Writing 20.01
Instructor: Denise Comer
Money Matters: The Joy of Grant Writing

Grant writing is among the most important genres of writing, enabling leading scholars and scientists to make great strides in their fields, from medicine and chemistry to anthropology, education, and art. Whether you are applying for a Fulbright Scholarship to carry out research on sustainable agriculture in Uganda, hoping to receive a million-dollar MacArthur Genius Grant for your breakthrough work in genomics, or planning a summer project on water resources in Peru while at Duke, learning how to effectively write grants will enable you to move forward with your goals.

But this course is not necessarily a how-to for grant writing (though it will include an opportunity for you to practice your grant-writing skills). Instead, we will approach grants as an area of inquiry through which we can improve as academic writers, learning how to engage with the work of others, articulate positions, and situate writing within particular contexts, for particular readers. We will first read a variety of advice manuals and websites on how to write effective grants, and write a four-six page essay that identifies patterns and discrepancies across this advice. Next, each student will research a particular large-grant organization, such as the Gates Foundation, Ford Foundation, or the National Institutes of Health, to create an argument about what kinds of grants tend to get funded across a range of time by that organization. For the final project of the semester, developed in stages, each student will write a grant for a project on which he or she would like to embark.

Writing 20.03
Instructor: Kevin Modestino
The Paranoid Style: Writing 20th Century American Culture

'I wus lookin' high an' low for them Reds everywhere
I wus lookin' in the sink an' underneath the chair
I looked way up my chimney hole
I even looked deep down inside my toilet bowl

--Bob Dylan, "Talkin' John Birch Paranoid Blues"

It's back: with the emergence of the 9/11 Truth Movement, the Tea Party and the Birthers we have seen the return of paranoia, that perennial specter of American culture and politics. In response to Barry Goldwater's 1964 Republican Party presidential nomination, historian Richard Hofstadter identified "The Paranoid Style in American Politics" as a rhetorical and argumentative mood whose features include "heated exaggeration, suspiciousness, and conspiratorial fantasy." While Hofstadter's immediate target was the contemporary right wing, his seminal essay captured a much larger picture of one of the wellsprings of American culture. More than just a political rhetoric, paranoia can describe a variety of cultural fears and aesthetic responses in 20th and 21st century America.
But what does it mean to call American culture paranoid? In this course we will explore the various sources of American paranoia, from the Red Scare of the conformist 1950s to the anti-government sentiment of the counter-cultural 1960s, and ask questions about the relationship between culture, narrative, and political movements. What type of stories does paranoia tell about American history? What fears do those stories present? And how do those fears shape political desire and national identity? We will then turn these questions on our own writing, and explore how our arguments reproduce and respond to cultural narratives, and how our stylistic choices reflect our position in history. This is not to deflate our own writing and beliefs, but rather to become more deliberate and thoughtful writers, able to shape precisely what we want to say from the styles and genres we have inherited from the past.

Thus, a large part of this course will be about the relationship between the style (paranoid or otherwise) and content of an argument. You will be prompted to analyze the ways in which rhetorical and stylistic choices shape an argument and how those arguments participate in broader cultural discourses. We will also be working with a variety of materials, from political documents and analytic essays, to novels, films and music, so we will spend time thinking about how different mediums shape message and content. You will be expected to respond to and analyze these artifacts in three ways; first, we will maintain a blog for the course, where you will write short analytic summaries and respond to other students' work. Second, you will have a mid-length analytic essay on one of the texts we will be reading. Finally, you will have a longer research paper due at the end of the semester on a topic of your choice, relevant to the concerns of the class.

**Writing 20.07**
**Instructor:** Marcia Rego
**Translating the Culture Shock: Beyond Intercultural (Mis) Understanding**

When traveling away from home, have you ever felt misunderstood or out of place? Do you plan to study abroad, join the Peace Corps, or develop a Duke Engage project with a community unfamiliar to you? Are you an international student trying to make sense of American life or Duke's campus culture? Are you an American student trying to adjust to college culture?

Many who have experienced powerful intercultural encounters claim they have been changed forever, yet find their experience untranslatable; difficult to "put into words." The ever-increasing globalization of our world offers many opportunities for intercultural contact and exchange; yet it also carries the potential for many untranslatable moments, misunderstandings and conflicts in interpersonal, educational and professional settings. These kinds of situations have sparked a renewed interest in the scholarly research of intercultural communication by linguists and social scientists alike, as well as the publication of numerous practical training guides designed to develop one’s "cultural intelligence" or "cultural competency" in the diplomatic, philanthropic and business worlds.

In this course, we will read and write about different theories and perspectives on intercultural communication and its barriers. Drawing from readings in anthropology, translation studies, linguistics, psychology and short fiction, you will compose short weekly responses focusing on different aspects of academic writing (i.e., acknowledging sources, delineating a claim, supporting an argument). These will help you build both a theoretical background and a repertoire of writing skills that you will use to write two longer projects.

In the first project, you will draw on our course readings to analyze a work of fiction, of your choice, that depicts a cross-cultural encounter. The final project will be a case study in which you write about an intercultural encounter or conflict that interests you. This may involve conducting interviews and fieldwork observations in the Duke or Durham community, or it may take the form of exploratory research on an issue or site you hope to visit in the future. If you are interested in the study of language, translation, and cultural difference, this may be the course for you.

**Writing 20.09, 20.10**
**Instructor:** Aria Chernik
**Poets, Legislators, and Revolution: Writing Social Change in the British Romantic Period and Beyond**
Romantic-era writer Percy Bysshe Shelley compared the work of a writer to that of a lawmaker when he famously claimed that ‘Poets are the unacknowledged legislators of the World.’ In this course, students will read, deliberate, and write about how texts written during the British Romantic period (1780-1830) interact with some of the era’s most revolutionary sociohistorical events, legislative enactments, and progressive movements. As we examine the intersection of writing and social change, we will consider what role literature has played in issues such as the education rights of women, religious authoritarianism, industrialization and displacement, and abolitionism. By emphasizing how writing itself can be a mode of social activism, you will reflect upon how your own written and spoken words can impact the world beyond Writing 20.

You will complete three main writing projects: a rhetorical analysis of a section of Mary Wollstonecraft’s protofeminist treatise A Vindication of the Rights of Woman; a critical essay (for which you will use one assigned secondary source) about William Blake’s poem The Marriage of Heaven and Hell; and a critical research essay in which you may work with written texts outside of the British Romantic period as well as with visual art or film to assert an innovative position about the intersection of justice and aesthetics. In addition, you will have shorter writing assignments, such as reading response blog posts, news item blog posts, and an annotated bibliography. Our work over the semester will approach writing as a cooperative process, and drafting, workshopping, conferencing, and revision will be vital components of each writing project and of seminar discussions and practices.

Due to the collaborative and indeed the thematic focus of our course, engaged participation is expected and required. In addition to those mentioned above, other texts will likely include poems from Wordsworth’s Lyrical Ballads, letters from Helen Maria Williams’ Letters Written in France, and Shelley’s essay ‘A Defence of Poetry.’

