

DukeWrites

THOMPSON WRITING PROGRAM

Fall 2017 Writing 101 Courses

Writing 101.01: STUDENT ACTIVISM

Instructor: Jennifer Ahern-Dodson

TuTh 11:45AM-1:00PM

College student activists for issues as diverse as disability rights, racial justice, and farmworker safety have used storytelling to raise awareness and inspire action. These stories take many forms across multiple media and genres, including print essays, live performances, and hashtags. In this course, we will examine the ways college student activists employ storytelling to advocate for social justice and reform, and to inspire both personal and public reflection. What prompts students to tell stories as a form of activism? What are the bridges between personal experience and activism, between personal stories and social change? Can students' everyday lives form the basis for critical insight and to mobilize movements? What are the ethics of crafting, circulating, and using personal narratives in student-led movements? What makes a good story for change, and why?

As writers, we will work to understand these questions and consider the ways story, in traditional print forms as well as in social media contexts, can help to build communities, cultivate individual and public reflection, and inspire broader social change.

We'll begin by writing short responses (2-3 pages) to Duke student campaigns that link caring with action, including *Me Too*, *Monologues* and a recent Duke student protest, looking at the ways in which narrative conventions are applied, understood, and sometimes even reinterpreted or subverted. At mid-term, writers will develop a research project that builds on an issue raised

in class discussion and focuses on an activist project which exemplifies the use of story. For the final project, writers will create and present a personal story in which they reflect on our semester-long conversations and their own commitments and personal philosophies. Rather than writing just *about* social change, this final writing project asks students to compose a story *for* social change and, by presenting that story in a public forum, gain practice in using story to work for change themselves.

Writing 101.02: PODCASTS & PUBLIC SCHOLARSHIP

Instructor: Denise Comer

TuTh 11:45AM-1:00PM

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.

Writing 101.03: THE CRAFT OF ETHNOGRAPHY

Instructor: Marcia Rego

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 firsthand 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.

Writing 101.04-101.31: DECODING DISNEY

Instructor: Lisa Andres

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

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

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 [Disney] 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? What do Disney villains reveal about the way we think about race, gender, or sexuality? Are harmful stereotypes (intentionally or subconsciously) embedded in these villainous portrayals? Has Disney evolved in its portrayal of evil/the villain?

Over the course of the semester, we will:

(1) watch Disney movies!
(2) discuss those movies and relevant scholarly readings in class; and
(3) 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, 4-6 pages); (2) a summary of and response to a scholarly article about your Disney film (5-7 pages); and (3) a larger, research-oriented paper accompanied by an annotated bibliography. This final essay will allow you to come to terms with an issue of your choice, develop your own opinion/stance on that issue, and reflect on and respond to other critics and authors. Finally, in lieu of a final exam, you will complete a translation of your final research paper into a digital, online “popular source.”

--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); and Maleficent (2014).

Writing 101.05-101.32: INTELLECTUALS: WHO ARE THEY?

Instructor: Jed Cohen

MW 1:25PM - 2:40PM-MW 11:45AM - 1:00PM

The Death and Life of the Intellectual

–Who is the greatest living philosopher? How about historian? Or economist? Or political scientist?

–When you see a challenging film or read a difficult book, whose evaluation or interpretation do you seek out?

—When you recognize a problem in your community—or your country—or your world—whom do you look to for an explanation or a plan of action?

In this course, we are going to construct a genealogy of the intellectual—his or her origins, distinguishing traits, habitats, and habits. Through readings in the disciplines of history, sociology, and cultural criticism, case studies of individual intellectuals, and units outlining key topics of intellectual debate, we will attempt to 1) situate the emergence of the intellectual historically, 2) define what it means to be “an intellectual,” in the past and now, 3) track cultural representations and reactions to intellectuals, and 4) debate the relevance of intellectuals today.

Much like the intellectuals we’ll be studying, we’ll hone our thinking not only through careful reading, but through writing. Five scaffolded writing assignments, each with a peer-review or draft-and-revise component, provide practice in the essential moves of academic writing, including engaging the work of others, generating a central claim, employing research, and assembling and annotating a scholarly bibliography. The final project offers students the opportunity to pursue an intellectual passion or interest of their own through the development of a robust research paper.

Although we will be encountering an array of thinkers of diverse backgrounds and nationalities, the course will emphasize the situation of the American intellectual in particular. Readings may include essays by Susan Sontag, Edward Shils, Susan Jacoby, Ta-Nehisi Coates, Thomas Sowell, Irving Howe, and Allan Bloom.

Writing 101.06-101.07: THE POPULARITY OF PODCASTS

Instructor: Staff Departmental

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

Instructor: Alison Klein

The term “podcast” was first used in 2004; ten years later, Season 1 of the true crime podcast *Serial* was downloaded 80 million times, demonstrating the explosive growth of this new medium. This course will explore the popularity of this genre in general, analyze successful podcasts such as *Serial*, *Welcome to Nightvale*, and *2 Dope Queens*, and consider the assertion of devotees that podcasts level the playing field for comedians, scientists, and aspiring radio producers alike.

In addition to exploring the conversation about podcasts, we will use specific episodes to consider questions such as how to target a particular audience, how to form persuasive arguments, and how to engage a listener – in short, what makes great writing. Assignments for this course will include weekly response blogs, an in-depth analysis of one podcast episode, and a research paper on a controversial issue in the newly forming field of podcast studies. In the

final project of the class, students will produce their own podcast on a topic of their choice. All major assignments will be written in stages and workshopped by peers and the instructor.

Writing 101.08-101.09-101.10: MEDICAL ANTHROPOLOGY

Instructor: Adam Boyette

WF 8:30AM - 9:45AM- WF 1:25PM - 2:40PM- WF 3:05PM - 4:20PM

Medical Anthropology: Biocultural Dimensions of Health

In this course we will learn to write, read, and think from the perspective of a medical anthropologist. 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 affect future generations. A political-economy perspective further helps link how global cultural practices, such as transnational 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 include the illness/disease distinction; the cultural construction of health and sickness; the body and emotion; structural violence and population health; childhood origins of chronic disease susceptibility; inequality and family stress; institutionalized racism and health; epigenetics; emerging infections; and mental health. Student writing projects will include regular short, online writings based on close readings of primary sources in the social and medical sciences; a 3-5 page “autoethnographic” investigation of a sickness/healing experience; a 4-6-page research paper in which you form and argument and integrate different types of sources in your analysis; a letter to a member of Congress advocating for social science research; and a final group project involving a popular media translation of research in medical anthropology that will form the basis for a class website.

Writing 101.11-101.12: RESEARCH DESIGN & METHODOLOGY

Instructor: Janine Rose

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

Since the 1980s, qualitative research has become increasingly popular in the social sciences. More importantly, the emergence of an interview society where the interview, a qualitative data collection method, is commonplace has increased curiosity about qualitative research. The objective of qualitative research 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 questions 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, organize and make sense of qualitative information.

