WRITING 101.02
Topic: MUSIC AS MEDICINE?
Instructor: Cary A Moskovitz
TuTh 11:45AM-1:00PM

Music is clearly an integral part of human culture. But can it aslo serve medical functions? Recent research suggests that music therapy may indeed have medical benefits for a broad range of applications—from reducing pain in patients undergoing bone marrow biopsies, burn dressing changes, and lumbar punctures to improving cognitive function in elderly people suffering from dementia. But just how compelling is this research. What benefits have actually been scientifically documented?
In this Writing 101 course, we will examine the scientific evidence for these questions and others related to music therapy in the medical realm. This course will begin with an emphasis on research skills focusing on how to locate the most relevant and useful sources. Then, using select principles of health science research and statistical data analysis, students will practice careful, skeptical reading as they draft and revise reviews of experimental research reports on medical music therapy. Finally, building on their own work and that of their classmates from the first half of the term, students will write scholarly scientific essays discussing some aspect of the current science of music therapy and its implications for clinical practice in relation to specific diseases or medical contexts. Audiences for student writing will include both classmates and health-science professionals. Students will have the opportunity to participate in the Duke Reader Project (dukereaderproject.org); those who elect to participate will be matched with a Duke alum or employee in a health science field who will provide feedback on drafts of a major writing assignment. Note: this course involves a considerable amount of collaborative work; students should have schedules and attitudes that will allow them to work extensively with classmates outside of class time. Prior coursework in statistics is useful but not required.

WRITING 101.03

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

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

WRITING 101.05-101.06-101.07

Topic: CONTROLLING NATURE

Instructor: Daniel Ahlquist

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

What is nature? Who gets to decide? Why does it matter?

Throughout human history, we have been manipulating our environment to meet our needs for food and shelter, power (both political and electric), aesthetic beauty, financial gain, and more. Today, we wield the exceptional capacity to reconfigure nature at scales both genomic and global, from the basic building blocks of life to the climate of our planet. In the face of unprecedented challenges and opportunities, our relationship to nature has never been more complex, more transformative, or more urgently in need of interrogation. In this course, we will use our pens and the interdisciplinary lenses of political ecology, environmental sociology, and environmental history to explore the human endeavor to control, consume and conserve nature, beginning with struggles over its definition. As we engage with topics ranging from wilderness conservation and environmental justice to geo-engineering and genetic engineering, we will ask questions such as: In what ways do our ideas about nature shape our environment and our relationship to it? In what ways, and at what cost, are some narratives or knowledges about nature privileged over others? What is the relationship between exercising control over nature and exercising power over other people? We will engage with these questions through scholarly articles in environmental history and the social sciences, public-facing scientific journals (e.g. Nature and Scientific American), documentary films and other popular media, extensive in-class discussions, small-group activities, and, of course, writing in various forms.

The course is roughly divided into two units, each characterized by a sequence of writing assignments designed to help you develop particular writing and thinking skills, and each culminating in a formal paper. In Unit I, “Defining & Conserving Nature,” we will explore the roots of Western ideas about Nature and critically analyze efforts to physically instantiate these conceptions of nature in the form of protected areas and national parks. In addition to bi-weekly reading responses and other low-stakes writing activities, your primary writing assignment in Unit I will be a 4-5 page expository essay in which you trace the roots of Western concepts of Nature and connect them to contemporary environmental movements and outcomes. In Unit II, “Material Connections & Environmental (In)Justice,” we will explore the physical relationships between people and environment(s), as well as the way these relationships impose unequal costs and benefits on different groups of people. Over the course of Unit II, you will conduct independent research and develop an analytical research paper (8-10 pages) on a topic of interest to you related to one or more of these material connections, paying particular attention to their implications for environmental justice and sustainability. In it, you will use course concepts as lenses to critically analyze
the discourse/data you uncover in your research, formulate an argument, and use evidence to support that argument. In addition to these formal writing assignments, you will also practice translating your scholarship into a more publicly accessible form by distilling your final research papers into a five-minute oral presentation. Because writing and learning are mutually-reinforcing processes, you will have ample opportunity to draft, collaborate on, workshop, peer review, and revise your various writing assignments.