**Writing 20.12, 20.13, 20.14**

**Instructor: Sandra Cooke**

**Aquatic Invasive Species**

Did you know that North Carolina has nearly one hundred foreign species living in its waters? You may have seen news reports on some of these species, such as the northern snakehead, a fish that can become invasive in some regions. But other species such as the Asian clam and freshwater jellyfish, have received scant coverage in the popular media despite their prevalence. Invasive species are living organisms that enter a foreign habitat and subsequently establish a reproducing population that may overtake or even eliminate many of the native species. Aquatic invasive species, including both plants and animals, cost the United States billions of dollars each year in damage to habitat quality, water supply infrastructure, navigation channels, fisheries, and other sectors. Addressing such a critical problem requires clear, accurate communication among scientists, policymakers, water resource managers, and the general public. There are multiple genres of writing that facilitate such communication; we will begin our work by reading and writing press releases, research highlights, and other texts for broad readerships as we learn the ecology, history, and societal impacts of several significant aquatic invaders in the U.S. The species we study will include aquatic animals such as zebra mussels and Asian carp, and aquatic plants such as water hyacinth and Eurasian watermilfoil. You will select one of these species to research in more detail, a task that will involve working with peer-reviewed scientific literature. Your first of two major writing projects will be a literature review in which you discuss important research findings and implications for your selected species. Your literature review will be targeted toward a more specialized readership compared to your earlier course writings. One outcome of your literature review will be a recommendation for one or more future research directions regarding your selected species. In the second half of the course, you will select one of these research directions, frame it in terms of an approachable research question, and write a research pre-proposal, the second major writing project. When writing a pre-proposal the goal is to use what is often a limited amount of space to sell your idea to a multi-disciplinary review panel so that they will then invite you to submit a full proposal for funding consideration. Pre-proposals can focus more on key ideas and implications and less on the proposed methodology. Your pre-proposal will be targeted toward a peer review panel comprised of both experts and those unfamiliar with your selected invasive species. Throughout this course, consideration of audience and your purpose as a writer will be emphasized as components of successful writing, and we will rely on the tools of careful research, thoughtful self- and peer-review, and frequent revision.
Writing 20.15, 20.17
Instructor: Seth Dowland
Religion and Popular Culture

We live in a society where religion and popular culture constantly intersect. U2’s lead singer Bono recently led concert-goers in strains of Amazing Grace. Several years ago, a movie about the crucifixion written in a dead language became a box-office smash. And in the past decade, it has become commonplace for football players from opposing teams to huddle in prayer after beating up on one another for three hours.

This course will look at examples like these as a way of engaging two major questions: What do we mean by the term religion? And: how does religion shape popular culture, and vice versa? Asking the first question allows us to explore different ways of writing about what makes something religious? That exploration will give you the tools to assess the religious elements of popular culture. Assessing the religious elements of popular culture includes looking both at how popular culture treats institutional religions (think about how South Park talks about Mormons, Muslims, Catholics and Scientologists) and at how popular culture serves religious functions (think about the rituals and devotion required of Cameron Crazies). As you analyze the intersection of religion and popular culture, you’ll be reading and responding in writing to scholars considering these same questions. Indeed, the main goal of the course is to equip you to engage in academic conversations, so you will read scholarly articles about religion and popular culture in order to respond to them in writing.

Specifically, you will do two types of writing in this course. First, you will write blog posts, in which you analyze the religious nature of a particular element of popular culture (a TV show, for instance), drawing on course readings in your analysis. These blog posts will prepare you for the second type of writing in this course: argumentative essays. Near the beginning of the semester, you will write several short essays (3-4 pages each) responding to and building on the work of the scholars we read. You’ll choose one of these essays to revise for your first major project (5-7 pages). Then, after fall break, you’ll work on a research project about the religious aspects of a particular element of popular culture (a movie, television show, sport, or band). You’ll write an 8-10 page research paper about your topic and create a website about it with some of your classmates. Along the way, you will read and critique your peers essays and learn how to receive and incorporate criticism of your own work in drafts of each major project. By the end of the semester, you will have developed the skills necessary to enter academic conversations and you will also have a good sense of how and why religion interacts with popular culture.

Writing 20.18
Instructor: Laura Linker
Staging Identity: Power, Performance, and the Libertine

The glittering figure of the libertine during the period of the Restoration in England challenged authority in ways that defied the prevailing social, political, religious, and cultural norms. Taking their cue from the king, Charles II, the court wits flagrantly opposed any kind of moral restraint, dueling with swords and language, and defied established modes of power. In this section of Writing 20, we will use academic writing to engage questions about the implications of the libertine’s desire for power as we study the emergence of libertinism in England during the seventeenth and eighteenth centuries. Specifically, we will look at a real life libertine, the infamous Earl of Rochester, whose personality, wit, and poetry sparked several onstage adaptations in William Wycherley’s The Country Wife, George Etherege's The Man of Mode, Aphra Behn's The Rover, Congreve's The Way of the World, and Daniel Defoe's Roxana.

We will look at how characters in these works use language to achieve power over others, a core characteristic of the libertine identity in this period, and how they assert an autonomous self that rejects social, religious, and political restriction. In particular, we will consider how women’s participation in this movement ultimately redefined it.

To begin our discussion of power, performance, and libertinism in these works, we will research the Carolean court using the library databases and read selections from Rochester’s poetry and Thomas Hobbes’s Leviathan. In addition to regular responsive writing, you will write a textual analysis using primary sources on libertine power in The Country Wife, a longer essay on gender and libertine performance that incorporates secondary sources in The Rover, a critical essay that compares the Hobbesian libertines in The
Writing 20.19
Instructor: Bridget Cooper
Writing the Self: The Art of Personal Writing

As William Bradley has argued, subjective, first person accounts about our lives and ideas are inherently empowering for both the writer and the reader. These first person accounts will become a foundational part of establishing your own writing identities. In this section of Writing 20, we will examine personal essays from the nonfiction genre—a genre known for its intimacy and emphasis on individual and personal experience.

This examination will provide many opportunities for examining the ways in which writing portrays a unique voice. In fact, many have understood voice as the most distinctive characteristic of personal writing. What is voice, though? Where does it come from? Why or how does a distinctive voice make an essay successful? We will consider these questions and trace the evolution of personal writing by reading and responding to a variety of nonfiction essays and critical/theoretical reactions to the genre. Furthermore, we will discuss the challenges of reading and writing personal essays given their potential for controversial subject matter.

You will be assigned six one-page response papers, which are designed to stimulate class discussion and prepare you for three major writing assignments. You will write two personal essays, which will give you the opportunity to write about your own significant life experiences and experiment with the limits of the wide genre. The final project will be a researched essay, in which you will examine and respond to critical or theoretical readings about some aspect of the genre (writing, reading, or teaching personal essays) and reflect on your own experiences with personal writing in the course. This assignment offers the opportunity to further respond to the critical texts you have had a chance to read. Reading and writing in this genre will call on you to draw on skills that most academic writing requires: suspending judgment, tolerating ambiguity, and using questions to challenge easy assumptions. Most importantly, your assignments will call on you to convey what you think while we consider the definitions, limits, and challenges of personal writing.

Writing 20.21, 20.22
Instructor: Jonathan Dueck
Sounds of the Field

Think of the sound when a Duke player sinks a three-point shot in Cameron Indoor Stadium -- a roar of chaos and sometimes, incredibly, a chant in perfect cadence synchronizing all of the thousands of Duke fans in the room in time. Think of the sound on the court -- sounds of shoes, of the ball moving, shouts from coaches and team-mates, their nearness or distance and their velocity all encoded in that sound. Think of the sound of the band playing "Devil With The Blue Dress On," or of anthem rock echoing too loudly on the walls.