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) that 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.

In order to explore the usefulness of interviews as a qualitative research tool, your first major assignment will involve completing a short project that involves interviewing an immigrant who has resided in North America for at least one year. The assignment should highlight the migration and settlement experiences of the immigrant you interview and present a qualitative content analysis of the primary theme/themes that emerged during your conversation with the

interviewee. You will also need to find secondary sources to help you analyze the information derived from the interview. Admittedly, the topical focus of the interview assignment emerged from my own research expertise. Still, the focus on immigration in this assignment is significant as the qualitative interview is a key methodological tool which has defined decades of migration research conducted by social scientists.

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. 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. You will have the option of selecting your own qualitative research question/topic for this assignment. Potential topics for exploration include examining the extent to which refugees feel a sense of belonging in Durham or exploring how duke instructors perceive their relationship with the Duke administration.

Writing 101.13-101.16-101.17: GARBAGE POLITICS

Instructor: Mike Dimpfl

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

Garbage Politics: Theories and Cultures of Waste in Everyday Life

It's no secret that human beings make a lot of garbage. Whether people are "trashing the planet" or "reducing, reusing, and recycling," trash occupies a considerable amount of cultural *and* physical space. But, what kind of waste is trash? How is it organized or categorized as an object of concern 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 framework for categorizing waste, trace its historical origins, and explore why it is an essential and overlooked component of everyday life. How does waste produce and maintain boundaries, especially between people? How does waste inform ideas about what belongs—and why—and what must be excluded? Furthermore, what does recent and historical thinking about waste tell us about our obligations as writers and scholars? What specific lessons does an analysis of waste offer in terms of strengthening writing practice, particularly in the social sciences?

Course materials will include popular and academic non-fiction, web content, journalism, two films, and a wide array of scholarly literature from geography, anthropology and environmental studies. The focus of your intellectual effort will be engaging directly with existing scholarly

debates and building and responding to draft writing material – the “waste” of early writing that is a critical building block necessary to producing powerful writing. 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 10-12 pages in length on a waste-related topic of your choosing.

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. You will practice effective citation habits, the selection of powerful quotes, develop thesis statements and learn about effective argumentation. You will have an opportunity to hone peer reviewing, outlining and editing skills, and address issues of style and flow. Writing is challenging and best developed in an environment of *generous* critique. A primary goal of this course is to help you 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.

Writing 101.14-101.15: WELCOME TO THE ANTHROPOCENE

Instructor: Departmental Staff

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

Welcome to the Anthropocene: rethinking life on a damaged planet.

Instructor: Paolo Bocci

It is no secret that humans affect the environment. But have we come to rival geological forces, in our devastating impact on the Earth as a whole? Phenomena such as climate change, biodiversity loss, and sea level rise suggest that humans have ushered the Earth into a new era, the Anthropocene, the first one defined by the human footprint. But, when did this epoch begin? Are humans the protagonists or the victims of this geologic shift?

Through a series of short response papers, in the first half of the course we will explore the thriving research from Earth science, geology, and anthropology on the Anthropocene. Examining evidence about the markers of humanity’s impact on the Earth, we will connect crucial historical moments such as globalization, urbanization, and oil dependency to planetary ecological changes. In the second half of the class, students will select a topic for their research projects and write a short proposal, a literature review, and an initial draft of their final paper. Lastly, students will workshop their complete drafts and individually offer short presentations to the class on their research topics. The final paper will be due by the exam day. Reflecting on how the Anthropocene has affected both societies and the environment, students will use the

Anthropocene as a tool to bridge natural and human history and to look at global issues in an integrated, provocative fashion.

Writing 101.18-101.66: PHOTOGRAPHY AND ANTHROPOLOGY

Instructor: Departmental Staff

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

Photography & Anthropology

Instructor: Amanda Wetsel

How have anthropologists engaged with photography—as a research tool, as evidence, as art, as an object of study? How have anthropologists combined text and image to share their ideas with their readers? How are anthropologists' engagements with photographs related to their theoretical and political commitments? In this course we will think about how anthropologists and photographers have represented themselves, places, processes and other people. We will also consider how photography helped to generate social theory. Class readings will include both classic and contemporary ethnographic works, ranging from Margaret Mead and Gregory Bateson's 1942 work in Bali to Philippe Bourgois and Jeff Schonberg's recent work in San Francisco. In addition to looking at examples of anthropological works that engage with photography, we will use our own writing and photography to think through these questions.

To develop skills of visual analysis and summarizing and evaluating arguments you will write 1-2 page weekly reading responses during the first weeks of the quarter. In addition to these short written assignments, you will regularly respond to our assigned texts by taking photographs. These photographs will visually represent, extend, challenge, or update a theme, rhetorical choice or other aspect of the text. You and your classmates will practice looking at, analyzing, and writing about these photographs and their relationships to the texts.

For your final project, you will create an installation that combines words and photographs. To prepare, you will visit a photography exhibition at Duke or in the Research Triangle and write an analysis of that exhibit. Next, you will identify a theme or question from the course that you wish to engage with in your installation. In addition to drawing on class readings, you will identify additional sources. Based on your careful reading of these sources you will map out the scholarly conversation and write a literature review. Having familiarized yourself with scholarship on your topic, you will next write a proposal for your installation that makes clear what you will exhibit and why, and how your exhibit is in conversation with the work of other

scholars. Your peers will provide feedback on your installation as you create it. As you craft your installation, you will reflect on your own theoretical, aesthetic and ethical commitments.

* This course requires taking and printing photographs, as well as visiting photography exhibits outside of class time.

Writing 101.19: AFRICAN AMERICAN LITERATURE

Instructor: Sachelle Ford

TuTh 1:25PM - 2:40PM

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 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 (5 pages) is a close reading essay to hone critical analysis skills. In the second major project (5-7 pages), students will address a scholarly debate in an argumentative essay. For the final project (8-10 pages), 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.

Writing 101.20-101.21-101.38: STRANGER THAN FICTION

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 regardless of how we label them, 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 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 (~2 pages), a source annotation (~2 pages), a research paper (~10 pages), and several contributions to our *Stranger Than Fiction* blog (~750+ words each).

Writing 101.23-101.47-101.73: CAN CHIMPS HAVE CULTURE?