Learning Objectives

In this course, you will develop a foundation for and introduction to university-level writing. You will develop strategies for generating, supporting, and sharing their ideas within a community of scholars. Like all Writing 101 courses, this course’s goals and practices are designed to prepare you for the rigorous scholarly analysis, intensive research, and intellectual growth you will encounter throughout your undergraduate career. In this course, you will learn how to: 1. Engage with the work of others, 2. Articulate a position, and 3. Situate your writing within specific contexts. Additionally, you will practice four fundamental aspects of academic writing: 1. Researching, 2. Workshopping, 3. Revising, and 4. Editing.

Writing 101.08-101.09

Topic: WOMEN’S PRISON WRITING

Instructor: Jennifer Ansley

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

Women's Prison Writing

In the 21st century, women—women of color and transgender women, in particular—represent the fastest growing segment of the U.S. prison population. More often than not, they are incarcerated for nonviolent crimes, and are themselves victims of violence, both prior to and during their time in prison. Despite these circumstances, and despite the fact that writing by incarcerated women has played a key role in U.S. prison reform and prison abolition movements since the 19th century, the experiences of and writing by women in prison have garnered little attention among scholars.

This course asks: How does writing by incarcerated and formerly incarcerated women complicate scholarly and popular accounts of mass incarceration, in general, and women’s experiences of incarceration, in particular? What possibilities for social change are imagined and enacted through these authors’ work? How do the conditions of incarceration shape writing as a political practice?

In this course, your will write three essays: a brief analysis of a particular piece of women’s prison writing; a slightly longer essay that builds on the first by locating a particular piece of writing in its historical, cultural, and political context; and an 8-10 page research paper that engages with one of several collections of lesser-known prison writing housed at the Rubenstein Rare Books & Manuscripts Library. For a brief overview of these collections, please visit: bit.ly/1OLdJmq
Writing 101.10-101.11

Topic: ADDICTION AND COG ENHANCEMENT

Instructor Jesse Summers

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

When does a coffee habit become an addiction rather than a way of staying alert and focused? What about an Adderall habit? Cocaine? Painkillers? Alcohol? Many drugs of abuse are used initially because of their good effects despite some bad effects, so what makes some such use addiction while other use is self-medication, even enhancement? Is there a difference? We will consider these questions, which are biological, psychological, and philosophical, and apply them to the case of cognitive enhancement, asking whether forms of cognitive enhancement are objectionable or, at the other extreme, should even be required.

We will read from various disciplines in order to understand these topics, and we will organize our thoughts using the argumentative tools of philosophy. We will also write a lot in this class: free writing, summaries, structured notes, outlines, responses, and many drafts. These writing assignments will build on each other to help us develop and articulate positions and arguments clearly. A first project will be a short (5 page) reflective essay on enhancement. A second project (15 pages) will develop an argument on a topic related to the course, incorporating relevant research as appropriate, through drafts and peer feedback.

Writing 101.12

Topic: COMING OF AGE AT DUKE

Instructor: Sheryl Welte

WF 11:45AM - 1:00PM

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 on their learning, ways of knowing, and development.

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 examine and apply existing theories of college students’ ways of knowing and learning by writing descriptively and analytically. The final project will be an in-depth exploration, in the form of a case study, of your own learning, ways of knowing, and/or issue significant
to your coming of age. The topic, and the related additional readings, will be carefully chosen by you so that each case study will be personally meaningful. 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 101.13-101.14

Topic: NATURE: UTOPIA & APOCALYPSE

Instructor: Jennifer Bowles

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

In the 21st century, we are confronted continuously with narratives of living in a pre-apocalyptic natural world: On the one hand, we hear of the ticking time bombs of climate change, endangered species, and peak oil; on the other, we hear triumphant testimonies of utopia seeded in farmer’s markets, rooftop gardens, and off grid eco-communities. These narratives come from scientists and politicians but also from everyday people who describe themselves as preppers, survivalists, thrivalists, eco-sustainers, agro-ecologists, or eco-feminists.

