

DukeWrites

THOMPSON WRITING PROGRAM

Writing 101 Course Descriptions Spring 2017

MUSIC AS MEDICINE?

Writing 101.01

Instructor: Cary Moskovitz

TuTh 10:05AM - 11:20AM

Music is clearly an integral part of human culture. But can it also serve medical functions? Recent research suggests that music therapy may indeed have medical benefits for a broad range of applications--from reducing pain in patients undergoing bone marrow biopsies, burn dressing changes, and lumbar punctures to improving cognitive function in elderly people suffering from dementia. But just how compelling is this research. What benefits have actually been scientifically documented?

In this Writing 101 course, we will examine the scientific evidence for these questions and others related to music therapy in the medical realm. This course will begin with an emphasis on research skills focusing on how to locate the most relevant and useful sources. Then, using select principles of health science research and statistical data analysis, students will practice careful, skeptical reading as they draft and revise reviews of experimental research reports on

medical music therapy. Finally, building on their own work and that of their classmates from the first half of the term, students will write scholarly scientific essays discussing some aspect of the current science of music therapy and its implications for clinical practice in relation to specific diseases or medical contexts. Audiences for student writing will include both classmates and health-science professionals. Students will have the opportunity to participate in the Duke Reader Project (dukereaderproject.org); those who elect to participate will be matched with a Duke alum or employee in a health science field who will provide feedback on drafts of a major writing assignment. Note: this course involves a considerable amount of collaborative work; students should have schedules and attitudes that will allow them to work extensively with classmates outside of class time. Prior coursework in statistics is useful but not required.

THE CRAFT OF ETHNOGRAPHY

Writing 101.02 & 101.78

Instructor: Marcia Rego

TuTh 3:05PM - 4:20PM - TuTh 1:25PM - 2:40PM

The Craft of Ethnography: Observing and Describing the World Around Us

More widely known as the immersive approach anthropologists use to study the lives of others, the ethnographic method is increasingly being employed in other disciplines to produce knowledge about the social world. This course focuses on ethnographic writing, both as a research method and as a literary genre. As we engage in our own immersive research, we will read and write about groundbreaking ethnographies from different periods, and interrogate their rhetorical strategies: How do their authors use description to make arguments? How is what they say shaped by how they say it? How do their narrative styles position them theoretically and politically in relation to the communities they study? To help us in this exploration, we will also read and respond to key theoretical works about the genre and its place in the social sciences.

As we examine the moral, political, and ethical issues in representing the “other,” you will work towards writing mini-ethnographies of your own. You will choose a social phenomenon in Durham, or at Duke, to study, and will experience first hand the joys and challenges of being an ethnographer. Short (2 to 3 pages) weekly assignments will help you hone your observation and interviewing skills, practice taking field notes, and experiment with writing approaches you will have examined throughout the semester. Your work will culminate in a polished 6-8 page mini-ethnography that will go through several drafts. Through supportive writer’s workshops and ample opportunity to reflect on works-in-progress, you will learn to both critique the work of others and to revise your own. These are valuable skills that, along with those of careful observation, compelling description, and critical analysis, will serve you well in all kinds of writing projects, at Duke and beyond.

* This course requires that you spend time observing and/or interacting with others outside of class.

TAKING IT WITH YOU

Writing 101.03

Instructor: Eliana Schonberg

TuTh 1:25PM-2:40PM

Have you ever sat in class and asked yourself, “Will I ever use this information again?” Transferring knowledge from one learning environment to another, different environment is an explicit goal of the Thompson Writing Program and, arguably, the goal of your college education as a whole. But does this transfer happen? If so, how does it happen? And what can you, or your teachers, or the university, do to foster it? These questions are subjects of ongoing research and debate in academic circles; the outcomes of these debates directly influence how your classes are structured, what types of assignments you are given, and even the in-class activities teachers assign. But student voices are often omitted from these debates, except as research subjects in case studies.

Following on the work of educational researcher Joanne Lobato, who advocates an actor-oriented approach to transfer (2003; 2012), this class will put you, the students, in the writing and research drivers’ seats, specifically examining the transfer of writing knowledge and skills. In other words, we’ll see whether it’s possible to measure the transfer of writing abilities not by whether you successfully met your professor’s standards but by your application of your learning in a new situation, and we’ll base our research on your first-hand knowledge. We’ll do this in several ways: by writing in response to existing research on transfer from the fields of education, educational psychology, and composition studies; by proposing and trying our own writing research; and by engaging in plenty of written reflection as we go.

In addition to informal writings in response to readings, you’ll have the opportunity to write four formal assignments: a literacy narrative; an annotated bibliography and group literature review; a report of an experiment designed to facilitate transfer of writing knowledge and skills; and a proposal addressing productive transfer approaches. As a class, we will evaluate the experiment designs and decide which to implement—and you will collaborate with classmates, which may involve visual or multimodal presentations depending on what format you feel will be most persuasive to your audience. Finally, you will also complete a final self-reflection that analyzes your writing and reflects critically on your writing challenges and successes.

QUEER MEMOIR & PERSONAL WRITING

Writing 101.04, 101.05, 101.06

Instructor: Jennifer Ansley

WF 8:30AM - 9:45AM- WF 11:45AM - 1:00PM-WF 1:25PM - 2:40PM

Memoir is a subgenre of autobiography that focuses on touchstone events in a writer's life, assembling those memories into a story that offers insight into a larger social issue, event, or phenomenon. An understanding of memoir as an assemblage of memories that add up to a story of a life highlights the degree to which we can also understand memoir as a performance of self. This course examines several memoirs by LGBTQ+ writers and asks: What constitutes a "queer memoir"? How and to what degree do these memoirs complicate notions of identity in ways that set them apart from other forms of life writing?

We'll also look at work by Queer Studies scholars who've incorporated elements of the personal into their work, occasionally going as far as to blur the boundaries between memoir and academic writing. We might think, for example, of Anne Cvetkovich's *Depression: A Public Feeling* (2012) or Paul Preciado's *Testo Junkie* (2013). What might be the value—particularly for scholars who study gender, sexuality, race and other modes of identification—of incorporating elements of the personal into their work? What are the risks?

In this course, you will write three essays: a brief analysis of a memoir or piece of scholarly writing that incorporates elements of the personal; a longer research essay that considers a memoir or piece of scholarly writing that incorporates elements of the personal within its relevant theoretical, historical, and/or cultural contexts; and finally, a scholarly personal essay of your own.

RATIONALIZATION & CONFABULATION

Writing 101.07

Instructor: Jesse Summers

WF 11:45AM - 1:00PM

An alcoholic thinks he can stop drinking whenever he wants, ignoring the neurological effects of the alcohol. A potential employer thinks she isn't influenced by a job applicant's race, despite overwhelming evidence that racial stereotypes strongly influence all of us. Psychologists, sociologists, economists, and neuroscientists regularly show us how little we understand of what actually motivates us. But how can we fit this idea that we don't understand our own motivation with our ordinary understanding of ourselves as reasoning, deliberative creatures who make decisions based on what we think is best? I

accept that others suffer from biases in making decisions, but I believe my own decisions are unbiased and based on a fair assessment of the facts and that I know why I do what I do.

We will read from various disciplines in order to understand this topic, and we will organize our thoughts using the argumentative tools of philosophy. We will also write a lot in this class: free writing, summaries, structured notes, outlines, responses, and many drafts. These writing assignments will build on each other to help us develop and articulate positions and arguments clearly. A first project will be a short reflective essay on rationalization. A second, research project will develop an argument on a topic related to the course, incorporating relevant research as appropriate, through drafts and peer feedback.