Instructor: Lindsey Smith

TuTh 3:05PM - 4:20PM- TuTh 4:40PM - 5:55PM- TuTh 10:05AM - 11:20AM

Can Chimps Have Culture? Contemplating Human Uniqueness

³We can approximate what culture is by saying it is that which the human species has and other species lack.² ~ Alfred Kroeber, *American cultural anthropologist*, 1923

When Jane Goodall caught the first glimpse of a chimpanzee delicately stripping leaves off of a thin branch, dipping the branch into a termite mound, then nibbling off the dangling termites, she

witnessed the first evidence of tool use in animals. Goodall's discovery was monumental because, until that moment, tool use was considered a uniquely human trait. Upon hearing about this event, her mentor, Louis Leakey, declared "We must now redefine man, redefine tool, or accept chimpanzees as human!"² In this course, we will explore whether culture is, by definition, a human construct or if it can be extended to include other animals like chimpanzees. Throughout the course, writing will be our primary means of processing information and exploring ideas, and seminar discussions and peer feedback workshops will strengthen critical reading, scientific writing, and communication skills. Our course materials will come from scientific journals and books, popular magazines, videos, documentary films, and podcasts. Writing projects in the first half of the semester will consist of two short papers that will enable you to assess the challenges associated with studying animal behavior, evaluate the role of natural selection in shaping beliefs and behaviors, and explore how cultural traditions are learned and maintained.

In the second half of the semester, you will collaboratively write a proposal for a study that investigates an aspect of culture in an animal of your choice then share your work with the class in a short presentation.

Writing 101.23-101.24-10.25: SOCIAL INEQUALITY AND SPORTS

Instructor: Nathan Kalman-Lamb

TuTh 3:05PM - 4:20PM-TuTh 10:05AM - 11:20AM-TuTh 1:25PM - 2:40PM

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.

Writing 101.26-101.27: NEUROSCIENCE & THE LAW

Instructor: Emily Parks

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

The emerging field of neurolaw explores how discoveries in brain science affect our legal system. Can brain scans detect a lying defendant, or even further, a criminal mind? Are some legal offenders merely products of a dysfunctional or underdeveloped brain? What neural mechanisms influence a jury's decision to charge and then sentence a defendant?

This course will introduce you to the goals and practices of academic writing as we explore the role of neuroscience in the courtroom. If the law exists to govern behavior - behavior enabled by the brain - then what role should neuroscience play in defining our legal system? 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 several short reaction papers (~2 pages each) on a given area of neurolaw (e.g., criminal culpability, juvenile justice, eye witness testimony, etc.). In the second project (~4 pages), you will extend the work of others, arguing for or against the use of neuroscientific evidence in court. For the final writing project (~10 pages), you will synthesize previous scientific research as you write a literature review on the intersection of neuroscience and a legal topic of your choice. Each of these projects will undergo multiple stages of revision and editing as you share your work with other students.

Writing 101.29-101.30: LAND OF THE FREE

Instructor Matthew Whitt

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

Land of the Free: Liberty, Justice, and Imprisonment in the United States

A profound tension runs through the public culture of the United States. On the one hand, the U.S. declares itself to be a “land of liberty,” in which individual freedom is cherished and protected. On the other hand, the U.S. has historically denied freedom to large sections of its population, and today it imprisons more people per capita than any other nation. What do we make of this? How do we reconcile the ideals of liberty affirmed by U.S. public culture with the realities of bondage and imprisonment that shape U.S. society?

In this class, we will use political theory, philosophy, and academic writing to explore this important issue. Writing is an especially deft tool for examining the apparent disconnect between political ideals and social realities. Effective writing demands that we clarify our thoughts, evaluate our commitments, and genuinely consider opposing views. In your own writing, you will connect philosophical theories of individual freedom, punishment, and justice to concrete issues of imprisonment, policing, and legal reform. This work will help you see how seemingly abstract ideals can have tangible and weighty impact in the real world.

In the first half of the course, we will examine philosophical theories of liberty and punishment, focusing on when, how, and why the state should be able to deprive individuals of their liberty in response to a crime. Through brief blog posts, students will evaluate these theories in connection to current events surrounding policing, criminal justice, and imprisonment. This half of the course culminates in a formal analytic essay, which students will draft and revise several times, gaining feedback from their peers.

In the second half of the course, we will examine incarceration in more detail, with emphasis on the use of solitary confinement within prisons, and the disparate racial impact of policing in the United States. Students will construct an independent research project that explores, in great detail, any theme of the course that interests them. A series of workshops, peer review, and revisions will culminate in a final seminar paper suitable for publication in print or online.

Writing 101.33: ARTICULATING SOUND & VISION

Instructor: Staff Departmental

MW 1:25PM - 2:40PM

Instructor: Nathan Bowles

Our current media environment, where we find ourselves awash in creative product (or more cynically, "content"), forces us to consider our level of engagement with the creative world. I admit it is often tempting to submit to being passively pulled along the currents of popular culture, following the streams dictated by advertising bidding wars, focus groups, and market trends. What I am asking you to do in this course is to critically consider not only the value of a particular piece of art, but to question its intent, its context, and its audience. In short, I'm asking you to swim in the face of currents that would rather you not consider the direction we're floating or the water we're floating in. I'm asking you to do this through writing.

Your writing will examine and interrogate art objects (for instance: music albums, films, visual art) and art performances (for instance: plays, live music performances, dance performances). You are probably familiar with one genre of writing that engages with art in this way: the review. All of us informally review experiences, places, or objects to friends and loved ones in casual conversation. This course will ask you to build on this informal experience with 3 formal writing projects to be completed throughout the course of the semester.

Your first project will be a 3-4 page close reading of a review, identifying and analyzing the parts of the text that make the review genre work: What is the author's rhetorical position? What specific criteria are the author using to evaluate their subject? What is their specific audience and how do they write to that audience?

The second project will be a 5-6 page comparison/contrast of two to three art criticism/theory texts. These will be texts that argue towards a specific art theory or method of criticism. By illuminating how these texts interact with one another in the greater field of art writing, you'll not only illustrate the variety of viewpoints and methods of inquiry within the field, but you'll also strengthen your ability to synthesize different voices and sources in your own writing and criticism.

This brings us to the final project: an 8-10 page academic review of an art object or art performance. With the tools you've acquired in previous class writings, you'll be able to deeply interrogate and evaluate your chosen subject by using specific criteria, addressing a specific audience, and bringing in differing critical voices from within the field. This larger project will have a series of build-up assignments: an annotated bibliography, multiple drafts, and peer reviews.

Besides these major projects, we'll also use more informal writing assignments (out-of-class responses to prompts and in-class responses to discussion) to dig more specifically into articulating why it is we respond to art in the ways we do. We'll be reading a variety

of responses to art (shorter reviews, theoretical texts, broader art criticism, artist statements, etc.) not only as sources to use in our 3 major projects, but also as material to help us understand how writing is a particularly powerful way to situate ourselves in relation to what we see and hear.

Writing as a thoughtful, considered, contextual, critical response to art is our goal in this course; it is a goal well-suited to the specific outcomes of Writing 101 here at Duke. Luckily, writing about art is also a lot of fun. We already respond to art everyday, even if we don't realize it. I'm asking you to go from response to articulation, from response to assertion. Dive in.