In this class, we write on the dueling tropes of apocalypse and utopia as they circulate in the everyday. We analyze the development of culture and politics around these twin themes taking up such classic texts as Henry David Thoreau’s Walden and Rachel Carson’s Silent Spring. We insert into these themes oral traditions of aboriginal and indigenous ontology in the natural world, both past and present. We also are interested in cultural visions/dreams/hopes for routes out of apocalypse in nature as well as detours to wild utopias that come from everyday people. Our inquiry will be an interdisciplinary one based in biology, history, and literature, and our primary question is one of cultural anthropology: How do the themes of apocalypse and utopia in nature influence and shape culture? To answer this question, we will read texts in their historical context as well as over time, taking them up separately and together to gain insight into the way our twin themes currently manifest in the 21st century.

Our writings will take up materiality and being and may include 1) weekly reflections on our readings of novellas, poetry, ethnography, everyday manifestos, and scientific journal articles 2) an analytical essay comparing multiple accounts of utopia and/or apocalypse 3) a narrative based on our interview with a person presently involved in a project with the natural world at its center and 4) our own creative digital account of what it is to like to dwell in such a contradictory existential place.
Neanderthal Tales: Paleanthropology and What it Means to Be Human

The Neanderthals were people who lived in the freezing cold glacial environment of Europe and the Middle East during the last ice age. They lived in caves and spear-hunted large game at close range. Physically, they must have looked much stockier and heavier built than an average member of our species. They also had a heavy brow and no chin. These features have led the Neanderthals to be thought of as the example of brutish, primitive people, yet they have a larger brain than we do and survived in an extraordinarily challenging environment for over 300,000 years—one-hundred millennia longer than our species has been on Earth. What’s more, we now know that some populations of contemporary humans carry Neanderthal DNA suggesting a profound and complex historical relationship between early Homo sapiens and their cold-adapted contemporaries.

While unknowns abound, our increasing knowledge of these and other past peoples constantly calls us to ask: What does it mean to be human? In this course, we explore this question—one central to much scientific and humanistic inquiry—through the lens of paleoanthropology, a field that searches deep into the past to understand how we came to be who we are today. Through reading academic and popular texts, students learn about how different types of evidence—bones, stone tools, and genes—are used to reconstruct key steps in the evolution of Homo sapiens and distinguish our relationship to other groups, such as the Australopithecines and the Neanderthals. Rather than a focus on the technical study of this evidence, students interrogate in their writing how it is applied to build different, sometimes mutually exclusive, arguments. We also critically analyze in our writing the implications of fossil and genetic evidence for our understanding of contemporary human diversity in light of past controversies in the field.

The course is oriented around the study of three features of our species, each of which has a long and rich history of academic and popular discussion: large brains; a long childhood supported by multiple caretakers; and complex culture. Students will work in teams much of the semester to write two major papers—a scholarly research report and a popular science article—as well as shorter assignments designed to practice specific writerly skills and practices.
Innovations in African diaspora studies offer new methods for us to examine how writing has been a crucial tool in composing the diaspora. An archival approach reconceptualizes diaspora as the circulation of ideas rather than a historical condition. Whereas, the work of literary writers and critics prompts us to investigate the affects and emotional states that situate being in diaspora as a feeling of belonging to a global community. In this section of Writing 101 we will use informal writing assignments and two major project sequences to explore how archives and affects make the African diaspora legible.

Our inquiry begins in the archive. By engaging Brent Hayes Edwards’ influential *The Practice of Diaspora* (2003) among other texts, we will study models of cultivating and excavating the black diaspora archive. Following their lead, you will work on the first major project sequence, the first part of which will give you the opportunity to examine a document from Duke’s special collection holdings. Then, as a member of a small group, you will assemble an archive of print culture by putting old texts into conversation to ask new questions. Your group will work together to design an effective way to present your findings to the class.
response essay that will synthesize and respond to course readings. For Writing Project #2, students will work in small groups to write extensive research papers on one of the “case studies” mentioned above. Both of these projects will be due in phases (proposal, annotated bibliography, drafts), workshopped with instructor and peers, and presented to the class.