This course asks: how do these different kinds of sounds mean? How do their meanings move between "live" contexts and writing, both popular sport writing and academic writing on sound? And what can we learn about being a part of a group (a "collectivity") -- fans, a team, an audience for a publication -- as that group "happens" in real time? As we write our exploratory answers to these questions, we'll also look for and question the ways our "real life" (which is, in part, represented in newspapers, TV coverage, blogs--media!) overlaps with the world of academic writing and its reflections on "reality." And we'll take part in making our own connection between those two writing worlds.

We'll start by reading classical sociologists who asked: how can such a thing as "society" be? We'll also read some pieces of popular sport writing that describe fans as collectivities, and we'll watch some footage of college and professional sport that depicts such collectivities "as they happen." We'll write short assignments (Quick Notes) reflecting on the relationship between these representations and the "problem" of society.

We'll then move to "the field," reading sports writing on momentum shifts experienced by sports teams, watching footage depicting such shifts and their sounds, and reading scholarly writings on the ways jazz
musicians adjust their improvisatory playing to match the shifts ("participatory discrepancies") they hear from other players on a musical "field." We'll write a descriptive account of a momentum shift in a game we've watched, paying close attention to its sounds, and suggest ways in which "participatory discrepancies" might happen differently on the court than they do in a concert.

Finally, we'll shift to the "stadium," reading sports writing on particular stadiums and arenas and their attendant crowds of fans; watching footage of songs and chants in those arenas and stadiums, on the one hand, and piped-in "jock jams" on the other; and reading scholarly writing on national anthems and the music of "mass spectacle." We'll write a Quick Note on the relationship of anthems and chants to the experience of being a fan at a game. We'll draw on this Note and our earlier writings to construct a longer, summative final paper that contrasts sound as experienced by players with the sounds of fandom, and reflects on what these sounds have to tell us about what it means to participate in a social group.

Writing 20.24, 20.25, 20.26
Instructor: Christine Erlien
The View from Above: Google Earth's Impact

Google Earth rocks! (Doesn't it?!?) Well, let's read, talk, and write about it!

Google Earth provides us with a virtual globe composed of satellite imagery, upon which many types of geographical data may be layered. Our writing will thus focus on questions concerning the use and display of satellite imagery and geographical data layers in Google Earth, Google Earth's applications, and the privacy and security debates associated with its use. We will discuss questions such as:

What is Google Earth? How does it work?
Who is using this program? How and Why? (We'll look at applications ranging from humanitarian issues, to education, business, science, and just plain fun!) What questions does use of Google Earth raise for national security? Privacy? How might we deal with these issues? Do the positive impacts of the technology outweigh the concerns raised? We will address how Google Earth and its spatial data are applied in a variety of scenarios (e.g., research, environmental management, education).

The course will employ a range of texts - given Google Earth's relatively recent arrival on the scene; we will make generous use of newspaper articles, websites (the Google Earth Community, for one), popular science magazines, and blogs, in addition to academic articles. Writing assignments will be multiple and varied and will take place both in and out of class. For example, you will be asked to prepare several short responses (1-2 pages) to readings, from which you will develop your first major project. You will also be asked to post descriptions of how people are using Google Earth to our course website. We will make use of in-class writing to reflect on readings and class discussion. Two longer assignments (supporting a claim, reviewing current literature; each approximately 7 pages in length) will provide you with the opportunity not only to articulate a position, but also to share your work with classmates as you produce drafts to which your peers respond. Peer feedback will be integral to the revision process. Each assignment will require you to respond to/comment on texts we have discussed in class as well as sources you have obtained through library research. We will wrap up the semester by working on how to communicate what we've learned over the course of the semester to a wider audience, for example synthesizing the results of the literature reviews produced in order to publicly share our ideas in either written (e.g., blog) or presentation forms that discuss Google Earth's 'state-of-the-art

Writing 20.27, 20.28, 20.29
Instructor: Maral Erol
Reading Gender, Writing Technoscience

This class is about how science and technology affect the way gender roles are (re)produced, and how gender shapes science and technology. Why do we have more men than women in fields like nuclear engineering and theoretical physics? Who gets to decide the sex of a child who was born with ambiguous genitals? What are the differences between Fembots in Austin Powers and the Terminator, if both are cyborgs? When will we have a male hormonal contraceptive pill? In this course, we will read, talk, and write about these questions and many others on the different relations between gender, science, and technology, with the ultimate aim of writing an academic research paper on these issues by the end of the semester.
We will start the semester with a selection of readings alternating between academic articles or book chapters (e.g. Emily Martin’s article on the descriptions of sperm and egg in biology textbooks), and samples from fiction (e.g. Octavia Butler’s Bloodchild). We will also explore some cinematic examples, such as The Stepford Wives; all this time analyzing different issues about gender and technoscience through short response papers and class discussions. Meanwhile, each one of you will choose individual topics and start reading about those for your final research paper, which will be presented in class during the last two weeks of the semester.

Writing assignments will include short responses to the readings as well as two longer projects that will grow out of research based on your interests. The first major writing project will be your original analysis of a text. "Text" here is loosely defined to include examples like academic articles, chapters from a science textbook, magazine covers, newspaper ads, music videos, comic books, or brochures in line with your topic. After this textual analysis paper you will draw upon the existing literature on your topic to contextualize your original analysis, culminating in the final essay. There will be multiple drafts of the final paper, which will be reviewed by your classmates as well as the instructor to help you revise and refine your final product. At the end of the semester we will share the results of all research and writing with class presentations.

Writing 20.30, 20.31
Instructor: Susanne Hall
Arguing With Poetry

People who read and care about poetry are often those who emphatically love words we care about their histories, their shape on the page, how they sound echoing off the walls during a reading. Poetry is the genre of writing that stubbornly demands attention to the individual word, and it continues to do so in a world where our reading habits tend more and more toward skimming across the surface of language. And yet, it is a serious mistake to think of poets as writers who are disinterested in the world outside the word. The long and very diverse history of poetry shows that it has been used at different times to either shore up or challenge ideas related to politics, art, religion, psychology, and popular culture.

This course will investigate diverse poetic projects that have sought to make arguments of some kind. In taking this approach, we will balance close attention to the word with a concern for the rhetorical possibilities of poetry. As we investigate the large question about the relationships between aesthetics and rhetoric, we will also ask: Why would someone want to make an argument in the genre that seems least suited to it? What rhetorical possibilities do the history and form of poetry open up that other genres might not? What is the place of poetry in an age more fond of argument than of close attention to language?

We will focus our study on the 20th and 21st centuries, a time in which the rise of mass media technologies could be seen to suggest the end of the need or desire for poetry. We will pair our study of poetry with theoretical essays that make arguments about similar topics, in order to establish context and focus our inquiry. For example, we will consider arguments about the relation of the individual to the social world and look at the writing of Sigmund Freud alongside the poetry of T.S. Eliot and Robert Lowell. Other poets we may read include Muriel Rukeyser, Allen Ginsberg, Judith Goldman, Amiri Baraka, Denise Levertov, Christian Bök and Charles Bernstein.