Writing 101.34-101.35-101.36: DISABILITY AND REPRESENTATION

Instructor: Marion Quirici

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

Representation is a cornerstone of modern democracy. Traditionally, however, representation and rights have been reserved for citizens who meet particular standards of fitness and ability. American values of self-reliance and competition enable a narrative in which the “haves” are somehow more deserving than the “have nots.” This course considers the consequences of these ideals, especially for disabled people, who are arguably the world’s largest minority. We will discuss multiple forms of “representation”—within the legal and public sphere, as well as in the world of culture, arts and entertainment, work, the marketplace, and the physical environment. In the current political climate, propaganda founded on fears of disability continues to have an appeal, as the success of Donald Trump’s book *Crippled America* (2015) attests. How do we define strength and weakness in our national culture? How do these values impede our professed commitment to equality and civil rights? By considering the perspectives of the more vulnerable members of society, we will expand our understanding of “diversity.” The skills and ideas you learn in this class will make you stand out in your discipline, whether you’re interested in the health sciences, law, politics and government, the social and behavioral sciences, education, architecture and engineering, business, or the arts and humanities.

To address these questions, we will work with an assortment of texts, including representations of disability in television, films, commercials, short stories, and personal narratives, as well as critical essays by disabled activists. Our exploration of online disability counterculture—and our reading of op-eds, articles, and essays addressing disability rights—will prepare you to write blog posts for a general, online audience. These blog posts, of which there will be five across the semester, will give you the opportunity to engage with current ideas and contribute to an ongoing conversation. For your first formal writing assignment, you will choose a representation of disability from literature, film, television, advertising, or the media, and write a textual analysis (four pages). Our class discussions of a variety of subjects, from civil rights and legislation to medical ethics, sports, education, and the constructed environment (buildings,

transportation, public space, and technology) will help you define your topic for the researched essay (eight to ten pages). We will devote class time in the final weeks of the semester to drafting, workshopping, and revising your writing. You will work toward the final assignment with an annotated bibliography that summarizes your reading on the topic, an abstract that clarifies your argument, and a short class presentation. By taking this course, you will learn to enter into important conversations, support your ideas effectively, and to raise social consciousness.

Writing 101.37: H2O 101

Instructor: Jamie Browne

TuTh 1:25PM - 2:40PM

H2O 101: The Science of a Dynamic Resource

Access to clean, fresh water is emerging as one of the defining challenges of the 21st century. Every day across the globe, decisions are made on a scale from individuals to nations regarding water use, and in the aggregate these decisions have profound implications for our future. Seemingly small actions can have disproportionately large effects that can be far removed in time and distance from the initial event. Making sense of these relationships requires an understanding of the science of water. We must also be able to communicate that science, not only to other researchers but also to nonspecialists who rely on this information to help them make informed decisions.

In this course, we will study the problem of water by reading and writing in the context of theoretical and applied ecology. Ecologists study the interactions of biotic and abiotic factors in complex systems to try and answer questions at a number of scales. For example: How does sea level rise affect the availability of drinking water? Why would flooding an abandoned golf course to create a wetlands refuge be a dangerous move?

Our readings for the class will consist mostly of scholarly journal articles in the fields of freshwater and coastal ecology, with a few readings from essays, blogs, and other formats. As you build proficiency in close reading, you will practice summarizing, analyzing, synthesizing, and ultimately critiquing the research of others. Writing assignments for this part of the course will consist of three short (1-2 page) papers and one 2-3 page synthesis paper. You will also be asked to identify a topic of interest to you and design a research question around that topic, which you will ultimately build into an 8-10 page scientific research proposal. Peer review and revision is a critical part of the scientific writing process, and writing projects in this class will incorporate these stages, allowing you to become practiced and comfortable with the process of review and revision. Finally, since scientists must often communicate with policymakers or the public, you will have the opportunity to present an analysis of an issue in a format of your choice for a nonspecialist audience. Some possible formats are: an op-ed, a podcast or video cast, or a

blog post. Skills gained in this class will be useful for any area of academic writing, as they emphasize understanding and engaging with scholarly literature, crafting research proposals, and effectively communicating ideas to different kinds of audiences.

Writing 101.39: LOOKING AT THE ANIMALS WE LOVE

Instructor Kelly Goyette

TuTh 6:15PM - 7:30PM

Companion species have been well-loved by humans for centuries. To find proof of this love, all we need to do is look around. Images of dogs and cats are everywhere. They star in bad movies and award-winning TV shows. We write children's books, New York Times best-sellers, and comic books about them. They gaze back at us in art museums and Instagram feeds. Plus, everyone knows the internet is made of kittens!

The interdisciplinary field of Visual Studies grounds our exploration of this diverse range of images, while giving us tools to address "visualizations" (e.g., in music and literature) that fall outside the objectively visible world. Applying principles of visual rhetoric within this field will introduce you to fundamentals of university-level critical thinking and academic writing. As you engage in a rigorous practice of looking, you'll learn how visual devices and tactics create and communicate meaning. You'll also learn to actively read, respond to, and synthesize key texts from thinkers like Haraway, Berger, Elkins, and Laurie Anderson.

In weekly reaction essays and in-class writing assignments (1-2 pages each) students generate questions and respond to issues illuminated by course material, readings, guest lectures, student presentations, and local outings. We encounter diverse and sometimes difficult questions: What exactly do we represent when we create images of the animals we love? How do images of companion animals complicate our ideas about selfishness and selflessness, humanness and non-humanness, ownership and companionship, belonging and isolation, oppression and freedom? In what ways do they bear on human constructions of race, gender, and sexuality? Do the purposes, needs, and desires we impose on our best friends align with their best interests? How might visual representations influence or imagine the companion species/human relationships of the future?

These smaller writing exercises help you locate personally meaningful contexts (e.g., social, political, historical, ethical), and provide you with the space to tailor an interdisciplinary inquiry around your own academic interests. They'll also guide you toward more precise topics for four scaffolded writing projects: a close reading (3-4 pages), a synthesis essay (6-8 pages), a research paper that will include a proposal and annotated bibliography (8-10 pages), and a final visual project that will be published on a collective course blog.

This course follows a student-driven workshop model, which means a few things: you will carry main projects across multiple stages and revisions; you must hold yourself and your peers

accountable for thoughtful feedback and lively discourse that prioritizes vulnerability, curiosity, and collaborative spirit over the exchange of prepared statements and the appearance of intelligence; and Writing 101 is not an “easy” class, but a place where play and rigor are one and the same.

Writing 101.40-101.41-101.42: MEMORY & TRAUMA-LAT AME FILM

Instructor: Sandra Sotelo-Miller

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

This course aims to familiarize students with some of the best cinematography of Latin America that addresses social and historical questions. In this sense film will be used as a window to delve into the region’s history and to motivate students to learn more about it. In our explorations we will consider how film can be seen as a valuable form of historical discourse in providing meaning to the past. Some of the themes or questions the films will explore include the legacy of colonialism and slavery in the region, nationalism, political conflict, and the role of women and youth in resistance movements. The main questions this course will address are: What is the role of film in the construction or deconstruction of history? What new meaning do these films provide to our imaginings of the past? What power does film have in reflecting counter-narratives to oppressive historical discourses? How do films participate in collective memory processes?