Writing 101.27-101.28-101.29

Topic: BUILDING BACK BETTER

Instructor: Vincent Joos

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

"Building Back Better": Earthquakes, International Aid and the Anthropology of Reconstruction

A month after the 2010 earthquake that took the lives of more than 200,000 people in Haiti, former President and U.N. envoy Bill Clinton proposed a reconstruction plan named “Building Back Better”. This project, a revised copy of the 2004 “Building Back Better” reconstruction plan designed after the 2004 tsunami in South Asia, proposes to better the economic situation of Haiti through industrialization and international aid. This plan was forcefully critiqued by Haitian politicians and NGO leaders because it excludes Haitians from the reconstruction process and doesn’t address Haiti’s main problem: the lack of housing. In this course, we will take Haiti as our main example to ask questions about disaster and reconstruction. How social and political factors shape “natural” disasters? Are there universal solutions to rebuild infrastructure and economy in post-disaster moments? How local cultural norms may guide our approach to earthquake relief? We will attempt to answer these questions by internationally comparing cases and by working in a broad timeframe. Using the disciplines of anthropology, seismology and development studies, we will write projects that analyze earthquakes and post-disaster periods with a special focus on reconstruction projects that yielded positive outcomes.

The course is divided in sections built around specific writing projects that will help us to develop research and assessment skills. The class comprises three complementary building blocks. In Section 1 we will use Google MyMaps to craft an interactive map where we will discuss specific examples of earthquakes and reconstruction processes. From the 1977 Bucharest earthquake in Romania and the Communist-led reconstruction of this city to recent fracking-induced quakes in Oklahoma and the absence of state compensation and aid in this state, our collective map will launch our comparative analysis of earthquakes. In Section 2 we will precisely analyze the origins of seismology with the 1755 Lisbon earthquake and write a 5-page essay that addresses the science, literature and politics sparked by this major disaster. As we will see, the architectural techniques and preventive science stemming from this particular earthquake still frame our approach of quakes today. In Section 3 we will fully use the anthropological lens to critically assess the Haitian post-earthquake situation in a 7-page essay. We will meet and discuss with anthropologists, journalists and Haitian NGO actors in order to think about the earthquake with a multifocal approach. The second half of this essay will focus on projects yielding positive results in Haiti. The essays will go through peer review and multiple stages of revision and editing. Over the semester, we will watch documentaries, read NGO reports, scientific assessments of
earthquakes and literature woven around the disaster/reconstruction binary in order to glean information about prevention, analysis and post-earthquake relief. We will compare international cases by reading scientific, literary and ethnographic analysis of disasters. Voltaire’s Candide, Laura Wagner’s Haiti is a Sliding Land, Deborah Coen’s Earthquakes Observers: Disaster Science from Lisbon to Richter or Peter Redfield’s Life in Crisis will serve as some as our empirically grounded readings that will allow us to explore writing in multiple genres and disciplines.

Writing 101.32-101.33

Topic: THE SCI BEHIND HEALTH EQUITY

Instructor: Adrienne Morgan

WF 11:45AM - 1:00PM & WF 1:25PM - 2:40PM

Better Health Through Social Justice: The Science Behind Health Disparities and Health Equity

The field of public health seeks to protect and promote the healthiest lives possible of the people and the communities where they live and work. A reality of our world is that there are many dimensions (e.g., race or ethnicity, sex, sexual identity, age, socioeconomic status, etc.) along which disparities in health and disease exist. A goal of many public health professionals and researchers is to reduce the existence of such health disparities by promoting health equity among all groups.

In this course, we will examine the social determinants of health disparities and discuss theories and strategies for reducing such disparities in health and disease. We will read and write about different public health theories and perspectives. As a student in this seminar, you, along with your peers, will lead our class discussions about these topics.