At the same time that we attend to the way poets can argue through poems, we will study the form of academic writing and explore the possibilities and limits of argumentation within this form. Students will write regular response papers to readings, several short essays (750-1000 words), and will draft and revise two major projects (7-10 pages), one of which will require significant outside research. These assignments will introduce students to the form of the academic essay, the expectations of the academic reader, and the process by which academic writing is created. We will also do some work with visual rhetoric, which will include the creation of a visual text. Students who care about language and want to explore its possibilities will benefit from and thrive in this course.
**Writing 20.33, 20.34**  
**Instructor: Sarah Hallenbeck**  
**Spaces for Learning**

As you embark on your college career, you are likely anticipating a difficult but rewarding journey. Four years from now, you are hoping to leave Duke more or less a changed person: more knowledgeable, more articulate, more sophisticated, and somehow more fully human. But where, and by what means, do you anticipate this change coming over you? Will you undertake your educational journey primarily in your classes? In your dorm or among your peers? In outside experiences, internships, travel? Or by some other means altogether? In this class, we will consider what it means to be a well-educated person, and we will think broadly about where a true education occurs: not only at elite universities or in the proverbial Skool of Hard Knocks, but often in the spaces in between, in spaces where we might not traditionally expect to find learning underway. We will examine some of these alternative spaces, both contemporary and historical, and we will reflect on how they broaden our understanding of education in useful and productive ways.

Specifically, we will ask: How do different notions of what it means to be well educated change over time, and how do they reflect the values of the times and places from which they emerge? How have different groups and individuals developed alternative spaces for learning and for sharing information in which they have worked to complicate or transform these values? Why does it matter to broaden our conceptions of where and by what means education occurs? In exploring these questions and others that emerge from our discussions, you'll take part in an on-going interdisciplinary conversation that has been underway for centuries. You'll draw from your reflections in our class blog in order to compose 2-3 short essays in which you blend personal and academic genres, both reflecting on your own experiences with education and responding to the foundational readings we'll do. For your longer paper, you'll select a historical or contemporary alternative site of education to explore in detail, either drawing from the extensive holdings at Duke's Rare Book, Manuscript, and Special Collections Library or developing an archive of material that you collect on your own. After an intensive process of drafting, workshopping, revising, and editing your paper, you'll publish your work on our course website in an on-line exhibit. Course texts will include Rewriting by Dr. Joseph Harris and several shorter readings, TBA.

**Writing 20.36, 20.37, 20.38**  
**Instructor: Stephanie Jeffries**  
**Conservation of Biodiversity**

Your new home state of North Carolina is home to the Venus flytrap, which Charles Darwin called "the most wonderful plant in the world." This plant, found in only a 70-mile radius around Wilmington, NC, is threatened by habitat loss, fragmentation, fire suppression, and poaching. Our writing projects for this course will examine the intersection of scientific research, land management, conservation, and policy, through our focus on the amazingly diverse flora and fauna in the state.

This is a great course for students who want to develop their critical thinking, reading and writing in the natural sciences discipline. One of our first writing projects will be to review a paper from the scientific literature that discusses research related to conservation of biodiversity. You will then join the conversation, evaluating management strategies through an argument paper based on your findings from your reviews. We will have a chance to go to Duke Gardens to learn how such organizations contribute to plant conservation in the state.

From there, you will have built the knowledge base to tackle the writing in the second half of the semester, where we will be working with local conservation partners in the state. The State of North Carolina recently evaluated plant species that are currently listed as Significantly Rare. Some of these plants will be proposed for state protection as threatened or endangered. We will contribute to this state-led effort by synthesizing the latest research to write fact sheets for some of these rare species. We will also have the assistance of some of the best botanists in the state through participation in the Rare Flora Listserv.

After reviewing the current research on these rare plant species for your fact sheets, I will ask you to write a research proposal to argue for the most critical research needs for the conservation of biodiversity. Finally, we will rethink our work for a broader audience, which will culminate in a scientific poster session. We will invite the local conservation community to learn about your work on these important species. Thus, this
Writing 20 class combines scientific writing and research with practical application, crafting writing projects that will contribute to the conservation of rare plant species in North Carolina.

**Writing 20.39, 20.40**  
**Instructor: Danielle Kane**  
**China on the Margins**

China has been playing an increasingly prominent role in world politics, and Americans are learning more about this emerging superpower. This course will explore a "hidden China" that many fewer Americans know about. In particular we will focus on the experience of migrant workers and ethnic minorities, two groups living on the margins of Chinese society. China's late twentieth-century economic reforms have triggered one of the greatest waves of internal migration in history; millions of rural Chinese now go to cities to work. Part of this course will examine the implications of this transition for individuals, families, and society.

The economic changes and the reforms of the last decade have also resulted in a dramatic increase in the tourism industry, aimed at both domestic and foreign tourists. For both foreign and domestic tourists, China's minorities often represent the most exotic element of that country. The other part of this course will focus on some of the issues facing these minorities as well as the part they play in shaping national identity in China.

In addition to weekly short assignments, students will develop three writing projects, each about 5-7 pages long. The first writing project will give students the opportunity to explore how theories developed by American sociologists apply to the Chinese context. The second project will allow students to work with an actual transcript of an interview with a migrant worker; students will contextualize this worker's experience in the migration literature. The final project will invite students to apply the writing and research skills they developed over the course of the semester to contextualize a piece of media for American viewers. Students can choose to focus on a news story; promotional literature for the tourist industry, or even a televised performance. (Other options may also be possible.)

**Writing 20.42, 20.43**  
**Instructor: Tara Kelly**  
**Photographs and American History**

What is the connection between photographs and American history? How can we `read' a photograph, and what do we need to know about its historical context in order to understand it?

Ever since photography became popular at the end of the nineteenth century, the photo has shaped how Americans understood what was happening in their country, and how they remembered it in later generations. Some images have become iconic--Dorothea Lange's "Migrant Mother," for example, which came to symbolize the mass displacement of farmers from the region known as the Dust Bowl in the 1930s. Others take their power from the moments they recorded, like Lewis Hine's pictures of child labor in the early part of the century, or Stanley Forman's Pulitzer Prize-winning images of the 1976 Boston busing crisis.

And yet all of these images raise difficult questions for historians, and for anyone looking carefully, because while photographs appear to be one thing--a simple record of what happened--they are often something else entirely. The pictures themselves are the results of the photographer's decisions--Lange took half a dozen shots to create "Migrant Mother," hiding most of the woman's family outside the frame--and have often been manipulated in the darkroom or on the computer before emerging into public life. Nor is there always consensus on what an image means: instead people argue over what stories are being told in photographs, whether they tell the `right' story, and what their place is in public memory. In 1869 Chinese workers were excluded from the picture showing the completion of the transcontinental railroad because they didn't fit with the story of manifest destiny that was being celebrated; in 2001 the 9/11 images "Falling Man" and "Young New Yorkers on the Brooklyn Waterfront" were suppressed because they didn't fit with the nation's visual narrative of that day. The photograph as a historical document is anything but straightforward.