Writing will be the primary mode of investigation into the concepts raised by the films and readings we have in class. Through formal and informal writing assignments, we will practice effective strategies for responding to the filmmakers’ ideas as well as ideas raised by various scholars we read in class. Core assignments will include short 2 page responses to films, a 4-6 page critical analysis, and a 6-8 page collaborative research-based analysis of a film. Each of these projects will undergo multiple stages of revision and editing as you share your work with myself and your peers.

Writing 101.43-101.44: ASIAN AMERICAN LITERATURE

Instructor: Susan Thananopavarn

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

Asian American Literature: Narrative, History, and Activism

From laws like the 1882 Chinese Exclusion Act to the anti-immigration rhetoric of today, Asian Americans have often been understood as “foreigners” in the U.S. Asian Americans have resisted this trope through historical, literary, and personal narratives as well as through legal and social activism. This class will examine Asian American history through narrative, concentrating on the relevance of this history to current policies. Through our writing projects, we will explore how understanding past Asian American resistance may pave the way for a more informed activism today. Texts for the class will include novels, poetry, drama, and films and will address topics such as representation, the politics of immigration, nativistic or “patriotic” racism, and how Asian American demographics have been shaped by U.S. foreign policy. Our reading and weekly writing about these topics will culminate in three major projects for the class: 1) a 3-4 page analysis of how a literary text responds to an aspect of U.S. history, 2) a short (publishable) opinion essay on the relevance of Asian American history to a current event or policy, and 3) an exploration of Asian American history through narrative. For the last project, you will decide the best form – essay, multimedia presentation, graphic novel, etc. – in which to convey an aspect of Asian American history through the lens of a single person’s story.

Writing 101.45-101.46: THE ECOLOGY OF DISEASE

Instructor: Miranda Welsh

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

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 is affected 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. The second half of the course is largely student-driven, 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 using a series of guided readings to: 1) consider several different disciplinary approaches to the study of disease, and 2) develop skills in summary. Readings will examine the effects of biology (e.g., pathogens, 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 and writing thus far, you will identify and research a topic of interest. 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. For example, your argument essay might assess the level of support for a given hypothesis to evaluate its generality or identify caveats to its application; alternatively, it might assess the degree to which a particular phenomenon is understood to propose specific means of improving our understanding

Throughout the course, we will use guided workshops and small-group discussion to revise our work, 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.

Writing 101.48-101.49-101.50: COMING OF AGE AT DUKE

Instructor: Sheryl Welte

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

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 (2-3 pages) of our academic writing, and thus collaboratively strengthen our ability to improve our works in progress.

If you're interested and willing to learn about yourself & others through writing, discussion, & readings, then this Wr101 class might be a great fit for you.

Writing 101.51-101.52: LANGUAGE & POWER

Instructor: Departmental Staff

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

Instructor: Departmental Staff

Language and Power: Words as Action in Shaping Social Identities

Instructor: Haleema Welji

“We cannot be too careful about the words we use; we start out using them and they end up using us.”

- Eugene Peterson from *Christ Plays in Ten Thousand Places*

How we talk has the power to reflect, influence, and create our identities. At the same time, listeners interpret that same talk to form a perception of the speaker – using a large vocabulary may be read as smart *or* elitist, a Southern accent may be interpreted as charming *or* uneducated. In this course, we look at the power of language to reflect who we are, shape how we are perceived, and change who we want to be. We also look at the power others have to restrict, define, and limit which identities we can claim. In particular, we consider questions about how language impacts our social identities, as seen through race, class, gender, and religion.

Over the course of the semester, through diverse readings and contemporary case studies we will examine the speakers at the center of ongoing struggles, illustrating how language is a central component of how people claim power to develop, express, and innovate identity. Examples include the use of gender-neutral personal pronouns (they, ze) and similarities between the #BlackLivesMatter protests and the Arab Spring. We also look at how language can be at the center of power imbalances, such as the policing of women's voices (particularly up-talk and vocal fry) or the process of “othering” Muslims from ideas of what it means to be American. Discussions and written reflections focusing on each case-study will help you learn the structure of argumentation. For the first half of the course, you will write short weekly assignments (1 page and working up to 2-3 pages) that practice the pieces of arguments. Assignments will build up to making your own arguments about how language shapes, manipulates, and influences

social identities. Writing is one way to use your own power as a scholar to critically analyze power hierarchies that may be otherwise taken for granted.

Using the tools of linguistic anthropology – the study of people, society, and culture through the lens of language, language use, and the speakers of language – you will use your own writing to explore the relationship between language and identity in the media that you confront every day. In the second half of the course, you will get a chance to practice the same skills from the case studies on a piece of intriguing media that you select (videos, TV shows, media interviews). With the support and guidance of your peers and the instructor, you will work through building an argument in stages, including a data analysis session and a rough draft. In the end, your final paper (6-8 pages) will apply anthropological theory to argue about the relationship between language, power, and social identities. Based on your work in this course, you will look more critically at how language influences the way you see yourself and others and think more about how words hold power over you and those around you.

Writing 101.54-101.55: SCIENCE AND SOCIAL JUSTICE

Instructor: Departmental Staff

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

Science and Social Justice
Instructor: Amber Carr

The ultimate goal of science is to train an objective lens on the world in order to discover its fundamental truths. In order to do so, scientists must operate independently of the conscious and unconscious biases that comprise our socially constructed reality and be willing to use empirical evidence to challenge established knowledge and norms. Often, scientific evidence leads to conclusions that are difficult for those in power to accept, as these conclusions expose the false, yet socially accepted, beliefs that are used as tools of oppression. Through its insistence upon empirical evidence and its exposure of socially constructed biases, the practice of science might serve to promote justice, equality, and democracy in society. But does it? And in an era of “fake news,” how might the effective communication of scientific ideas and practices lead to increased science literacy and appreciation by the public?

In this course, we will examine cases in which scientific studies have either purposely or inadvertently influenced social policy. Central to this examination is an understanding of how scientific studies are executed, and how study results are interpreted and communicated. Gaining this understanding will require students to learn to read scholarly scientific articles written by experts for experts, and to write according to these conventions. Peer review will be used with writing assignments in order to give students the opportunity to improve and revise their work, and to provide insight on the importance of peer review in maintaining high standards of

scholarship in the scientific community. Additionally, an exploration of the funding landscape for science will be undertaken in order to understand how the funding system for science potentially incentivizes certain methods of inquiry and certain types of questions. For their capstone projects, students will complete a mock grant application of approximately ten pages on a research problem of their choosing.