MEDICAL ANTHROPOLOGY

Writing 101.08 & 101.09

Instructor: Adam Boyette

MW 3:05PM - 4:20PM- MW 1:25PM - 2:40PM

Medical anthropology addresses biological, cultural, and political-economic dimensions of health, illness, and healing. From a biological perspective, humans are primates, mammals, vertebrates, and so on, having been shaped by evolutionary forces over our history as a species. Accordingly, evolutionary theory provides a useful framework for understanding many of the ways our daily experiences contribute to our health and well-being. For example, such aspects of health as weight gain, psychosocial stress, immune function, sleep patterns, susceptibility to chronic and infectious disease, and child development are all rooted in our biology. At the same time, culture interacts with our biology to influence health from the earliest stages of development until death—and has likely done so throughout at least our recent evolutionary history as well. Culture influences how people understand what constitutes “health” and “healing.” Human environments are also shaped by cultural practices, and have, for example, led to some places people live being more toxic than others—leading to vast disparities in health between human communities. More evidence continues to emerge that these disparities can then become “embodied,” and may effect future generations. A political-economy perspective further helps link how global cultural practices, such as capitalism, impact community health on the local level and draws sharp attention to the health diminishing effects of inequality.

In this course, we will draw from and integrate these perspectives in our writing about health and well-being. Utilizing diverse types of reading—book chapters, academic journal articles, blog entries, and more—students will engage with empirical, theoretical, and applied work of medical anthropologists, and be asked to think deeply about what makes someone “healthy” or “ill,” and who gets to decide. Specific topics students will examine may include birth and maternal health; modern American pediatrics and infant health; childhood origins of chronic disease susceptibility; inequality and family stress; institutionalized racism and health; epigenetics. Student writing projects will include close readings of primary sources in the social and medical sciences; an ethnographic investigation of an

illness/healing experience; a letter to a Government representative advocating for social sciences; and a popular media translation of research in medical anthropology.

SOCIAL INEQUALITY AND SPORTS

Writing 101.10-101.11-101.12

Instructor: Nathan Kalman-Lamb

TuTh 10:05AM - 11:20AM- TuTh 11:45AM - 1:00PM- TuTh 3:05PM - 4:20PM

Fair and Foul: Critical Perspectives on Social Inequality and Sports

Sport is perhaps the most popular form of culture in American society today. For many of us, it provides an outlet for pleasure and relaxation, and can function as an escape from the rigors of everyday life. Yet, although it is comforting to view sport simply as a form of apolitical recreation, this perspective fails to acknowledge the ways in which sporting cultures persistently produce and reproduce forms of social inequality. In this course, students will use critical, academic writing to explore the familiar realm of sport from a new perspective. Students will thus simultaneously develop a new critical approach to sport and a new critical approach to writing in the social sciences. Our exploration of sport and social inequality will be guided by a series of questions. Are professional athletes playing or working? Does exploitation exist in high performance sport? Is high performance sport contested on a level playing field? What forms of gender identity are privileged in sporting cultures? Does sport promote racial equity and justice?

Ultimately, our exploration of sporting culture will prompt students to explore their capacities as cultural critics capable of grappling with both popular and scholarly material. We will investigate how to think and write critically about sport by engaging with a range of theoretical texts that examine how sport is informed by structural forms of social inequality. These texts may include selections from Gamal Abdel-Shehid and Nathan Kalman-Lamb's *Out of Left Field*, Harry Edwards' *The Revolt of the Black Athlete*, Ben Carrington's *Race, Sport, and Politics*, Jean-Marie Brohm's *Sport: A Prison of Measured Time*, Varda Burstyn's *The Rites of Men*, and others. Texts may also include narrative and documentary films such as *Bend it Like Beckham*, *Hoop Dreams*, and *I Hate Christian Laettner* and media and pop cultural commentary.

In order to provide students with the skills required to engage in scholarly writing and debate, including the ability to structure an argument, critique and reference the work of others, and engage directly with primary source material in order to produce original research, the course will be structured in a manner that affords significant portions of classroom time to discussion of theoretical scholarly texts, instruction on academic writing protocols and strategies, and peer-workshopping of student writing. Since this course will use critical writing as a way to unpack social inequality in sporting culture, students will be expected to contribute a variety of written assignments over the course of the term. During the first half

of the course, as a form of primary critical engagement with our texts, each student will be expected to contribute one to two page responses on each week's primary text. The course will also include two longer written assignments: an eight page literature review paper and an eight page critical analysis paper.

RESEARCH DESIGN & METHODOLOGY

Writing 101.13-101.14

Instructor: Janie Rose

TuTh 8:30AM - 9:45AM- TuTh 11:45AM - 1:00PM

Since the 1980s, qualitative research has become increasingly popular in the social sciences. The objective of qualitative is to understand social phenomena through methods that are based on collaboration and interaction with participants in research settings. While qualitative research seeks to respond to concerns that are equally meaningful to quantitative researchers, this type of research attains answers to these questions in different ways. In this course, we will explore philosophical paradigms that inform differences between qualitative and quantitative research. More importantly, you will focus on how to effectively collect qualitative information using methods including semi-structured or in-depth interviews, participant observation and focus groups. You will also learn how to organize and make sense of qualitative information using content and discourse analysis. At the end of the term, you will use this information to develop a proposal that informs the investigation of a social phenomenon.

Using information derived from various sources, you will write about the theories and philosophies that inform qualitative approaches, how qualitative methods give researchers the ability to uncover the meaning behind participants' actions and the ways in which qualitative research and writing can impact the lives of research participants.

You will encounter the following themes in the course: the political implications of qualitative research; research ethics and forms of analysis used to interpret qualitative information. Among the questions that will drive our inquiry are: What distinguishes qualitative research from quantitative forms of inquiry? How do researchers produce written justification of their selection of qualitative research methods and methodologies? How do qualitative researchers write up their research in a way that demonstrates that their information is grounded in the thoughts and experiences of research participants?

To better understand the nature of qualitative research and writing, you will write reflections (minimum of 3 double-spaced pages) for each major section of the course. These reflections will not only allow for an understanding of the concerns that inform qualitative research but will also facilitate your practice with different aspects of qualitative writing. The reflections should also address the complexities

identified in the reading and critically assess your own (mis)conceptions about qualitative research. These papers will also allow you to develop a repertoire of qualitative writing skills that will prove useful for the final writing project.

For the final writing assignment, you will be asked to use what you have learned about qualitative research and writing to write a research proposal that would inform your investigation of a phenomenon or topic of your choice. The types of social phenomena that will be appropriate for this study include exploring the extent to which students feel safe on campus and the extent to which immigrants' selection of a city of residence is based on the geography of the selected location. This writing assignment will allow you to apply what you have learned about research philosophies, qualitative research methods and analysis to the development of a research proposal. This assignment will also involve justifying how your selection of methods and analysis is appropriate for studying the phenomenon of interest.

Associated with the final project is an essay outline that you will create and revise prior to submitting the proposal. This outline will allow you to develop and better articulate your ideas before submitting a full draft of your proposal. Additionally, you will have the opportunity to further develop your ideas for the proposal through discussions that will take place in workshops dedicated to proposal development. During the workshops, you will provide and receive feedback from classmates on the extent to which the research question, methods and forms of analysis are appropriate for a qualitative study.

MIND MYSTERIES: INTRO TO NEURO

Writing 101.15-101.16-101.17

Instructor: Emily Parks

TuTh 8:30AM - 9:45AM- TuTh 11:45AM - 1:00PM- TuTh 3:05PM - 4:20PM

Despite weighing only three pounds, the human brain is responsible for coordinating the interaction of 100 billion cells. Although research over the last decades has made enormous progress in understanding how the brain functions, a fundamental question remains: How does the brain generate the mind? Neuroscientists seek to answer this question. Whether studying how a single brain cell signals to another or how billions of cells communicate, neuroscientists explore what it means to be human.

This course will introduce you to the goals and practices of academic writing as we investigate unsolved questions in human neuroscience. Can we make our brains smarter? Can we use neuroscience to detect lies, read minds, or even control free will? Drawing from sources ranging from scientific journals to mainstream media, you will complete several projects as you engage in the writing process. First, you will learn to actively read and respond to scientific texts by writing a news report (~2 pages) in response to peer-reviewed scientific work. In the

second project, you will extend the work of others, evaluating research articles in the field of neuroscience (~4 pages). For the final writing project (~10 pages), you will draw upon previous scientific research to propose an original study to address a “mind mystery” of your choice. Each of these projects will undergo multiple stages of revision and editing as you share your work with other students. This course is well-suited for students interested in scientific research, and like research, will be highly collaborative in nature.