There will be 3 major types of writing assignments for this course: 1) weekly brief papers in response to class readings and/or films (2-3 pages); 2) an analysis of popular media representations of health disparities and health equity research (5-8 pages); and 3) a final writing project in which you will propose a research study to address an area of health disparities (10-15 pages). Our weekly reading, writing, and discussion experiences will give you the theoretical base and writing practice to complete the final writing project that will include several parts: 1) development of a research question and hypothesis; 2) review of the relevant research literature; 3) an annotated bibliography (8-10 references); and 4) discussion of research methodology and your study’s contributions to the field. Class instruction time will be allotted each week for workshopping with your peers to revise and refine your writing assignments throughout the semester.
Writing 101.40

Topic: THE RISE AND FALL OF JIM CROW

Instructor: Peter Pihos

TuTh 10:05AM - 11:20AM

“The Jim Crow era,” historian Leslie Brown argues, “was not just a somnolent interval between emancipation and the civil rights movement.” The premise of the course is that the epoch of racial segregation in the South (roughly the 1890s to the 1960s) was a period of dynamic historical change. To examine these questions, we will meet in the Rubenstein Library and much of our work will primarily upon the extraordinary collections of manuscript sources in Duke’s John Hope Franklin Center for African and African American History and Culture. Over the semester, we will combine readings of selections from classic African-American texts (such as W.E.B. DuBois’s The Souls of Black Folk, Booker T. Washington’s Up From Slavery, and Ida B. Wells’s Southern Horrors) and contemporary historical writing, with a close examination of unique materials, including photos, personal papers, letters, speeches, institutional records, ephemera, and oral histories. The class will present a rare opportunity for first-years to have a first-hand encounter with the real materials of history.

Students will undertake a variety of formal and informal writing projects to investigate some of the most important scholarly questions concerning the segregated South. Our three major projects will pair the exploration of a particular topic with practice exercising a specific set of skills. In the first project, students will use “close readings” of primary sources to explore the role of violence in formalizing and sustaining the system of white domination. In the second, we will examine the way that different types of evidence have been used to support particular positions in a scholarly conversation about the nature of black political life in the segregated South. Finally, the class will think about how to write for different audiences in investigating how the color line shaped black institutional life. By the end of the semester, students will have confidence in reading different types of texts and writing for various purposes and audiences, as well as learning how to formulate an intellectual inquiry.

Writing 101.43-101.44-101.45

Topic: STUDENTS AS ACTIVISTS

Instructor: Amanda Pullum

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

Some of the most influential social movements in the United States have been led, entirely or in a large part, by students. The Student Nonviolent Coordinating Committee (SNCC), for example, organized lunch counter sit-ins and “Freedom Rides” during the civil rights movement. A few years later, students on campuses throughout the United States were some of the most vocal opponents of the Vietnam War. In the late 1990s, students at Duke were among the founders of United Students Against Sweatshops (USAS), which advocates for better working conditions for workers who produce collegiate apparel. Today, young people continue to play critical and visible roles in modern social movements, such as Occupy and Black
Lives Matter. Studying student and youth activism, therefore, is one way we can understand when and how activists bring about social change. In this course, we will draw upon sociological literature, as well as your own experiences. However, this course does not require any previous knowledge about social movements or involvement in activism.

We will examine research on historical and modern student activism, as well as sociological theories of social movements. You will complete daily in-class short writing assignments, as well as three major projects. For each major project, we’ll engage in drafting, peer workshopping, revision, and editing.

In your first major project, you will engage with an academic “conversation” through an analytical essay that examines why individuals become activists. Using multiple academic articles that offer different perspectives on this question, you’ll practice creating a strong thesis statement and developing your own clear, logical argument.

Your second major project will give you an opportunity to explore the range of student activism here at Duke, and to practice ethnographic, “participant observation” research techniques. After we discuss techniques for conducting ethnographic research, you’ll choose at least two campus events at which you can observe student-led activism. While attending these events, you will take notes on your experience, and you’ll analyze this data to write an essay explaining the relevance of your findings to previous literature.

Finally, your third major project will be an original research proposal on a topic relevant to student activism. You will create a sociological research question, find and analyze relevant academic literature, and determine the best research method for answering your question.