In addition to scientific writing by and for experts, this course will also explore writing by both scientists and journalists for general audiences in order to better understand how different genres of communication influence public perception of scientific research methodology and results. Readings and other course media will thus span multiple genres, including news reports from various types of outlets, magazine articles, book chapters, opinion pieces, blog and social media posts, and podcasts. Course writing assignments will be similarly diverse, including frequent brief journal reflections and in-class free-writes of approximately one page, a single-page press release on a scientific finding, an op-ed article of approximately 2 pages responding to a policy decision affecting scientific research, and a single-page letter to the editor of a popular news source responding to a piece of scientific journalism. Through these assignments, students will explore firsthand the full spectrum of communication of scientific results, the conventions of different genres of writing, and the crafting of communication to foster scientific literacy and appreciation in the public. We will also develop an understanding of scientific methodology, including the construction of scientific studies to eliminate bias and confounding factors, the protection of human research subjects, and the statistical interpretation of data and the potential for the manipulation of results.

Course topics will be determined in part based on student interest and may include: the discovery of the origins of the HIV virus and its ties with past colonialism and current zoonotic infections such as Ebola; the implications of studies such as the Stanford Prison Experiment on the dispositional hypothesis and the criminal justice system; the retraction of the Wakefield paper and the debates on individual rights versus community responsibilities within the context of vaccination; and the discovery of lead contamination in the water supplies of Washington, D.C. and Flint, Michigan and the ensuing erosion of societal trust in governmental agencies.

Some questions that might be discussed within the context of these topics include: Is it the role and responsibility of scientists to challenge the societal status quo in order to make way for new knowledge? Why does our current political climate reflect a growing distrust of experts, and what are the potential repercussions of this distrust?

No particular scientific or mathematics background is required to participate in this course.

Writing 101.56-101.57: KNOWING CRIME

Instructor: Departmental Staff

TuTh 3:05PM - 4:20PM-TuTh 6:15PM - 7:30PM

Knowing Crime: Justice, Knowledge Making, and History

Instructor: Seth LeJacq

How do we know when a crime has been committed? Determine who committed it? Figure out how they did so and why? Make judgements about the offense and offender? We rely on systems of justice to gather, produce, and weigh essential information—to uncover truth and arrive at just outcomes. But there have never been simple or universal methods for doing so. The ones we use are complex and imperfect, often deeply so. They are heavily shaped by their social and cultural contexts and their particular histories. Different societies have employed—and do employ—drastically different methods. You may be shocked by practices like the medieval ordeal of the bier, in which a victim's body was thought to bleed in the presence of its killer. Yet many historical and contemporary observers would be uncomfortable with legal practices that are routine for many of us, like plea bargaining or jury trials. Exploring such practices and processes can tell us an enormous amount about the societies and cultures that engaged in them and the lives of people who were involved with them. Doing so can also give us powerful tools for thinking and writing about law, justice, crime, policing, and many related topics in the present day.

In this class we will investigate the history of courts and justice systems in order to ask questions about how people have produced and used knowledge about crime. Our main focus will be on criminal courts in the West since 1500, but we will also explore a range of other case studies, all with the goal of developing skills in historical analysis and writing that will allow for deep critical engagement on these themes. Our case studies will range from Ptolemaic Egypt to the medieval Islamic world to China during the Song Dynasty. Reading and writing about scholarly work and historical sources will help us to think through this history carefully, and also to consider the importance of writing itself in shaping it. Works like Cesare Beccaria's Enlightenment critique of torture, Simon Cole's pioneering history of fingerprinting, and the writings of the founders of the Innocence Project will allow us to explore the roles writing about knowledge and crime has played.

Writing assignments will center on engaging with scholarly work and close reading of historical sources. We will begin by exploring some influential theoretical and methodological approaches. Students will write informal responses to these works, building up to a short paper analyzing a debate in the historical literature. During and after this early writing we will also work with a variety of historical sources, including items in digital databases like the Old Bailey Online, artifacts of material culture, and rare materials held at the Duke Libraries. These investigations will lead to a second paper closely analyzing a historical source. The semester will culminate in a research paper in which students work with both primary and secondary materials to make a contribution to scholarly debate or public discourse relevant to course.

Writing 101.60-101.61-101.74: MEMOIRS AND OBSTACLES

Instructor: Leslie Maxwell

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

Adjusting to college. Keeping friends. Family problems. Deaths. We all face obstacles—big and small—in our lives. Some of these challenges impact us more than others, and we each respond to these challenges in different ways. Some people even write memoirs about the obstacles they've faced.

In this class, we'll read memoirs in which the author has dealt with an obstacle or challenge, responded to the obstacle, and written a memoir about facing that challenge. 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, so we'll encounter these personal revelations in the texts we read. In our reading, we will look to learn how writers address the idea of their "obstacle" (or obstacles) in writing. How do they frame the obstacle? How do they help the reader understand it? How do they use writing to help themselves understand it? As well, we'll ask if and how writers overcome the obstacles they face. Is it possible to overcome an obstacle, truly? If so, how? And if not, how do writers deal with their challenges going forward?

We will explore our ideas through our own writing, including one formal essays and informal reflections (on our class readings and on personal experiences) on a class wiki and in short pieces to share in class. Students will then examine challenges and obstacles they've faced in their own memoir, and then students will consider and reconsider their ideas by incorporating sources into the memoir.

Writing 101.62-101.63: RACE & INEQUALITY IN US CITIES

Instructor: Departmental Staff

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

Race, Inequality, and Justice in Metropolitan American History

Instructor: Benjamin Holtzman

There is nothing natural about the state of race and inequality in American cities today. Urban inequities – around residential segregation; access to housing, schools and jobs; and state violence – are overwhelmingly the result of decades of choices made by individuals and policymakers. This course will examine this history. We will trace how race has shaped metropolitan America from the late nineteenth century to the present day. Through course readings and student writings, we will explore how institutions, government policies, and

individual practices developed and perpetuated race and class-based inequalities. We will focus especially on issues such as housing, employment, politics, schools, and policing/incarceration. We will also examine examples throughout this history of individuals who fought collectively for racial and economic justice.

Students will engage this history while pursuing a variety of written assignments that will deepen understandings of course content and develop a range of writing skills. Students will learn how to contextualize and evaluate different kinds of History texts, including by writing short papers that respond to historians' scholarship as well as by writing a primary analysis of a historical text. Students will then practice developing and supporting their own historical argument in a short paper examining how a particular community or organization combated racial inequality. Over the second half of the course, students will work on an argument-driven, analytical essay of 8-10 pages that utilizes the writing, organizational, analytical, and research skills they have developed in the course. In each of these assignments, we will emphasize outlining and organizing ideas, crafting theses, using evidence to support arguments, peer review, and revising. These practices aim not just to give a firm comprehension of race, inequality, and justice in America but also to develop a range of skills important to succeeding at the college level and beyond.

Writing 101.64-101.65: WRITING FOR REAL: DOCUMENTARY

Instructor: Departmental Staff

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

WRITING FOR REAL: Creating and Interpreting Documentary Media

Instructor: Emily LaDue

Reality changes; in order to represent it, modes of representation must change.