In this class, we'll be looking at and writing about some of the most famous photographs in American history, as well as reading both primary and secondary sources on both history and the photograph. We'll
begin by examining the social documentary work of Jacob Riis and Lewis Hine and by doing a lot of informal writing, exploring how we understand images and what we need to find out before we can place them into historical context. You’ll then write a research paper, focused on a group of photographs of your choice; we’ll be working on the research process as well as the writing process in class, with multiple drafts and many opportunities for feedback. The paper will also be the jumping-off point to work on related elements of writing, including an annotated bibliography and an abstract of your paper. By the end of the course you should be able to move onward with a stronger skill set and with more confidence in your abilities as an academic writer. You’ll also know more about photography and the past, and your final piece for the class will be a reflective essay in which you explore what you’ve learned about the uses and limits of the photograph as a tool for interpreting history.

Writing 20.45, 20.46
Instructor: Fred Klaits
Defining Diseases

Is a person who collapses in a fit better described as suffering from an "epileptic attack" or from "soul loss"? Should a person downcast about his lot in life be persuaded to believe that he is suffering from "depression," or rather from "witchcraft"? What difference does it make whether tuberculosis is described in the popular media as an "emerging infectious disease" or as a "disease of inequality"? In this course, we explore the moral and political stakes involved in defining diseases in particular ways. We will ask how such definitions shape our convictions concerning who ought to care for whom, and in what manner, on global as well as on intimate scales. Reading a variety of ethnographic, medical, and autobiographical accounts of illness, we will concentrate on the ways in which authors, as well as persons described in their texts, adopt rhetorical techniques to persuade others how best to define the nature, sources, and consequences of disease.

In your writing assignments, you will be asked to understand and evaluate the persuasive strategies by which authors articulate and present evidence for their arguments. At the same time, as you share drafts of your work with one another, you will help your colleagues to develop their own arguments as persuasively as possible, even if you disagree with their points of view. You will first compose a position paper about problems of cross-cultural diagnosis and treatment raised in Anne Fadiman’s ethnography The Spirit Catches You and You Fall Down. Subsequently, you will write an interpretive essay locating grounds of comparison between accounts of witchcraft in South Africa and mental illness in the United States. Your final project will provide you an opportunity to conduct original research, as you explore how a particular illness has come to be defined as a disease category, as deriving from a particular source, or as demanding certain forms of control or treatment.

Writing 20.48, 20.49
Instructor: Chana Kraus-Friedberg
Who Owns the Past?

We are usually taught that history is made up of a series of uncontroversial facts, and that archaeological artifacts are a kind of physical evidence which supports them. A look behind the scenes, however, shows that the line between facts and interpretation in archaeology and history is more contested than one might have imagined. The question of whose views are ultimately presented as factual history revolve in part around questions of ownership. Who has the right to own, for example, Roman or Greek artifacts which have long been removed from Rome or Greece? Do descendants have a right to access family sites and artifacts situated on what is now private land? How old does an artifact have to be before no living person can claim to own it? Whose version of history is memorialized in public spaces? Does the past truly belong to us all? In this class you will examine how citizens, lawyers, politicians, archaeologists and historians use texts to discuss these questions, and how their written discussions inform what is presented to us as historical fact. You will explore how writers draw on diverse writing traditions to make claims to different audiences, and will practice articulating your own positions to some of these audiences as well. Class assignments will include three larger projects, as well as a series of smaller response papers. For the first project, you will complete an annotated bibliography on a specific site or set of archaeological artifacts. In the second project, you will complete a public policy memo detailing your recommendations for who should be granted ownership of these artifacts. In your final project, you will analyze an historical account and evaluate how it is affected by questions of artifact ownership. Workshops, peer review, and multiple revisions will be an important part of the class, and will help you find your own voice as an academic writer.
Writing 20.51, 20.52  
Instructor: Gordon Mantler  
Coming to America: Writing Historical Narratives of U.S. Immigration

Observers long have described the United States as a nation of immigrants, or at least a nation of descendants of immigrants. Despite that fact, immigration policy remains one of the nation’s most polarizing and complex issues, partly because any debate on immigration invites a larger discussion over national identity. This is not new to the 21st century. Whether focusing on Irish and Germans in the 1840s, Southern Europeans and Asians at the turn of the twentieth century, or Latin Americans since, immigration debates periodically have consumed the public forum. In this course, we will explore what kinds of historical narratives Americans have produced about immigrants and immigration during the last 150 years or so. Using the texts of politicians, scholars, journalists, workers, and immigrants themselves, we will try to make sense of the larger story of American immigration, including both the stark continuity and evolving criteria of who is considered an American. In the process, you will be asked to write your own narratives on the subject, sharpening not just your ability to convey your thoughts on paper but also bolstering an array of academic skills, such as critical reading, development of an argument, and substantive revision.

These skills will be developed in three primary stages. First, you will write a series of short informal essays as a way to introduce the topic. Each essay will focus on a specific skill in writing and historical analysis, such as coming to terms with a historian’s project and analyzing a primary document. These will be a mix of in-class assignments and out-of-class posts on an online discussion board or blog all of which will be workshopped and/or peer reviewed. Second, you will write the first of two longer, more formal papers. In the first major project, you will encounter two longer historical essays on immigration policy between the 1920s and the 1960s and use primary sources such as demographic statistics, oral histories, and the like, to build upon one or both of the scholars’ positions. Finally, in your last project, you will apply all that you have learned to a topic in post-1965 U.S. immigration history. This assignment will begin with library research to identify a particular issue or immigrant group to explore further through primary sources. The project will be written in drafts, workshopped and/or peer reviewed, and then culminate in writing your own argument-driven narrative based on the sources you have found.

Writing 20.54  
Instructor: Ashon Crawley  
Writing Sound and Sound Writing: Hearing Race

During the early 20th Century, music created by African Americans - whether The Blues of Bessie Smith, the Jazz of Duke Ellington, Spirituals, religious music of Arizona Dranes, dance music or sermons - was sold under the title "Race Records." Our course will consider what it means to hear, to listen, to be attentive to Race. As race is normally thought in terms of what we see, our course will try to think about the relationship between what we hear and how we think about race. We will give particular attention to black music in popular culture and how it is imagined and experienced by concertgoers, by churchgoers as well as by those who produce the music. And similarly with the "Race Records" of the early 20th Century, we will explore music but also other sounds such as instrumentation and noise, hand-clapping and foot-stomping, ambient sound and silence. This course will consider what it means to listen closely to music and sound, and how we can write about those experiences. We will engage how music and sound are written about in order to critique those writings and we will also attempt to write about music and sound as individual and group projects.

We will utilize a variety of writing styles to think about what it means to write as a listener and what it means to listen as a writer. There will be weekly blog entries wherein you will listen to and write about the music and sounds required for listening and reading; an Audiobiography that is an autobiography based on important personal musical experiences, giving attention to the interplay of race and music in your life; a collaborative “mash-up” of words and ideas using Wikis; and a long-form research essay based on individual interest in one of the topics in the course. Peer-review and workshopping our ideas will be a major component for our approach to writing. We will engage questions specifically about Race and how music and sound analyses are important for understanding as well as theorizing the idea of Race. We will listen to a lot of music and sounds in the classroom as well as view plays and films. We will also read fiction,
autobiography, biography, cultural theory and music reviews to think about the relationship of music and sound to race, gender and class.

**Writing 20.55**  
**Instructor: Jillian Powers**  
**Documenting Race, Class & Gender**

How do we know someone is a woman or a man, upper or lower class, Hispanic or white? What are the demands of race, class and gender, and how do people transgress them and conform to them? Most importantly, how can we explore societal assumptions through our lived experiences and document them with photography and narrative accounts?