AFRICAN AMERICAN LITERATURE

Writing 101.18-101.19

Instructor: Sachelle Ford

MW 1:25PM - 2:40PM- MW 3:05PM - 4:20PM

Writing has been crucial for helping Americans of African descent negotiate their place in this country. For example, in the slave narratives of the 19th century and the protest novels of the mid-twentieth century, African Americans have produced written works that powerfully called for the abolition of slavery and the end of Jim Crow segregation. In this class, we will explore African American writing the contemporary moment to discover the most urgent concerns for authors working now. We will start with Jesamyn Ward’s novel about surviving Hurricane Katrina, *Salvage the Bones* (2011) before taking up Ta-Nehisi Coates’s memoir, *Between the World and Me* (2015), which explores the brutalization of black bodies. We will end with Paul Beatty’s satirical representation of slavery and segregation in *The Sellout* (2015) to grapple with the idea of a post-racial America. Our readings will also draw on black intellectual culture more broadly through engagement with African American literary and cultural studies.

Writing will serve as our primary mode of investigation into the concepts raised in the course readings. Through formal and informal writing assignments, we will practice effective strategies for responding to the writers’ ideas as well as developing our own. Writing assignments include 3 short (2 pages) responses to the readings and 3 major project sequences. The first major project is a close reading essay to hone critical analysis skills. In the second major project, students will address a scholarly debate in an argumentative essay. For the final project, students will prepare a research essay to proceed on an investigation into a topic of your choice. Over the course of the semester, we will learn and practice helpful drafting, workshop, and revision strategies to best communicate ideas in writing.

MONKEY MINDREADING

Writing 101.20-101.21-101.22

Instructor: Lindsey Smith

MW 10:05AM - 11:20AM- MW 11:45AM - 1:00PM-MW 3:05PM - 4:20PM

“Look at Fido! He feels guilty for going to the bathroom on the carpet! He knows he did something wrong.” At some point in your life, I bet you’ve uttered statements like these. But even though we all see something familiar in the eyes and behaviors of other animals, are we justified in claiming that animals feel shame, experience joy, or are manipulative? Can we really know what’s going on in their minds?

For centuries, psychologists, animal behaviorists, and philosophers have attempted to understand what other animals think and feel. Of particular interest are the minds of our closest evolutionary relatives, the primates. In this course, we will examine research aimed at exposing the mental lives of apes, monkeys, and lemurs, and discuss how this research can provide insight into our own psychology. Though we will predominantly focus on primates, we will also examine research with animals like dolphins, birds, and dogs to determine how prevalent abilities like self-awareness, theory of mind, and deception are outside the primate order.

Our course materials will come from evolutionary anthropology and cognitive psychology journals and books, popular magazines, videos, and podcasts. You will learn to use writing as a way to process information and explore ideas and how to write academic papers that follow scientific conventions. You will write two short papers in the first half of the semester that will enable you to assess the evidence for specific cognitive abilities in primates, and determine whether primates are cognitively unique among other animals. In the second half of the semester, you will take on the role of monkey mindreaders by collaboratively designing a study that sheds light on an unresolved aspect of primate psychology and writing a scientific research proposal. Throughout the semester, you will also take part in a fundamental element of academic writing, the peer-review process, by reading each other’s work and providing feedback for revisions.

LIT-AGE OF MECH REPRODUCTION

Writing 101.23-101.24-101.25

Instructor: Lisa Chinn

MW 1:25PM - 2:40PM-MW 4:40PM - 5:55PM-MW 6:15PM - 7:30PM

Literature in the Age of Mass Reproduction: Technologies of Disseminating Twentieth-Century Writing

How have the phonograph, the radio, the mp3 file, and streaming services like Spotify or Apple music changed the way we read? This class will examine the relationship between the spoken and written word in their historical context to understand how mass reproduction has influenced twentieth-century writing. Do authors change how they write because their words can now be recorded? What sort of tension arises when writers discuss their relationships to recorded readings? Do we need written literature when digital bytes can act as an archive?

This class will delve into Duke University's David M. Rubenstein Rare Book and Manuscript Library, using sound recordings from various collections alongside manuscripts found in a particular collection. We will also use tools from the "Provoke! Digital Sound Studies" website soundboxproject.com to translate analog sounds into a digital medium in order to understand how literature has been and continues to be affected by technological innovation. Specifically, we will engage questions about the historical, cultural, and social alignment of technology and literature from the beginning of the twentieth century to the present.

Course readings will include works by writers who address the influence of technological reproduction on (or in) their work, including Ralph Ellison, T.S. Eliot, and Mina Loy. Walter Benjamin's "The Work of Art in the Age of Mechanical Reproduction" (1936) will act as a theoretical framework for writing assignments. You will also read selections from Mark Katz's *Capturing Sound* (2010) for a contemporary take on "mechanical reproduction."

Major writing assignments include: 1) a 1250-word comparative essay in which you compare an archival manuscript with a corresponding "published version" of this manuscript by one of the writers we read in class; 2) a 1500-word paper discussing a single photograph or sound recording in the digitized collection from the Archive of Documentary Arts or Duke's Radio State WDBS collection. You will trace the history of the photograph or sound recording, using Katz or Benjamin to examine the tensions between practical and theoretical implications of reproduction and preservation; and 3) a final curatorial research project that uses a mix of

sound, visual, object-oriented archival material which you will digitize for an online exhibit space using Omeka. I create weekly writing assignments that include peer-review, revision, and feedback for each major writing project to help you become a stronger writer. In addition to major writing assignments, you will use VoiceThread, a cloud-based, voice-recording software (in lieu of traditional blogs posts) in response to weekly readings.

STUDENTS AS ACTIVISTS

Writing 101.26-101.27

Instructor: Amanda Pullum

TuTh 1:25PM - 2:40PM- TuTh 3:05PM - 4:20PM

Some of the most influential social movements in the United States have been led, entirely or in a large part, by students. The Student Nonviolent Coordinating Committee (SNCC), for example, organized lunch counter sit-ins and “Freedom Rides” during the civil rights movement. A few years later, students on campuses throughout the United States were some of the most vocal opponents of the Vietnam War. In the late 1990s, students at Duke were among the founders of United Students Against Sweatshops (USAS), which advocates for better working conditions for workers who produce collegiate apparel. Today, young people continue to play critical and visible roles in modern social movements, such as Occupy and Black Lives Matter. Studying student and youth activism, therefore, is one way we can understand when and how activists bring about social change. In this course, we will read and write about sociological literature and your own experiences. However, this course does not require any previous knowledge about social movements or involvement in activism. We will examine research on historical and modern student activism, as well as popular writing about activism, and your observations of student activism on Duke’s campus. You’ll engage with existing literature through an argument essay (4-5 pages), a media analysis (5-6 pages), and shorter assignments such as summaries and reflective essays. Finally, you will have the opportunity to conduct original archival research, and to present this research in a written genre of your choice. Final project options include a series of blog posts, essay suitable for publication in *Deliberations* (Duke’s journal of undergraduate student writing), or proposal to conduct further undergraduate research.

WAR POEMS

Writing 101.30-101.31

Instructor: Stefania Heim

TuTh 10:05AM - 11:20AM- TuTh 1:25PM - 2:40PM

In the traditional view, “War Poetry” is a discrete genre that depicts the glories and horrors of the battlefield, ideally rooted in actual combat experience. But in the middle of the 20th century – which she called “the first century of world wars” – American poet Muriel Rukeyser declared, “There is no way to speak of war as a subject for poetry. War enters all our lives, but even that horror is only a beginning.” If one argument for the value of poetry is that, as language pushed to its imaginative limits, it has the flexibility and acuity to represent the extremes of human experience, to express that which cannot be expressed, then war must have no better medium. In this course, we will engage the potentials and pitfalls of the genre of “War Poetry” both as writers ourselves and from the vantage point of our current century of pervasive, diffuse, constant, and varied war.