—Bertolt Brecht, 1938

This course will interrogate, critique, analyze, and create the documentary form. The increasing accessibility of digital media and internet access has made video, photography, and sound production cheaper, faster, and more accessible to many. During this time, reality television and documentary film have given us dynamic and instrumental reflections and analyses of our expansive, collective world. Simultaneously, we have grown obsessed with celebrity status and communicating aspects of our individual lives through social media, documenting everything we eat, think, buy, desire, hate, fear, love, harm, and kill. Where is the line between documentary and social media? Where is the line between fiction and nonfiction? How does

understanding these distinctions allow us to better understand ourselves, our world, scholarship, and storytelling? What distinguishes entertainment from information, journalism from scholarship, or an Instagram story from a photographic essay? What makes a documentary distinct from journalism, ethnography, reality TV, and even fiction, and when and why does it matter? And simply, what makes a documentary worth watching?

Throughout the course, we will answer these questions together by viewing documentary media that influences and represents different genres and styles of nonfiction media throughout the twentieth century, with a focus on contemporary films. We will primarily examine films, but we will also engage with audio, photography, written essays, and websites to study the historical, theoretical, technological, political, and financial circumstances that have influenced the creation and reception of documentary media, and its effects on other audiovisual forms. We will be both analytical spectators and methodical writers and producers: we will watch, read, analyze, write, review, and produce.

We will learn how to write critically about nonfiction media, and in doing so, become more analytical in our viewing practices. Each week, we will watch one film or study one piece of documentary media each week and thoroughly learn the film and its relevance to filmmaking, news-making, politics, and/or the entertainment industry. Each student will read critical essays, write and present an introduction for a film, write their own critical essays about two films, and workshop these essays in small groups throughout the semester.

As a final project, students will write and produce their own documentaries on an approved topic in an approved medium (digital video, web design, photography, audio, or a combination). Throughout the semester, we will workshop these projects from idea, to treatment, to script, to final documentary work, building on what we learn each week.

Writing 101.67: CHRISTIANITY IN MODERNITY?

Instructor: Lukas Hoffman

TuTh 8:30AM - 9:45AM

Christianity in Modernity? *Critiquing the Christian; Establishing the Modern*

At the advent of modernity in the nineteenth century, Ludwig Feuerbach proclaimed in his *Essence of Christianity*: “Religion is the dream of the human mind,” arguing that God did not create man, but rather, man created God. With this infamous work, the Christian religion became the object of several severe criticisms of modern European intellectuals. This course will investigate the foundations of modernity’s relation to Christianity, examining three of the most vigorous critics of Christianity—Feuerbach, Marx, and Nietzsche. We will investigate these critical positions uniquely, by examining them in comparison with accounts of Christian life in modernity. Our inquiry into Christianity and its critics will not deal directly with apologetics or the metaphysical question of

whether or not God exists, but instead, looks to create a dialogue between seemingly incommensurable positions.

The primary goal of this course is to help students develop their academic writing to be able to engage with critical theoretical literature and to build upon this foundation towards comparative writing. We will begin by using the critiques of Feuerbach, Marx, and Nietzsche to establish a constellation of modern critiques of religion, specifically focusing on learning how to engage with critical literature. During this section of the course, students will focus on brevity and clarity in their papers, while remaining faithful to the primary texts. After establishing an understanding of this modern approach to religion, we will begin to engage with Christian texts from the same era, beginning with theoretical/theological texts and moving to personal accounts of living the Christian life, both in religious communities and in the secular world. This juxtaposition of Christian and non-Christian texts will allow students the opportunity to develop their skills as comparative writers. We will spend time workshopping student papers, drafting and revising major assignments as a group, and make use of peer-review exercises.

Writing assignments will include 4 short responses (~2pgs), where the student will be asked to clearly and concisely summarize an argument in one of the critical texts; 2 slightly longer papers (4-6pgs), wherein the student will expand one of their short responses by putting one of the critical authors into conversation with one of the Christian texts; and one final semester paper (8-10pgs), taking one of their previous papers, revising it and expanding it to engage with contemporary scholarship. Class time will be devoted to the discussion of writing, specifically focusing the following topics: writing as reading, how to summarize a philosophical argument, how to plan for writing, comparative writing, and how to conduct research. All students are welcome in this course, regardless of faith, confession, or previous knowledge of Christianity or its counterparts.

Writing 101.68: MODERN ROMANCE: MARRIAGE PLOTS

Instructor: Gregory Brennen

MW 4:40PM - 5:55PM

Modern Romance: Marriage Plots from *Pride and Prejudice* to OKCupid

“There is no happiness in love, except at the end of an English novel,” novelist Anthony Trollope once quipped. From the famous novels of Jane Austen to *Fifty Shades of Grey*, readers and viewers have been obsessed with the marriage plot: that classic narrative in which couples overcome obstacles in order finally to marry. Marriage plots are very much alive today, not just in fiction but in rom-coms and bingeable TV series like *Downton Abbey*. What gives the marriage plot such power to enthrall readers and viewers, even in the age of hookup culture and online dating, while millennials delay marriage and their parents get divorced? Is marriage still, as it was for the narrator of Jane Austen’s *Pride and Prejudice*, a universal goal? How and why has the cultural imagination of marriage changed from Austen’s day to ours? Are we ready to think beyond or without marriage plots?

This course interrogates how writing constructs and influences the world through a theme that pervades modern culture: the love story. As we study how writing about romance shapes the culture we inhabit, we'll hone our own abilities as purposeful, socially conscious writers. We'll read, think with, and write about one novel, Jane Austen's classic *Pride and Prejudice*, along with shorter selections from a variety of media and genres. Supplementary readings may include excerpts from such nonfiction works as Aziz Ansari's *Modern Romance*, Rebecca Traister's *All the Single Ladies*, Dan Savage's *The Commitment*, Christian Rudder's *Datachism*, and other examples from TV, film, or podcasts.

While the theme of the marriage plot organizes and motivates this course, our own and each other's writing will be our principal focus. We'll approach writing as a *process* and a *conversation* rather than merely a *product*. We'll take each assignment through all the stages of the writing process: brainstorming, drafting, workshopping, and revising. Students will complete three interlinked writing assignments: a close reading of a fictional course text; a short opinion piece written with a public audience in mind and informed by supplementary readings; and a final research paper on a topic of each student's own devising. Each assignment will be revised on the basis of peer workshopping and feedback from the instructor. Students should expect to be writing each week, including informal freewriting as well as graded essays, and should come to class prepared to grow as writers and to help each other do the same.

Writing 101.69: AUTOMATION & AUTOWRITING

Instructor: Nicholas Huber

WF 10:05AM - 11:20AM

Popular news media promise that a wave of automation is coming and that we should be worried. From self-driving cars and trucks to Amazon Go replacing already-automated self-checkout lines, it seems a near certainty that in the very near future humans will be replaced by machines at an unprecedented rate. Automation was once a utopian dream of a labor-free existence in which all our needs are met: food materializes from a "replicator," robots do our chores, and the hyper-efficient green-energy factories run themselves. Instead, these "labor-saving" technologies only seem, on the one hand, to have made people busier and, on the other, to threaten our access to income by replacing us in our jobs. How has this shift from utopian dream to dystopian menace come to pass?

