specialized knowledge as music students and our experiences as day-to-day consumers of music. The core material of the course will be a series of writing and editing exercises for an imagined audience of non-specialists, including reviews of concerts and recordings, interviews with prominent musicians, and discussions of controversial issues in academic music. The course is intended for juniors and seniors who will address diverse issues, such as how to write about the experience of live performances or how to assess music as a kind of social activism. By translating the technical vocabulary of academic music into a language accessible to non-specialists, students will be challenged to hear and to think musically in new and unanticipated ways.

Instructor: Fontijn

Prerequisite: MUS 100

Distribution: ARS

Term(s): Spring

POL1 333 - Calderwood Seminar in Public Writing: Perspectives on American Politics (1.0)

This course will teach students to effectively communicate to the public political science research on American politics. This will require students to step back from the details of their coursework to examine how political science has shaped their understandings of political phenomena. How are the perspectives of political scientists different from those of practitioners and the public? How can these perspectives contribute to public debates on politics? Through a series of writing assignments--for example Op-eds, book reviews and interviews--students will learn how to translate expert knowledge and perspectives into everyday language, but perhaps even more importantly, how to draw on that knowledge to address the concerns of citizens about the political world.

Instructor: Burke

Prerequisite: POL1 200 or the equivalent and by permission of the instructor. Enrollment is limited; interested students must fill out a seminar application available on the political science department website homepage.

Distribution: SBA

Term(s): Fall

PSYC 343 - Calderwood Seminar in Public Writing: Psychology in the Public Interest (1.0)

The primary goal of this course is to develop skills for communicating complex and technical information about human psychology and a psychological perspective to nonexperts. Students will learn to communicate psychological theories (as well as the empirical evidence and methods that support them) to the public through a set of varied writing assignments. These assignments will require students to take a step back from the details of their course work in psychology to think about how the major has shaped their understanding of human biological and social processes. Assignments may include interviews of research psychologists, observations of behavior, book reviews, evaluation of journal articles, and coverage of public talks related to psychological topics. Class sessions will be conducted as workshops devoted to analyzing and critiquing the presentation of psychological information in expository writing.

Instructor: Gleason

Prerequisite: Open to junior and senior psychology majors who have taken two 200-level courses, excluding PSYC 205, PSYC 250, and PSYC 299, or permission of the instructor.

Distribution: SBA

Term(s): Fall

SOC 317 - Calderwood Seminar in Public Writing: Crime and Justice in America (1.0)

Each day the news is filled with stories about the U.S. criminal justice system. We are told that communities don't trust the police and that police don't believe citizens understand their work. Prosecutors yield too much power, and judges can't serve justice because of overly restrictive sentencing guidelines. Mass incarceration has devastated families and neighborhoods, and its economic impact on state and local budgets has become too great. Research by sociologists, criminologists and socio-legal scholars has supported, challenged or qualified these and other claims about the criminal justice system. Students will engage these debates by writing reviews, opinion pieces and other forms of public writing drawing on social science research on crime and justice in the U.S.

Instructor: Cuba

Prerequisite: Two 200-level courses in the social sciences. Open only to juniors and seniors. Not open to students who have taken SOC/WRIT 307.

Distribution: SBA

Term(s): Spring