Far from viewing War Poetry as a kind of writing whose extreme subject matter separates it from comparison with other pieces, we will read and write in response to particular war poems to ask questions of speaker, audience, representation, and purpose that are at the heart of all writing. In particular: What constitutes a war poem? Who gets to write war poems? What or who gives them that authority? What purpose does this writing serve? Who is its intended audience? What is its impact on a readership beyond that audience? How do the semantic and creative choices writers make respond to the realities of war make meaning and feeling possible? Does extreme experience require extreme or fractured language? Each of these questions has political, ethical, emotional, and intellectual ramifications that extend far beyond the particular page. Thus, we will undertake a series of written responses – both creative and analytical, individual and collaborative – that will follow and make arguments about these texts and their work in the wider world. Course texts will range from section of Homer’s *Iliad* and various ancient and contemporary responses to some extremely recent volumes of experimental poetry, including Don Mee Choi’s *Hardly War* and Salmaz Sharif’s *Look*.

ART AT THE EDGE OF TRADITION

Writing 101.32-101.76

Instructor: David Font

TuTh 3:05PM - 4:20PM- TuTh 8:30AM - 9:45AM

Art at the Edge of Tradition

How have Indonesian and South Asian music infused Euro-American music since the late 19th century? How can Cubist paintings be understood as direct descendants of African masks? More generally, how and why do traditional cultural forms continually nourish modern avant garde art? Conversely, how do contemporary experimental approaches nourish quintessentially “traditional” or “classical” cultural forms? In this course, we will explore the confluence of cultural tradition, avant garde art, and anthropology. As savvy thinkers and writers, how can we describe the richness and complexity of expressive culture? Through case studies grounded in historical and critical analyses, we will look for patterns in the flow of culture at the edge of traditions.

In many ways, traditions are intrinsically conservative efforts that maintain continuity: forms of music, visual art, and dance often serve as emblems of identity (national, ethnic, local, etc.) that remain relatively constant over time. By contrast, avant garde approaches to culture typically seek novel, creative breaks with previous models and practices. A similar contrast can be discerned between notions of folk and fine art: the former is ancient and down-to-earth, while the latter is timeless and elevated. In fact, relationships between these categories of culture are much more complex, and distinctions between tradition and art are profoundly arbitrary and fluid: “folk” and “traditional” culture is also “classical art,” and vice versa. Yet what distinguished one from the Other so persistently?

In the first stage of our work, we will familiarize ourselves with theoretical tools and historical contexts, reading and annotating foundational articles and interviews. Subsequently, our seminar will consist of a collaborative research project in which each student will develop a theme and case study analyzing a specific historical instance of “art at the edge of tradition.” Final projects will consist of brief (2,000–4,000 words), multimedia-rich essays offering informative, historical, and critical analyses published in a course blog.

DEBT RACE AND POWER

Writing 101.33-101.34

Instructor: Brenda Baletti

TuTh 4:40PM - 5:55PM- TuTh 6:15PM - 7:30PM

This class will examine some of the ways that contemporary capitalism reproduces and extends racialized inequality. To do this, we will examine one of the central elements of capitalism and inequality today – debt. We will ask questions such as: what are the different kinds of debt that exist and how did debt become so ubiquitous? Who are debtors and who are creditors in today’s economy? Why are some people held accountable or even jailed for their debts and others deemed “too big to fail”? Can the amount of credit available grow indefinitely? What happens if it can’t? In the first half of the class, we will explore the historically uneven social-geographical effects of capitalism with a focus on moments of financialization. In the second half of the class we will engage in extensive research projects into selected case studies including the subprime mortgage crisis, gentrification, student loan debt, and debt and austerity in places like Detroit and Puerto Rico in order to understand the dynamics of debt, race, and power at work in the contemporary US.

We will focus on developing skills in research-based writing in the qualitative social science. Our tasks will include learning how to read, understand, and respond to course materials, identify and structure arguments and analysis, and to carry out independent research projects. Assignments will include writing exercises directed toward learning how to explicate texts through writing. Writing Project #1 will be a response essay that will synthesize and respond to course readings. For Writing Project #2, students will work in small groups to write extensive research papers on one of the “case studies” mentioned above. Both of these projects will be due in phases (proposal, annotated bibliography, drafts), workshopped with instructor and peers, and presented to the class.

CONTEMPORARY POLITICAL PHIL

Writing 101.35-101.36

Instructor: Matt Whitt

TuTh 3:05PM - 4:20PM- TuTh 4:40PM - 5:55PM

Political philosophy asks tough questions about the key terms that politicians—and the rest of us—throw around in everyday political discourse: What *is* justice? How *do we* achieve freedom? What *should be* the limits of governmental power? *Why is* equality important, and *what are*

fundamental liberties anyway? But when we think of political philosophy, many of us think of old dead men, like Plato, Hobbes, Rousseau, and Marx. Does anyone still do this stuff today? Does it matter?

Yes, and yes! In this class, we will examine how today's philosophers approach issues of justice, freedom, power, and equality. But instead of studying their theories for their own sake, we will use academic writing to connect them to movements such as libertarianism and Black Lives Matter. In our writing, we will also draw on contemporary political philosophy to clarify our own understandings of freedom, equality, and justice.

Writing is an especially deft tool for not only studying, but also doing, philosophy. Effective writing demands that we clarify our thoughts, evaluate our commitments, and genuinely consider opposing views. In the first unit of the course, students will write brief blog posts that connect the writings of political philosophers to contemporary social and political issues. In the second unit, students will draft, critique, and revise a 4-6-page essay that builds on their blog posts. This will provide students with a solid foundation of academic writing skills. In the final unit of the course, students will pursue independent research and write a final 8-10-page seminar paper that brings contemporary philosophy to bear on a pressing issue, like migration, mass incarceration, or climate change. A series of workshops, peer review, and revisions will ensure that final papers are suitable for publication in *Deliberations* or another public forum.

THE DRUG WAR IN THE AMERICAS

Writing 101.37-101.38

Instructor: Mara Kaufman

TuTh 1:25PM - 2:40PM- TuTh 3:05PM - 4:20PM

This course will examine the context of and relationship between the “drug war” and the “War on Drugs” in the United States and Latin America, with a specific emphasis on their effects on grassroots community-based organizing. The semester will begin with a contemporary overview of both the “drug war” (among narcotics traffickers) and the “War on Drugs” (policy efforts around narcotics trafficking), focusing on Mexico as the largest producer of illicit substances in the world and the United States as the largest consumer. We will then make a brief historical tour through the development of US-Latin America relations before moving to the late twentieth century political and economic shifts that gave rise to declarations of a War on Drugs in various regions. We will examine the intersections of foreign policy, social inequality, militarization, prisons, and policing across the continent. Please note this is not a class on the pharmacological properties or effects of narcotics; it is a focused study of how communities on the ground throughout the Americas live the realities of the drug war and the war on drugs every day.

Assignments for this course will be focused on developing skills in research-based writing and cultivating the capacity for social analysis. Our tasks will include learning to read course materials critically, to identify the principal concepts and intent in a text, to design and carry out independent research, to structure an analytical argument, and to develop clarity and coherence in writing style. Core assignments will include regular reading responses, an initial short essay on class texts, and an in-depth team-based research project on one contemporary social issue related to the War on Drugs. Throughout the course, we will engage in an ongoing interactive process of sharing, reviewing, and revising our work together in a way that enriches the writing process both individually and collectively.

ETHNOFUTURISM

Writing 101.39-101.40

Instructor: Susan Thananopavarn

TuTh 11:45AM - 1:00PM- TuTh 3:05PM - 4:20PM

Ethnofuturism: Writing the Future of Race

Have we arrived at a post-racial future? Many visionaries of the twentieth century predicted a future in which race and ethnic distinctions would be eliminated through technology. Mainstream science fiction in the mid-twentieth century often confirmed this idea or even reinforced racial stereotypes in novels, stories, and films. Yet not all speculative fiction has elided questions of race. Afrofuturism is a movement in literature, music, art, and film that has developed alternative visions of the future critiquing concepts of race and ethnicity from the perspective of the African diaspora. More recently, other authors have articulated alternative futurisms including Latina/o, indigenous, and Asian American futurisms in novels, stories, music, comics, films, and the visual arts.