This course will explore the ins and outs, the ups and downs, the promises and threats of automation. We will examine recent texts which depict, critique, or theorize automation from various angles, including novels, films, legal and historical documents, popular news media, and scholarly journal articles. While studying automation critically, we will also explore it as a method for writing. While we account for the historical conditions of possibility of automation,

we will investigate its limits through praxis. Doesn't writing, after all, seem an inescapably *human* activity?

The course will therefore be organized as a semester-long writing workshop, in which students respond to the readings in a variety of fashions. Most importantly, this will include the final submission of a research paper (8-10 pages). Students will workshop and develop this piece throughout the semester and revise and re-submit at several developmental stages, from a single page proposal, an annotated bibliography, and a rough draft (4-5 pages). Other writing assignments will include a close reading of a course (or related) text (3-4 pages) and a researched position paper which stages a debate around a relevant problem by first summarizing two scholarly sources and then intervening to make an original argument (4-5 pages).

Students will also have the opportunity to explore automated or “automatic” modes of writing—writing which appears to produce itself, to go on its own, such as stream-of-consciousness or free association pieces, mash-up and remix compositions, writing from imposed constraints (essay without the letter “n;” essay only in questions, etc.), group writing, or “programming” machines—computers, coffee makers, microwave ovens, and whatever else is on hand to be manipulated—to do the writing.

Writing 101.71: NARRATIVES OF CLIMATE CHANGE

Instructor: Kathleen Burns

WF 4:40PM - 5:55PM

Narratives of Climate Change: Writing and Revising the Anthropocene

The past three years--2014, 2015, and 2016--have registered as the warmest in recorded history. An overwhelming body of fact-based evidence, including extreme global temperatures, tells the tale of a warming earth with shifting weather patterns—a story we call climate change. This global phenomenon has triggered an onslaught of scientific and literary accounts of mass extinctions and melting glaciers as we struggle to articulate and comprehend our climate problem. This class will examine the role of these scientific, literary, and political narratives in the context of climate change, with an emphasis on how narrative enables us to make sense of the world and our place in it. By tracing narratives of climate change across genres and disciplines, from science articles to science fiction, we will explore how various modes of writing articulate and shape the politics of a warming earth. We will ask such fundamental questions as, what is climate change and how do we understand it? How do stories of climate change impact our material and social realities and construct what we have come to know as the Anthropocene? Moreover, this class will unearth the systems of power embedded within narratives as we tackle questions of climate and environmental justice, specifically whose stories get told and whose get discarded.

As we read, we will not only discuss the formal and stylistic conventions of various genres, but also how each text registers different environmental, political, economic or social dimensions of our climate problem. Weekly blog posts and in-class written reflections will offer students the opportunity to question how genres, as particular modes of writing and thinking, construct the story of climate change, and thus the world, differently. The class will focus on a diverse array of texts that have registered or precipitated seismic shifts in climate change discourse. Possible works may include scientific reports and articles, podcasts, op-eds by environmentalists and scientists, eco-documentaries (*An Inconvenient Truth*), short stories by authors such as Margaret Atwood and Octavia Butler's *Parable of the Sower*.

Our class will approach writing as a tool that enables us to navigate and think through the complexities of climate change. As such, this class will emphasize the writing process as both a mode of thinking and a learned skill as we brainstorm, draft, workshop, revise and revise again each written assignment. Students will also develop into a community of writers and thinkers as they engage in critical conversation with both the texts and each other through peer workshopping and revision. Assignments will include a close reading (4-5 pages) of a primary text, a research paper (5-7 pages) that tracks a climate change issue across multiple genres, and a final group project that allows students to develop their own persuasive and creative arguments regarding a question of climate change. The final project may take the form of a piece of creative fiction, film, podcast, or longer research report. Throughout the course, we will ask ourselves how the act of writing affords us the opportunity to imagine alternate, more resilient worlds and futures. By approaching narratives of climate change as well as our own writing as an ongoing, process of interpretation and revision, students will depart the class with the tools and confidence to approach large-scale, complex issues with nuanced, critical writing and thinking.

Writing 101.72: BEYOND BONDAGE

Instructor: Kristina Williams

MW 4:40PM - 5:55PM

Beyond Bondage: Race, Gender, & Resistance in the Atlantic World

Beyond Bondage is designed to introduce students to the numerous ways in which Africans and their descendants fought institutionalized slavery in the Caribbean. From the emergence of plantation economies in the fifteenth century to wide scale emancipation in the nineteenth century, slaves engaged in acts of defiance triggered either by specific objections with their masters or by an overall dissatisfaction with the plantation system. The modes of resistance adopted by the enslaved depended greatly upon their social position in the plantation structure in addition to their gender. Female resistance to slavery was rooted in their roles as women, mothers, and laborers. If slave women were not involved in the organized efforts of collective struggle such as revolt, it was not because they lacked the drive but because, as mothers of children and nurturers of families, they

often engaged in less oppositional or non-violent forms of confrontation which threatened the efficacy of the plantation system.

In this section of Writing 101, students will examine the complex relationship between race, gender, and resistance using primary and secondary sources. Primary sources are first-hand accounts often associated with people, places and events and they come in many forms: letters, newspaper articles, court documents, diary entries, works of art, official decrees, etc. Secondary sources are second-hand written reflections that attempt to understand the aforementioned phenomenon more critically. Considering this, informal writing assignments will be used to evaluate both types of sources.

After carefully reading a primary source, students will write 1-2 page evaluations that should contextualize, interpret, and elicit meaning from the evidence presented to them. Students will also be required to write 1-2 page reviews of journal articles and/or book chapters on major themes raised in class. Reviews should identify the author's thesis or argument, evidence used, significant ideas, and gauge how well the author articulates a position.

Lastly, students will complete two major written assignments. The first one is an exegesis on primary source evidence found in the Special Collections of Rubenstein Library. An exegesis is a critical explanation or interpretation of a text. This short paper (4-6 pages) should focus on the use of discourse (vocabularies, grammars, structures, allusions etc.), the political, social, and/or cultural context in which it appeared, the actors involved, its intended audience, etc.

The second major written assignment consists of a final 8-10 page research paper about a topic relating to resistance in the Atlantic World. Some topics may include but are not limited to: a specific historical actor, a revolt/rebellion, the relationship between resistance and military combat, the formation of maroon communities, etc. This paper will be completed in stages over the course of the semester. It includes turning in a proposal, annotated bibliography, outline, and a draft of the final paper on specific dates. Students will have the opportunity to workshop every paper component with their peers in class. The ultimate goal of this course is to get students to become more comfortable with developing prose at the college level by implementing research and writing methods often used by historians.

*Updated: 7/12/17