In this class we will use visual sources to explore intersections of race, class and gender. We will begin the semester by reading work about the structure of social life and use our sociological imagination to connect personal problems to public issues. We will read articles and books that explore these intersections focusing on the meanings and presentation of gendered identities and how these change based upon race and class. Each week, we will cover a contemporary issue such as racial discrimination, gender and race stereotyping, class inequality, sexuality, and many others.

You will then use the readings and your own writings to guide your personal exploration of the Duke community. You will document, through photography and weekly reflection pieces, how larger historical foundations and societal structures relate to your journey to find your place at Duke. As a class we will apply the class content to your personal experiences regarding the transition from high school to college. During our class meetings we will visit and revisit your reflection pieces, provide constructive feedback and assist in the revision and editing process. This return to your work will transform your weekly photographs and reflection pieces into an empirical research paper and corresponding photo essay to be displayed on campus.

No knowledge of photography is required for this class, but access to a digital camera is necessary.

**Writing 20.57, 20.58**  
**Instructor: Nan Mullenneaux**  
**HIDDEN CHILDREN: Children and Childhood in U.S. History and Across Cultures**

This course uses writing as a vehicle to discover the experiences of children and adolescents through time and across cultures. Childhood is sometimes understood as an unchanging and natural stage of life through which humans pass. Although it is popular to think of childhood as a biologically defined period of life, childhood and adolescence are also shaped by socially constructed definitions that shift over time and place. Class, religion, labor, gender, race, politics, and education affect the way in which children experience their lives. This course explores the methods historians use to examine both the lived experience of childhood in children’s own words, and the shifting meanings adults give to that phase of life. Students will use diaries, letters, advice manuals, readers, and children’s literature from Duke Library’s Special Collections, as well as depictions of childhood in film and literature, to understand the historical significance of children and childhood.

The first half of the course uses the perspectives of children and childhood as a new way to see the events, people, and trends that shaped the United States. Are children what historian Karen Eppler-Sanchez calls passive receptors of culture or do they shape social attitudes? Can understanding how adults in the past have romanticized or denigrated childhood help us address children’s needs today? After examining how the experience of being young in America changed over time, students will address in their major research and writing project how social constructions of childhood and youth in the United States compare with those of other cultures. Shorter writing projects will include reflective essays on students’ own experiences with childhood and children and response papers engaging the current scholarship on the history of childhood.
The argument-based research project will allow students to focus on the social construction of childhood or the experiences of children in a (non U.S.) country or culture of their choice.

**Writing 20.60, 20.61**  
**Instructor: Jules Odendahl-James**  
**Theatre Verbatim/Verboten**

As part of their spring 2007 advanced theater class, students at Wilton High School (Connecticut) created a documentary play, Voices in Conflict. They used public domain material about the Iraq and Afghanistan wars combined with interviews and letters from community members serving in the military and their families. The planned public production of the piece was canceled abruptly by the school's principal though the precise reason for the play's retraction remains disputed. Students interviewed for a New York Times article about the controversy claimed school administrators argued "it was not [the students'] place to tell [the audience] what soldiers were thinking," and were particularly concerned about "inflammatory" subject matter being presented in a documentary form. Following an outcry from veteran's groups and arts advocates, the students gathered enough outside production support to present a brief run of their show in New York City in June & July of 2007.

Are documentary dramas--defined as performances based on historical events, ethnographic interviews, newspaper reports, and legal transcripts--thriving off-Broadway and in regional and college theatres in spite of or because of controversies like the one at Wilton? What are the stakes regarding reality, truth, and accuracy in these performances? This course posits that resurgent documentary theatre owes some of its successes and controversies to the past 75 years of academic and artistic debates over the production values, ethics, and rhetoric of documentary media. We will take an interdisciplinary view of this subject, examining the appearance and meaning of "documentary" in media, theatre, & visual studies disciplines by exploring writing itself as a process of documenting scholarly analysis. Your writing will navigate the intersections and transmissions among documentary cinematic, photographic, and theatrical practices from the 1920s to the post-9/11 era.

**Writing 20.64**  
**Instructor: Pamela Reaves**  
**Apocalypse When? Envisioning the End from Antiquity to the Present**

This course explores the origins of apocalyptic thought in Judaism and Christianity and its expression in various forms and contexts over time. We will begin with a focus on the emergence of the literary genre of apocalypse in early Jewish and Christian traditions. As we examine this literature, we will be especially attentive to its historical context, its communal function, and its ideological basis. The second half of the course will consider how this foundational literature informs later, primarily modern, expressions of apocalyptic ideology in both religious and secular contexts. Toward this end, we will encounter examples from literature and film and examine how they employ biblical tradition and adapt apocalyptic ideology to particular contexts.

In this course, you will develop as an academic writer by interacting with a range of texts, including ancient and modern depictions of the apocalypse, as well as recent scholarly writings from the fields of historical, religious, literary, and visual studies. In approaching such texts, we will focus on the development of critical reading and analytical skills, which will, in turn, enhance your writing skills. As you engage in writing as an interactive and progressive process, you can expect to prepare multiple drafts of various writing projects, offer and accept peer critique, and actively participate in classroom discussions and workshops.

This course centers on a series of writing projects. For your first major writing project, you will apply and evaluate ideas from assigned scholarly readings to an early Christian or Jewish apocalypse; through a close reading of the text, you will craft a claim that is rooted in specific textual evidence. A second major writing project will allow you to consider how classic apocalyptic currents resurface in a contemporary work of literature, film, or visual art that interests you. For this project, you will engage in independent research, develop an original claim, and share your findings with your fellow seminar participants. A number of shorter writing assignments throughout the semester will contribute to these major projects and help you practice various aspects of academic writing.
Writing 20.66, 20.67  
Instructor: Lee Anne Reilly  
What's for Dinner? The Science of Food Choice

Choosing foods to eat may at first seem like a simple choice: Eat what you like. But the question "What's for dinner?" can quickly become complicated… Eat healthy, but what does that mean? Eat organic, but is it worth the cost? Eat sustainably, eat locally, become vegetarian, become vegan. Eat for pleasure, for convenience, for comfort. Each of these choices can be made quickly, or can involve a series of decisions based on complex social, ethical, and scientific information. Several recent popular books, including Animal, Vegetable, Miracle by Barbara Kingsolver, and Omnivore's Dilemma and In Defense of Food by Michael Pollan, explore these questions. The focus of this course will be to understand, evaluate, and respond to the scientific basis of the arguments in these popular texts.

First, you will come to understand these authors' arguments through a series of short papers in which you ask and answer specific questions such as, how does Pollan describe nutrition science as it relates to food choice? How does Kingsolver define "local" when choosing her food sources? Second, you will evaluate the scientific basis of the arguments in these popular texts by selecting one argument that interests you and proposing a research question such as, what are the strengths and weakness of nutrition science as a basis for influencing our food choices? Does eating locally or seasonally have a different environmental impact compared to importing produce? You will then locate scientific papers and other sources of evidence from disciplines relevant to your question, such as ecology, evolution, or nutrition. Finally, through a series of drafts, you will respond to your chosen argument with a critical review in which you build your own scholarly argument to highlight the strengths and counter the weaknesses of the author's position.