This course will examine conceptions and representations of race and ethnicity in speculative fiction. We will look at alternative visions of the future as well as how contemporary authors engage with scientific theory and twentieth century classics of science fiction. Authors we will read include Junot Díaz, Octavia Butler, and Ruth Ozeki. We will also watch films and examine literary criticism to ask how “ethnofuturism” may critique racism now, in the twenty-first century. Writing tasks will require you to engage with the work of others and articulate a position as a literary and cultural critic. Assignments for the class include weekly reaction papers, a 3-4 page review of a book or film of your choice, a short textual analysis, and a 6-8 page final conference paper on one of the texts for the class.

WASTE MATTERS

Writing 101.41-101.42-101.43

Instructor: Mike Dimpfl

WF 8:30AM - 9:45AM- WF 11:45AM - 1:00PM-WF 1:25PM - 2:40PM

It's no secret that human beings, particularly in the industrial Western world, make a lot of waste. Whether flushing the toilet, trashing the planet, or "reducing, reusing, and recycling," waste occupies a considerable amount of cultural and physical space. But, what is waste? How is it organized or categorized for individuals, activists, municipal government, or society at large? To take an emblematic example, why is it that in certain spaces, people hear or learn about the metric tons of trash being produced every minute, and yet see so little of it?

We will develop a theoretical and historical framework for understanding waste in the modern context and explore why it is an essential and overlooked component of everyday life. How does waste produce and maintain boundaries between things (and people)? How does waste inform ideas about what belongs and what must be excluded? What can recent and historical thinking about waste tell us about how to be better writers?

We will read a range of scholarly texts alongside popular non-fiction and film. Our reading list will change according to the interest of seminar participants, but may include Rose George's *The Big Necessity*, Mary Roach's *Gulp*, Edward Hume's *Garbalogy*, and Alan Weisman's *The World Without Us*. A major focus will be on the role of building and responding to draft material – the "waste" of early writing that is not simply cast-off effort, but a critical building block necessary to developing an effective and powerful writing voice. A series of sequential assignments – in-class response writing, short out-of-class writing assignments, annotated bibliographies, and structured drafts – will build to a final research paper on a waste-related topic of your choosing.

Reading in this course will do two things: focus understanding of the mobility of waste as a material thing and an important idea and guide you to a better understanding of the rigors of writing in the social sciences. We will practice effective citation habits, the selection of powerful quotes, work on developing thesis statements and effective argumentation, and address issues of style and flow. Working with your peers, you will do a series of low-stakes in- and out-of-class writing assignments to develop skills that will lead to the selection of a research topic and engagement with scholarly literature related to that topic. In addition, you will have an opportunity to hone peer reviewing, outlining and editing skills leading into a formal research paper. Writing is difficult, requires practice, and is best developed in an environment of generous critique. The challenge of this course will be to develop an ability to engage with what works in each other's writing while at the same time improving skills in service of developing strong writing habits.

MODERNISM AND MADNESS

Writing 101.44-101.45-101.46

Instructor: Marion Quirici

WF 11:45AM - 1:00PM- WF 3:05PM - 4:20PM- WF 4:40PM - 5:55PM

The rise of what we now call “modern art,” with its bold and shocking techniques, prompted some to declare that such experimentations were surely symptoms of madness. Max Nordau wrote in 1892 that modern artists and authors were “degenerates”—lunatics and criminals who were contaminating society through their work. In 1937, Adolf Hitler famously exhibited so-called “degenerate art” to exemplify the incoherence, disorder, and monstrosity against which he defined his Aryan ideal. Where some saw deviance, however, others saw an exciting advancement into uncharted territory. Sigmund Freud’s groundbreaking *The Interpretation of Dreams* (1900) had opened the floodgates of the unconscious, freeing artists to explore unlimited imaginative material. Freud’s theories suggested the lines between normalcy and pathology were far less clear than previously thought. In this course, we will examine the relationship between culture and psychology by considering the aesthetics of nonconformity in modernist literature and art. What, if anything, do formal innovations like fragmentation, repetition, nonlinear chronology, and distortions of image and language have in common with so-called madness? What do artistic representations of people who have been psychiatrized and marginalized reveal about designations of power in society? Can “madness” in art point us to a broader, freer understanding of the human?

To investigate these questions, we will read a selection of poems and short stories, including work by T. S. Eliot, William Faulkner, Charlotte Perkins Gilman, Jean Rhys, and Virginia Woolf, and view short plays by Samuel Beckett on film. Together we will also examine and discuss artwork by Salvador Dali, Marcel Duchamp, Frida Kahlo, Gustav Klimt, Edvard Munch, Pablo Picasso, Vincent Van Gogh, and Remedios Varo. Our readings and discussions will enable students to contextualize literature and art in a historical moment, and to identify and describe a variety of compositional techniques. Students will write five short response papers, each offering a close reading of a literary text or a work of art. The progression of formal writing assignments will be sequential: you will expand one of your response papers into a textual analysis (four to six pages), and finally into a critical essay (eight to ten pages) by incorporating a body of scholarship. You will work toward the final assignment with an annotated bibliography that summarizes your research, an abstract that clarifies your argument, and a short class presentation. We will devote class time across the semester to drafting, workshopping, and revising your writing. The course will train you to express yourself clearly and support your ideas effectively. It should appeal to students with an interest in literature, art, theater, history, psychology, sociology, philosophy, anthropology, race and gender studies, the history of medicine, and the neurohumanities. “Modernism and Madness” provides a unique opportunity to

study and write about key philosophical, psychological, and artistic perspectives shaping the modern era.

MEMORY & TRAUMA-LAT AME FILM

Writing 101.47-101.48-101.49

Instructor: Sandra Sotelo-Miller

TuTh 8:30AM - 9:45AM-TuTh 10:05AM - 11:20AM- TuTh 1:25PM - 2:40PM

Memory and Trauma in Latin American Film

Latin American film studies is a discipline dealing with various theoretical, historical, and critical approaches to Latin American film. This course specifically explores the interconnections between memory, trauma, and Latin American and Caribbean cinema. We focus on events throughout Latin America and the Caribbean—Mexico in 1968, the ‘Dirty War’ in Argentina, the Dominican Republic under Trujillo, Chile under Pinochet—where criminal politics have made people “disappear” while traumatizing populations. The main questions this course will address are: What is the role of film in the construction or deconstruction of memory and trauma? How does film reinforce or destabilize state or criminal imposed terror? What is the role of film in the representation and understanding of contemporary criminal violence against citizens? How are documentaries similar and different from fictional pieces? How does cinema address testimony and bear witness to trauma?

THE ECOLOGY OF DISEASE

Writing 101.50-101.51-101.52

Instructor: Miranda Welsh

MW 11:45AM - 1:00PM- MW 3:05PM - 4:20PM- MW 4:40PM - 5:55PM

Why are some diseases lethal while others are barely noticeable? Why do some cause epidemics while others are rare? Long considered the realm of biology, the answers to these questions are increasingly interdisciplinary. Disease can be driven by biological, social, geographic, and

historical factors, and the ecological approach to studying disease considers these factors simultaneously. In this course, we will use the topic of disease ecology to develop skills in interdisciplinary composition. Diseases may be biological in nature, but all disciplines contribute to an understanding of their ecology. As such, I encourage all students to consider this course. In addition, specific essay topics are largely student-selected, and we will be working to develop writing and collaborative skills that transfer and translate across disciplines.

We will begin our exploration of disease ecology by recording and sharing some of our own experiences with disease, and we will use a series of guided readings to: 1) develop a concept map to guide our future work, and 2) develop skills in summary. Each guided reading will exemplify the effects of biology (e.g., diet, the microbiome), society (e.g., cultural norms and beliefs, public policy), geography (e.g., settlement patterns, climate), or history (e.g., colonialism, migration) on disease. You will summarize two readings independently (1 page each). Next, we will work to make our summaries more analytical by considering the language and context of several readings, and you will compose a written analysis of one of them (2 pages). We will then work in small groups to compare, contrast, and synthesize across a pair of readings, and you will organize your comparisons into a short paper (2-3 pages).

In the second section of the course, we will work incrementally to produce an essay that presents and defends an argument (5-7 pages). Based on your reading thus far, you will identify a topic of interest and four potential sources. You will work to develop an argument by responding to your sources (e.g., “What do you agree with or feel conviction about?”, “What do you disagree with or feel skeptical about?”, “Why?”), and we will use in-class discussion to refine and organize our arguments. Throughout the course, we will use guided workshops and small-group discussion to revise our products, and you will be expected to consider and incorporate the feedback of your peers before submitting a final product. In closing, we will discuss writing for diverse audiences. You will practice this skill by re-working the content of your argument essay for either a general audience (e.g., as a blog post or news brief) or a younger audience (e.g. as a children’s book or comic), and we will solicit feedback from members of our community.

WR. PERFORMANCE ACROSS CULTURE

Writing 101.53-101.71

Instructor: Nan Mullenneaux

WF 1:25PM - 2:40PM- WF 3:05PM - 4:20PM

What do a culture’s arts and entertainments reveal about its values, its history, and its hopes and fears for the future? In what ways are each culture’s individual theater, music, and dance styles a reflection of global diversity and universality? How can we, as writers, explore and celebrate

these differences and commonalities? Can the arts bridge racial, ethnic, political, economic, generational, national, and cultural divides? This course examines signature performance genres from a variety of cultures as a means to examine the cultures themselves. We will view videos and live performances of American Musicals, Flamenco guitar, Chinese Kun Opera, African Drumming, Shakespearean Drama, Indian Dance, Argentine Tango, and other performance genres, learning to “read” each performance for its layers of cultural meaning. We will engage with scholars who analyze artistic performance as expressions of a culture’s political conflicts or its ideas about race, class, gender, and sexuality. Several modes of writing will be practiced in this course. We will learn to describe the indescribable, write short pieces on our most and least favorite types of performance, as well as our reactions to performance genres totally new to them. For our larger research and writing project, students will be given the choice of any single performance to investigate, practicing the skills needed for excellent academic research and writing. Students will learn to workshop their writing and review peers’ work in a supportive, encouraging environment. Finally we, as a class, will present students’ writing to the community in a multi-media staged reading.

APOCALYPSE AND UTOPIA

Writing 101.54

Instructor: Claire Ravenscroft

WF 8:30AM - 9:45AM

How We Learned to Stop Worrying and Love the Apocalypse

Racism, sexism, poverty, disease, climate change: these and other fixtures of our Facebook newsfeeds introduce spectacular death and destruction into our daily lives, phenomena that never seem to get better or offer easy solutions. Much of contemporary film and fiction seems similarly obsessed with doom and gloom: contagion, zombies, droughts and sharknadoes top our bestseller lists, break records at the box office and even earn prestigious literary prizes. These disaster scenarios arouse our horror and fear — but also, paradoxically, a certain pleasure as we watch systems of injustice crumble and new worlds emerge. Our histories erased and political burdens relieved, apocalypse narratives cleanse society of its most intractable problems, offering us an escape from difficult questions even as they force us to answer new ones.

It seems like today more than ever, we crave a blank slate and the survivalist fantasies it invites. This course examines how and why we love to imagine ourselves blown up, starved, enslaved

and devoured by the undead — asking: where does dystopia end and utopia begin? What do apocalyptic futures reveal about the present? Blurring the edges of desire and fear, self and society, speculative futures and present realities, we will try to understand our apocalyptic fixation in a moment of seeming political foreclosure. Sign up to spend fifteen weeks unpacking (and indulging in) our strange love for seeing everything and everyone we know destroyed.

Possible texts will come from film (Dr. Strangelove, Children of Men), novels (Oryx and Crake, Zone One), television (Fear the Walking Dead, The Twilight Zone), pop music videos, photography and excerpts from death-obsessed critical heavyweights like Michel Foucault and Thomas Hobbes. Students will develop skills in close reading and evidence-based argument through blog posts, in-class reading and writing exercises, as well as peer workshop and review. Students will complete one short literary analysis paper (3-5 pages) examining a primary text and a final research paper (8-10 pages) exploring how a literary text participates in broader political discourse and debate. We will approach the class as an extended workshop and revision process. Accordingly, students should be prepared to write regularly over the course of the semester as a method of engaging texts, organizing your thoughts, having conversations and building arguments. This class is designed to equip you with the interpretive, writing and revision strategies critical to your success at the university and beyond.

SOUND IN SACRED SPACES

Writing 101.55

Instructor: Samantha Arten

WF 4:40PM - 5:55PM

How does sound shape the nature and character of the sacred space in which it is found? Sound, including many different forms of music and even silence, can play a crucial role in the creation of a communal religious identity. In this course, we will write about the function of sound in sacred spaces of all kinds and of many religious institutions, with a special focus on the multi-faith character of Duke Chapel. How do different sacred spaces use sound and music? What do these sounds communicate about the people that use the space? How does sound reflect and express their religious beliefs and theological commitments? We will think critically about our writing and writing practices in order to explore how to describe with words an essentially aural phenomenon.

In this class, we will carefully observe religious activities in sacred spaces and reflect upon a wide variety of sounds as both expressions of abstract beliefs and creations of physical bodies. Descriptions of sound in sacred spaces and explanations by those enacting the rituals will help us practice analyzing the musical aspects of worship. Our writing will evaluate sound's use and

function in the religious identity of a community, and we will consider how that community represents both an individual sacred space and, where applicable, a broader tradition.

Short in-class writing exercises, regular posts for a collaborative class blog (250-300 words), and two brief essays (1000-1500 words) will give you practice in writing about the relationships between sound, physical spaces, religious beliefs, and sacred practices. This frequent, low-stakes writing will encourage your self-conscious awareness of the writing process itself. Peer-review and revision will help us all improve our writing and our knowledge of the collaborative process of academic writing. These shorter assignments will build toward the final paper (approximately 4000 words), a multi-stage project in which you go out to observe sound in a sacred space of your choosing. Your paper analyzing those sounds will incorporate your own experience from attending worship in that sacred space multiple times, as well as the insight you glean from interviewing a person or persons involved with (and ideally in charge of) music and sound, placed in the context of the critical perspectives from our scholarly readings.

Participation in this course does not require any prior musical experience, nor any religious affiliation. Do come to the course able to write with respect and without moral judgment about religious beliefs and activities, especially those that are unfamiliar to you or which do not align with your own. The purpose of your writing in this course is not to determine whether beliefs and activities are right or wrong, but to explore the logic behind them and the experience people have of them. Come willing to think carefully and positively about your own writing and that of others.

DISCOURSES ON FOOD

Writing 101.56

Instructor: Michael Haselton

TuTh 6:15PM - 7:30PM

Cooking Up Writing: Discourses of Food Culture

“You are what you eat” is an oft-repeated phrase, but what does it mean? In the last few decades, food has become a topic of serious discussion with both popular and academic writers expanding on this maxim to raise many issues. What qualifies as food? What is food’s relationship to identity? And what about sustainability, ethical food production, food access, and even moral food consumption? We’re often told not only should we consider what we eat (is it healthy, seasonal, organic?) but how we eat it (at home or dining out), where it is produced (local versus imported), and how it affects different economies (sustainable, fair trade, or exploitive). Food is more than just a material object that sustains us and/or defines us as individuals; it connects us to

larger social networks – both at the community level and the global. Food then provides us a rich opportunity to encounter and engage in different kinds of writing: personal and reflective as well as analytic and research-oriented.

In this class we will explore the above food-related questions and topics through a variety of genres. Different genres influence how we approach reading and writing in different contexts through the use of established conventions and expectations. Over the course of the semester you will: (1) learn to analyze and participate in these genres and conversations, or discourses; (2) articulate your own position in relation to existing conversations; (3) adapt your writing to effectively respond to the works encountered in the course; and (4) share your own ideas and concerns so you may better participate in communal, academic, and civic discussions at Duke and beyond.