In addition to reading and producing scholarly writing (the tidy finished products) we will focus heavily on the process of prewriting to expose and experience the less tidy and recursive forms of writing that occur in scholarly practice. You will experience the iterative nature of writing as you move between your research question and your literature search, refining each as the other develops. The ability to understand, evaluate, and respond to written argument will serve you in the many forms of writing you will encounter at Duke and beyond.

Writing 20.69, 20.70, 20.71  
Instructor: Ami Shah  
Measuring Progress: International Development in Theory and Practice

How do countries progress over time, working to improve their international standing and the lives of their citizens? International development policies continuously aim to answer this question, striving to improve economic indicators and eradicate poverty, often with mixed results. These results, combined with constantly changing situations and values, have lead to changes in development policy over time. For example, to improve economic indicators, policies have focused on cutting government spending and increasing a country’s exports. By the 1980s, it was thought that a country also needed "good governance," including limited political corruption and free and fair elections. Now, the Millennium Development Goals encompass a larger vision of development, ranging from the eradication of poverty and hunger to the prevention and treatment of HIV/AIDS.

In the midst of various policies, the meaning of development is often reinterpreted, and the relationship between development in theory (what should happen) and development in practice (what actually happens) is often unclear. We will focus our investigation on ideas of what development is, how it happens, and what it does. As we seek to understand the process of development, we'll make use of a wide range of readings and engage in different types of writing.

For example, our initial reading will include academic books and newspaper articles addressing two questions: what is development, and how has it changed over time? Our first major writing project will focus on the issue of poverty, utilizing historical texts, academic articles, and policy documents. Our second major project will draw on academic, policy, and popular accounts of the Millennium Development Goals, culminating in a scholarly journal article. These two projects will be supplemented by an ongoing discussion about the public face of development. Therein, we will examine how development and humanitarian emergencies are reported on and explained by the popular press, non-governmental organizations, and well-known figures such as Bill Gates, Bono, and Angelina Jolie. Shorter writing assignments and several types of revision exercises, including peer review and workshop activities, will be used to develop your projects. The
writing in this course will require that you consider your position as an academic writer and the audience to whom you are writing, with the goal of developing your skills in articulating a claim, supporting your arguments, and analyzing theory and research methodology.

Writing 20.72, 20.73
Instructor: Joel Brian Watkins
Philosophies of Friendship

A recent study has shown that, since 1984, the number of Americans having no one besides their family with whom to discuss important matters has more than doubled, to nearly 25 percent. Friendship, in short, seems to be on the decline. Should this trend worry us? Is not life best lived in the company of friends? Or are there good reasons to limit our attachments to others?

In this course, we will study and write about a variety of ancient and modern perspectives on these questions, as found both in texts by philosophers and in several recent films. Our goal will be to trace, understand, and contribute to the ongoing scholarly conversations about friendship, especially those that explore tensions arising between friendship and ideals of human life such as impartiality toward others, self-sufficiency, freedom, authenticity, and love, both romantic and unconditional.

As we study how philosophers have addressed these issues, we will consider the characteristics of effective scholarly or ‘academic’ writing. Many of our class meetings will take the form of ‘workshops’ during which we will use a short essay contributed by a member of the class as a basis for our discussion of the assigned text and for reflection on academic writing in general.

The writing projects in this course will allow you to practice interpreting a text, identifying and evaluating its arguments, and situating its claims within a larger scholarly conversation. We will also devote time in class toward learning the art of revision, and you will work together with your peers to transform your first ideas into compelling and persuasive texts. The writing assignments will include several medium-length essays and one longer essay in which you discuss some aspect of friendship that interests you.

Writing 20.75, 20.76
Instructor: Katya Wesolowski
Dance Into Words

A krumper in Los Angeles shakes and shimmies at the speed of light; a Balanchine ballerina floats across the stage; a bhangra dancer moves his head, arms and legs in multiple directions. While we may know what we like and do not like in dance, how do we write about it? How do we capture an ephemeral art form on paper to bring it alive in front of our readers’ eyes so that they can judge for themselves? Furthermore, how do we interpret dance? How do we understand the choices a choreographer makes or the experience a dancer has as she moves? Finally, how do we understand distinct dance forms in their cultural, political and historical contexts?

Your writing about dance for the semester will revolve around two major projects: a dance review and a photo essay. In preparing for the first project we will read and discuss dance reviews by famous critics as well as essays on metacriticism (how one writes criticism). As a class we will then attend a live dance performance, which will become the focus of your written dance review. For the second project you will choose a photograph of a dancer, choreographer or dance form to write about. You will conduct individual library research into your topic in order to write an essay that will accompany the image. At the end of the semester you will have the opportunity to exhibit your photo essays in a public space on Duke Campus. These two major projects will be accompanied by shorter assignments to help you prepare, and will also undergo multiple drafts and revisions. Just as we know Michael Jackson did not do a perfect moonwalk on his first attempt (or did he?) we know that writers do not get it right on their first draft: so, in this class you will practice, practice, practice - or in other words - rewrite, rewrite, rewrite!
Writing 20.78, 20.79
Instructor: Keith Wilhite
Remakes & Adaptations: Rewriting Across the Genres

What inspires a director to adapt a novel to the visual medium of film? Why would someone remake Hitchcock's Rear Window as Disturbia? What motivates novelists to rewrite history through counter-factual narratives? Why do songwriters cover other musicians' songs? What makes Warhol's reproductions of Brillo Boxes and Campbell's Soup Cans works of art? In an age of technological reproduction and mass culture, what qualifies as an original composition?

As the title of our course suggests, rewriting will provide the organizing theme for the texts, films, and artwork we study, but it will also define our approach to the practice of writing. We will question how contemporary writers and filmmakers revise and re-imagine aesthetic works and historical narratives, and we will adapt the logic of revision and rewriting to our own intellectual projects and compositions.

Over the course of the semester, we will read and respond to several different kinds of texts -- fiction and film, literary and cinematic studies, theoretical inquiries, and approaches to composition -- that foreground and explore strategies of adaptation and revision. As writers, we will pay particular attention to how other scholars and artists define their key terms and develop their methods of inquiry while noting the uses and limits of their approaches. In the process, you will learn how to use and effectively respond to written and visual texts, how to articulate a strong central claim for an academic audience, and how to develop your own new and insightful writing projects.

The course will include a variety of assignments. You will compose a number of brief, 1-page reflective pieces in response to assigned readings, your colleagues' drafts, and your own work-in-progress. Our seminar will also include three Short Essays (~750 words each) and two Major Projects. The Short Essays offer a space for you to develop and hone skills essential to effective academic writing: summary, analysis, response, research, synthesis, and revision. For your first Major Project (1,500 words), you will substantially revise one of your Short Essays. The second Major Project (2,500 words) will require you to perform some outside research, compose an annotated bibliography, and write an essay that offers an interesting and unique perspective on an original work and its adaptation.

Writing 20.81, 20.82
Instructor: Nicolas Eilbaum
Illegal Lives in America: Writing about Undocumented Migration

The presence of undocumented immigrants in the United States is a central issue on the public agenda, and yet not very much is known about them. Who are the undocumented? Why have they come? What does it mean to be illegal? In this class we will draw from a wide spectrum of sources to learn and write about undocumented life in America.