Students in this course will examine not just what they eat but how they eat by doing close readings of written and visual texts, including memoirs, menus, reports, documentaries, and essays. Texts may include works such as Michael Pollan's *In Defense of Food*, Marion Nestle's *Food Politics*, Fuchsia Dunlap's *Shark's Fin and Sichuan Pepper: A Sweet-Sour Memoir of Eating in China*, as well as popular programs, short documentaries, food blogs, and excerpts from academic articles and chapters that enhance our discussion of the course topics.

Assignments will include: (1) weekly short writing responses to or reflections on assigned readings; (2) a menu analysis; (3) a 3-5 page rhetorical analysis essay; (4) an 8-10 page research essay on the subject of your choosing that explores a theme or issue from the course. The progression of assignments is intended for students to build off the writing strategies developed in each unit and both peer and instructor feedback will be provided along the way. In addition to producing these essays, we will focus on the writing process itself, from pre-writing to drafting, peer review, revision, and ultimately the final draft for submission.

KEEPING IT REAL IN AM. CULTURE

Writing 101. 57

Instructor: Karen Little

WF 8:30AM - 9:45AM

In this course, we will try to get to the bottom of what “authenticity” means while learning to write with clarity, precision, and zest. As the American slang website Urban Dictionary tells us in the entry for “keepin’ it real”, this term “originally meant... being true to oneself and representing oneself in an authentic manner.” This begs the questions: How does one know when one is, in fact, true to oneself? What is this inner truth, and does it change with time? How are things (Picasso paintings, for example) authentic in a way that is different from the way that

people are authentic? Why do we tend to equate being authentic with being “good”? Who gets to decide who is keepin’ it real and who is just a fake?

This class will be an exploration into and a celebration of language; we will use writing as a tool for learning and discover that seemingly simple words like real, authentic, genuine, and true often hide unexamined cultural assumptions and values as well as implicit codes of conduct. We will begin our journey by reading and writing about texts (journalism, poetry, film, fiction, memoir) that consider what it means to live an authentic life and especially how cultural affiliations can impact what that means for different people. The writing assignments for this course will vary in form. Students will compose frequent (~weekly), relatively brief blog entries to facilitate class discussion and reflect on class readings. As the semester progresses, students will first compose and defend a definition of one of our class’s key terms (~2 pages), next compose and revise a short analysis of a piece of writing that we read as a group (3-5 pages), and over the second half of the semester produce various pieces (project proposal, annotated bibliography) that will facilitate a final research paper (8-10 pages). The final paper will involve multiple drafts and workshopping in class so that students will grow not only as writers but as constructive, helpful colleagues to one another.

Research projects will be relevant to the class theme but also true to students’ personal passions; ironically, I might suggest that they will be “authentic” reflections of your interests and curiosities about the topic of “authenticity”. A good research question will be one that you cannot yet answer at the beginning of the semester, but about which you can develop a theory using our reading together combined with your own research. Good questions will ask things such as why authenticity is valued in this particular context, who has a stake in that issue, who gets to place final judgment about a thing or a person’s authenticity, and what the (positive and negative) consequences are for this process of evaluation. I hope that this project will send you into your future courses with skills to think, write, and research incisively, and also with more knowledge about the values that underpin the culture in which you are learning.

DECODING DISNEY

Writing 101.58-101.59-101.60

Instructor: Lisa Andres

MW 10:05AM - 11:20AM- MW 11:45AM - 1:00PM- MW 3:05PM - 4:20PM

Breaking the Disney Spell: “Decoding Disney’s Ideological Construction of Evil & Villainy”

“I’m bad, and that’s good. I will never be good, and that’s not bad. There’s no one I’d rather be than me.” --Bad-Anon Motto, Wreck-It Ralph

Recently, the Disney villain has experienced an increase in popularity—from films like Wreck-It Ralph and Maleficent to TV’s Once Upon A Time, the villain has become the protagonist. This semester, we will be looking specifically at evil and villainy in Disney animated films. As one of the most influential media companies in the world — and perhaps the most influential when it comes to children — the Disney company (and its films) are often held to a higher standard, as if they have greater accountability. Indeed, as noted Disney critic Henry Giroux argues, “It became clear to me that the relevance of such films exceeded the boundaries of entertainment. Needless to say, the significance of animated films operates on many registers, but one of the most persuasive is the role they play as the new “teaching machines.”

If we accept, as Giroux urges us to, that Disney films are “teaching machines,” it seems logical to next ask, “what, exactly, are they teaching us?” Does a villain look a certain way? Act a certain way? Are harmful stereotypes (intentionally or subconsciously) embedded in these villainous portrayals? There are some who, like Giroux, believe that repeated exposure to such simple dichotomies between “good” and “evil,” can affect our understanding of how the world works. And, it seems, Disney is a popular target for these accusations. Perhaps due to the company’s popularity, perhaps due to its longevity, perhaps due to its pervasiveness, some view Disney as a sinister capitalist empire. Are those views justified? Is Disney itself a villain?

Over the course of the semester, students will engage in a variety of writing assignments. In addition to weekly blog posts, students will be asked to complete: (1) an analysis of a Disney film of your choice (no outside research); (2) a summary of and response to a scholarly article about your Disney film; (3) a larger, research-oriented paper accompanied by an annotated bibliography. This final essay will allow students to come to terms with an issue of their choice, develop their own opinion/stance on that issue, and reflect on and respond to other critics and authors. Finally, in lieu of a final exam, students will complete a multi-media final presentation. We will not only practice conducting academic research, but we will also practice assessing, organizing and integrating that research into a coherent, unified, final project.

--Questions for discussion might include: Why do people “hate” Disney? What is their antipathy towards Walt Disney? How was the discord heightened when CEO Michael Eisner came to power? How What role do the theme parks play?

How does Disney construct evil/villainy in their films – what does it mean to be a “Disney villain”? How has the concept of the Disney Villain evolved/changed over time? How is a modern Disney villain different from a “classic” Disney villain? (Is there even such a thing?) How do Pixar villains compare/differ? What does the recent interest in/fascination with Disney villains mean for the company? (In terms of theme park events (e.g. Club Villain at Hollywood Studios), merchandising, and films (e.g. Maleficent).)

--Topics for a Final Project might include: (1) Looking at a villain(s) in a film(s) we have not explored as a class; (2) Comparing similar villains (e.g. Maleficent in Sleeping Beauty and Maleficent in the 2013 film; the villains in Bambi, The Jungle Book and Tarzan); (3) Selecting a

“modern” Disney film and examining how villainy has changed; (4) Examining Pixar villains; (5) Extending a scholarly argument using evidence/films other than what the author draws upon; (6) Anything else you’re interested in pursuing!

--Films Tentatively Include: Cinderella (1950); Sleeping Beauty (1959); The Jungle Book (1967); Beauty and the Beast (1991); Aladdin (1994); The Hunchback of Notre Dame (1996); Wall-E (2008); Wreck-It-Ralph (2012); Frozen (2013)

--Required Texts:

(1) *They Say/I Say: The Moves That Matter in Academic Writing* (3rd edition) – edited by Gerald Graff and Cathy Birkenstein

(2) *Team Rodent: How Disney Devours the World* by Carl Hiassen

STRANGER THAN FICTION

Writing 101.61-101.62-101.63

Instructor: Kevin Casey

TuTh 10:05AM - 11:20AM- TuTh 11:45AM - 1:00PM- TuTh 3:05PM - 4:20PM

We categorize our favorite stories: this is realism, that's fantasy, this is romance, that's a vampire-themed fantasy romance, this is a crime thriller, that is Literature. This kind of genre classification becomes especially fragmented in the broad realm of speculative fiction: science fiction, fantasy, post-apocalyptic, dystopian, horror — and that's just a quick gloss of major categories, each of which also have all manner of subgenres and hybrids. Yet some of these apparently unrealistic stories touch very current nerves: violence, disaster, government oppression, racism, gender inequity, and other issues real people live with or witness every day.

We're going to investigate speculative stories that unsettle our realities or otherwise challenge the safe haven that "it's just make-believe." We'll focus on stories that rely on speculative genre conventions to engage significant contemporary issues but that simultaneously defy easy categorization in a specific genre. Our reading will include the novels *The Handmaid's Tale* (Margaret Atwood), *The Intuitionist* (Colson Whitehead), *The Road* (Cormac McCarthy), and selected essays and articles on genre from both scholarly and non-scholarly sources. These form the basis of our conversation and writing about speculative fiction and its intersection with our real worlds. Writing will include a close reading (~5 pages), a research proposal (~1-2 pages), a source annotation (~1-2 pages), a research paper (~10 pages), and several contributions to our Stranger Than Fiction blog (~750+ words each).

COMING OF AGE AT DUKE

Writing 101.64-101.65-101.66

Instructor Sheryl Welte

WF 10:05AM - 11:20AM- WF 11:45AM - 1:00PM- WF 3:05PM - 4:20PM

Coming of Age: Who Am I & What Do I Want

College is one of the many turning points in your coming of age. It is a time when you separate from your family of origin, and thus are in a unique position to be able to reflect on your identity. The questions - “Who am I?” & “What do I want?” – are often daily challenges as you navigate being more independent. Together, we will use the field of educational psychology to explore your personal and academic identity development. In particular, we will reflect on emerging adulthood & student development theories to help us understand how various factors - such as gender, socioeconomics, race, ethnicity, religion, and culture - shape the development of self and voice.

By using a variety of texts, videos, observations and interviews about coming of age, we will engage with the work of others, learn to articulate a position, and situate our writing within specific contexts. To begin, we will read, discuss, and write about our classroom treaty and student learning profiles using both our personal experiences & existing theories on coming of age (2-3 pages). Informed by these theories, we will engage in case study research, which involves in-depth descriptive and analytical writing. The final project will be an exploration in the form of a personal narrative & analysis of some issue(s) significant to your coming of age (10-15 pages). The topic, and the related additional readings, will be carefully chosen by you so that each personal narrative will be relevant & meaningful as you continue your coming of age journey at Duke. Throughout the course, we will write self and peer evaluations (2 pages) of our academic writing, and thus collaboratively strengthen our ability to improve our works in progress.

HISTORY OF POLICING

Writing 101.67-101.68

Instructor: Peter Pihos

MW 1:25PM - 2:40PM- MW 3:05PM - 4:20PM

History of American Policing: From Civil Rights to Black Lives Matter

Over the last few years, activists have seized on high-profile police killings, in particular those of Michael Brown, Eric Garner, Rekia Boyd, Walter Scott and others, to put policing at the center of American politics. In this class, students will examine the historical relationship between policing and politics as a way of providing perspective on the present. Reading and writing about the past will help illuminate continuities as well as allowing us to see how the police role in contemporary political and social life has changed.

Three writing projects will structure our inquiries into the history of policing. We will begin with the crisis of policing during the 1960s and 1970s. Students will read the work of pioneering scholars who studied the emergence and development police as a bureaucratic institution to understand how history shaped the institutional role the police came to play in governing urban order. The capstone of this section will be a short essay analyzing a scholarly conversation about the nature of the police role. Next, we will chart the evolving strategies to reform policing after the crisis of the 1970s. Here, we will focus on close reading primary sources; through informal writing and another short formal paper, students will practice making arguments built upon primary source evidence. Our last project will use the Final Report of the President's Task Force on 21st Century Policing as a prism for examining contemporary controversies over policing. Student's final formal paper will examine a contemporary reform proposal. Through these three writing projects, students will gain experience in developing processes to complete various types of writing for both academic and popular audiences.

WRITING YOUTH: THE BILDUNGSROMAN

Writing 101.69-101.70

Instructor: Jed Cohen

WF 8:30AM - 9:45AM- WF 10:05AM - 11:20AM

It's a truth universally—well, commonly, at least—acknowledged that every person has a novel in him or her. The basis for this belief can be found in an experience shared by all human beings of mature age: growing up. We spend our youth joyfully and sadly, ecstatically and languorously, making discoveries, making mistakes—in other words, building a self. Aren't the mortifying details of an awkward moment years ago more present to us than what we had for breakfast? (Or maybe that's just me...) There is of course a scientific explanation for the persistence of these recollections—the malleability and receptivity of the maturing brain, etc.—but there's also a cultural one: We retain these flashes of our past because they teach us how to be.

It should come as no surprise, then, that the triumphs and travails of growing up have long been the subject of novelists' art. In this class, we will explore the so-called bildungsroman (“novel of education,” “novel of formation,” or, sometimes, “novel of socialization”). Some questions that will guide our discussions are: What are the formal attributes or conventions of the bildungsroman? What kinds of challenges does abildungsheld (bildungsroman hero) encounter? What narratological or rhetorical techniques do bildungsroman authors employ to represent their heroes' maturation? How do authors negotiate their heroes' psychological development with the imperatives of society? How does the bildungsroman change across time and place? Is the bildungsroman still relevant today?

We will attempt to answer some of these questions not only through the study of literary and critical texts and lively class discussion, but also—like the artists and critics we'll be reading—through writing. Five discrete writing assignments—three shorter assignments and two longer ones—form the backbone of the course and offer practice in several key moves of academic writing, including close reading, critical exposition, annotation, and the research and use of scholarly sources. Each writing assignment also includes opportunities for revision and peer review.

WOMEN AND MEMOIR

Writing 101.72-101.73-101.74

Instructor: Leslie Maxwell

MW 1:25PM - 2:40PM- MW 3:05PM - 4:20PM- MW 6:15PM - 7:30PM

Memoirs, which are typically about a specific experience, moment, or part of a writer's life, require a writer to reveal personal feelings and experiences. The deeply personal nature of memoir leads to questions of how writers use memoir and how writers construct these experiences for a very public mode of discourse. Of course, there's more to memoir than the subject. Also important is the construction of the author's understanding of the experience, and, by extension, how the reader then finds meaning in the author's experience. In this course, we will read book-length memoirs and essay-length memoirs by women, looking at ways in which writers use memoirs, as well as how writers shape meaning. We will investigate what women write about when they write memoirs, and we will explore ways of writing and how those ways of writing can generate meaning. We will also examine the ways in which race, ethnicity, gender identity, sexuality, and more influence women's memoirs. In addition, we will consider challenges and obstacles, both internal and external, that women face when writing about themselves.

We will explore our ideas through our own writing, including one formal essay and informal reflections (on our class readings and on personal experiences) on a class wiki. Students will write their own memoir, and we will use that memoir to guide our research and to expand the memoir to incorporate research. Though our class is focused on memoirs written by women, students of all genders and gender identities are welcome.

PODCASTS & PUBLIC SCHOLARSHIP

Writing 101.77

Instructor: Denise Comer

TuTh 1:25PM - 2:40PM

From Serial and Nerdist to Planet Money and Freakonomics Radio, podcasts reach millions of people. With roots in radio broadcasts from the 1930s, podcasts have emerged as one of the most unanticipated forms of digital media in the twenty-first century.

What are the historical antecedents of podcasts? How do podcasts intersect with, extend, and challenge other modes of communication? What rhetorical features of podcasts make them more or less effective or influential? In what ways do podcasts intersect with academic inquiry?

Over the semester, we will read and write about a variety of podcasts and critical theories that raise questions about podcasts and, more broadly, digital rhetoric. Shorter writing projects will ask you to write and respond to theoretical texts about digital rhetoric, oral communication, and podcasts. The course includes four main writing projects: a close reading of a podcast (750 words), a synthesis essay, in which you apply a theoretical text to a podcast (1000-1250 words), a research project, developed and revised over stages with a proposal and annotated bibliography, which will offer you the opportunity to extend your thinking and writing on podcasts by focusing on a particular area of interest, such as gender and podcasts, culture and podcasts, crime podcasts, sports podcasts, etc. (2000-2500 words); and a podcast of your own, developed and revised over stages across the semester. Since this course relies on a workshop format, students will read, listen, and respond to one another's work throughout the semester.

Updated: 10/25/16