Throughout the semester we will experiment with several writing formats to explore different aspects of undocumented immigration. First we will seek to establish some basic facts: we will discuss how the immigration system works both in theory and practice and we will collect statistical data to sketch the main features of current immigration. The first writing project will be an encyclopedic entry organizing and presenting this material. Next we will examine personal accounts, fiction, and films to take the pulse of the undocumented experience, including the interaction between immigrants and non-immigrants. The second writing project will be to review a film or short story that reveals something new or meaningful about undocumented life. Only then will we dive into the heated immigration policy controversies and explore the arguments for change and reform. The final writing project will be an opinion essay trying to find your voice in the difficult immigration debates.

For each of the writing projects there will be general guidelines, but also plenty of room for you to choose your topic of interest. We will start with short writing exercises and then work together on the main writing projects, receiving and providing feedback through several drafts. You will also develop basic skills in bibliographic, statistical, and legal research as we collect material for the writing.
**Writing 20.84, 20.85**  
**Instructor: Mara Kaufman**  
**Globalization in Writing: Capital, Culture, and Community**

Globalization has been the target of both fanfare and criticism as revolutions in information and communications technology have affected both global markets and everyday lives. From the tiny messages of texting to the massive amounts of information available on the internet, our lives are characterized by a constant exchange of the written word.

Today it is clear that this exchange is an integral part of the contemporary world: communities are constructed as much through communications as through geographical proximity; blogging, emailing, and instant messaging characterize our daily interactions; our lives are shaped by the way we create and receive information. This necessarily involves political and ethical questions about social organization, the historic moment, and the relation between capital, culture, and community. How does globalization affect who we are, individually and collectively?

This course will examine globalization through the links between large-scale systems and the daily habits that make up our lives, and how we write in and about these realities. Topics will include information and internet technology, migration and labor patterns, communication and conflict, and perspectives on difference and community. We will use a variety of texts including historical and policy documents, theoretical work from the academy, communiqués from social movements, media and cultural industry images and slogans, and journalistic pieces.

With an emphasis on the power and potential of writing to address experiences of self and society, class assignments will focus on building a coherent and comprehensive writing process. In addition to a series of short reading response essays, students will produce a 12-15 page research paper on one aspect of globalization, due in phases throughout the semester and in continual conversation with each other, as an exercise in generating a point of inquiry, structuring an analysis or argument, and evaluating writing for orientation to and accessibility by an appropriate audience.

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**Writing 20.87, 20.88**  
**Instructor: Christopher T. Middleton**  
**The Lives of Others: Exploring the Craft of Ethnographic Writing**

Can we truly access, understand, and represent the lives of others? What is at stake in setting their worlds to our words? In this class, we will take on these questions by taking up the practice of ethnography: a research method consisting of entering into a community, interacting with its members, observing social life, asking questions, and writing about our experiences. Calling upon anthropology and the growing number of disciplines using ethnography today, we will examine the calculated, creative, and sometimes bizarre ways researchers have tried to access and represent the lives of the people they work with. What might it mean to 'walk in their shoes' or to 'see the world through their eyes'? Over the course of the semester, we will explore these questions first-hand, as each of us becomes an ethnographer in our own right.

Throughout the course, each student will conduct a micro-ethnography on a topic of his/her choosing (perhaps a social phenomenon in Durham or one at Duke). Developing these projects in a structured, mutually supportive environment, together we will examine step-by-step the social, literary, and mysterious processes through which 'raw' experiences are transformed into texts. Demystifying this metamorphosis, our aim will be to dissect and ultimately experience-- the ways that writing infuses ethnographic understanding from start to finish.

Three phases, each with a corresponding writing assignment, will mark the way. To start, we will develop the foundations of our projects at once learning to critique other ethnographies and learn from them as we look ahead to our own research. As we begin our individual projects, each student will get to try his/her hand at participant observation, conducting interviews, writing field notes, etc. The second major assignment will consist of constructing a full-fledged ethnographic essay. For the final assignment, students will get the chance to 'play' with their writing by deconstructing and reconstructing their representations of the social world in innovative and experimental ways.
Through these progressions, writing will come into view as not merely the end product of the ethnographic method, but instead as integral to the process of ethnographic understanding itself. The course accordingly invites you to become a writer of your world, and to discover for yourself the opportunities and challenges of knowing and writing the lives of others through the craft of ethnography.

**Writing 20.90**  
**Instructor: Sheryl Welte**  
**Coming of Age at Duke: Developing an Academic Voice**

During your time at Duke, many professors will tell you that they want to hear your voice in your papers and in class discussions. But what is your voice? And where does it come from? When you speak, are the words, the ideas, yours? The notion of voice is central to the concepts of students ways of knowing, learning, and academic writing. We will use the field of educational psychology, which studies how people learn in educational settings, to enhance our understanding of the development of self and voice which takes place during the college years. Our writing will focus on revealing students beliefs about the role of the instructor, the learner, the subject matter, peers, and evaluation, as well as gender and cultural influences.

By using a variety of texts, videos, observations and interviews about college student learning and knowing, we will engage with the work of others, learn to articulate a position, and situate our writing within specific contexts. To begin, we will write weekly short (2-3 page) reflective and critical responses to theories about college students ways of knowing. Informed by these theories, we will engage in case study research by observing and interviewing students and faculty. First, you will examine your own learning and ways of knowing a particular subject matter and write a case study (7-10 pages) of your findings. Then, you will write a more in-depth case study (10-15 pages) of another student's (not in our class) learning and ways of knowing, and incorporate the ways of knowing supported, encouraged, and rewarded by the professor. Throughout the course, we will write self and peer evaluations of our academic writing, and thus collaboratively strengthen our ability to improve our works in progress.

**Writing 20.91**  
**Instructor: Kimberly Wine**  
**The Nation and the Self**

This course examines American identity by exploring the complicated relationship between national and personal identity. Students will analyze not only their own notions of national identity, but also the ways in which the state articulates and disseminates its definitions. Through interdisciplinary research within the humanities and social sciences, and through careful analysis of sources from a variety of genres, time periods, and locations, students will develop the critical skills necessary to engage the ways in which some populations are enfranchised, while others are deemed to be politically, culturally or socially incompetent to the privileges of citizenship. Students will examine a range of narratives from around the world that explore how individuals navigate the experience of having a social identity in conflict with normative national ideals, values, and even laws.

**Writing 20.93, 20.94, 20.95**  
**Instructor: Michael Ennis**  
**2012**

Hollywood disaster epics, Discovery Channel documentaries, and New Age manifestos all trumpet the Maya doomsday prophecy that the world will end in 2012. The prophecy has been written about so often that it is broadly accepted as a solid fact. So, it may surprise you to discover that most scholars of the ancient Maya doubt the existence of a doomsday prophecy, arguing that the widespread belief in it is based on a misinterpretation of the Maya calendar.

In this course, students will use their own writing to explore how academic knowledge gets translated into public discourses. How do preconceptions about Native peoples affect the ways that we write about their past and present cultures? How do tourism and entertainment industries shape beliefs about the Maya? How can scholars most effectively counteract misconceptions while at the same time paying attention to their own biases and preconceptions?
Students will write two major papers for the course. In the first, you will critically analyze two or more academic perspectives on the ancient Maya to gain skills in identifying disciplinary assumptions and to develop your own understanding of Maya culture. In the second project, you will investigate representations of the Maya in popular culture. Your projects will be developed through several shorter assignments, such as a book review, proposal, and annotated bibliography. The culmination of the final project will be a public presentation of your research and writing.