Writing 101.49-101.50

Topic: INTL MIGRATION IN N. AMERICA

Instructor: Janine Rose

MW 8:30AM - 9:45AM & MW 1:25PM - 2:40PM

Approximately 180 million individuals, or 3% of the world’s population, reside in places that are outside their country of birth. The United States and Canada are among the most important destination countries with cities such as New York and Toronto being major places of settlement. Additionally, the migration of international populations, particularly racialized groups, has had significant social, economic and political impacts on the countries of origin and destination. In this course, you will focus on how geography and identity shape the migration process and the experiences of immigrants at their destination. Using information derived from text and film, you will write about the circumstances influencing the nature of international migration as well the experiences of immigrants who are of diverse racial and ethnic backgrounds.

This course is also a useful introduction to how human geographers and other social scientists have written about and broadened the field of migration studies. You will also encounter the following themes in the course: theories explaining the causes of migration; the global interconnections between immigrants and their countries of birth; and issues that influence the integration of immigrants in the USA.
and Canada. Among the questions that will drive our inquiry in this course are: Why do individuals choose to migrate to particular destinations? Where do immigrants settle and why? How do localities differ in how they treat immigrants? How do race, class and gender intersect to shape the migration experience? How does migration impact the country of origin and destination?

To better understand the implications of migration for everyday life in North America, you will write weekly reflections (minimum of 3 double spaced pages). You will use these reflections to explore your own ideas, conceptions and misconceptions about immigrants and the immigration process. These critical reflections should address gaps and complexities in the readings and examine connections between the course material and your own personal experiences or observations. Further, these weekly papers will also allow you to practice and develop a repertoire of writing skills that will prove useful for the final writing project.

For the final writing assignment, you will be asked to use what you have learned about the experiences of immigrants, other individuals implicated in the migration process, and the academic literature to write a research paper that analyzes the impact of international migration on a city of your choice. This writing assignment will allow you to apply your understanding of writing conventions in the social sciences as well as your knowledge of contemporary debates to explain how immigration is resulting in changes to the social and geographical landscape of many North American cities and communities. This exercise will involve identifying factors that make the immigration experience unique for immigrants in particular locations and interpreting reasons for these differences.

Associated with the final project is an essay outline that you will create and revise prior to submitting the final writing assignment. This outline will allow you to develop and better articulate your ideas before submitting a full draft of your research paper. Additionally, you will have the opportunity to further develop your ideas and arguments through workshops dedicated to essay development. During the workshops, you will provide and receive feedback from classmates on the relevance of evidence, clarity and effectiveness of the thesis statement, topic sentences, and preliminary paragraphs presented in the outline. You will improve your skills as a writer through the practice of revising and editing the final research essay based on critiques received during the peer review workshops.

Writing 101.52-101.53-10.54

Topic: ETHNOFUTURISMS

Instructor: Susan Thananopavarn

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

Ethnofuturism: Writing the Future of Race

Have we arrived at a post-racial future? Scholars, politicians, and visionaries of the twentieth century postulated a future in which race and gender distinctions would be eliminated through technology. Mainstream science fiction also tends to envision a color-blind future. Yet not all speculative fiction elides questions of race. Afrofuturism is a movement in literature, music, art, and film that has developed alternative visions of the future critiquing concepts of race and ethnicity from the perspective of the
African diaspora. More recently, other authors have articulated alternative futurisms including Latino, indigenous, and Asian American futurisms in novels, stories, music, films, and the visual arts.

This course will examine conceptions and representations of race and ethnicity in speculative fiction. We will read fiction by authors such as Octavia Butler, Ruth Ozeki, and Junot Diaz. We will also watch films and examine literary criticism to ask what “ethnofuturism” can reveal about race and ethnicity in the twenty-first century. Writing tasks will require you to engage with the work of others and articulate a position as a literary and cultural critic. Assignments for the class include weekly short reaction papers, a 3-4 page review of a book or film of your choice, and a 7-9 page final conference paper on one of the texts for the class.

Writing 101.55-101.56

Topic: RITUAL AND PERFORMANCE

Instructor: Aftab Jassal

WF 1:25PM - 2:40PM & WF 4:40PM - 5:55PM

If the world is a stage, are we all performers? In our everyday lives, we perform a range of different roles – as students, members of a religion, sons and daughters, friends, consumers, etc. What rituals do we perform in each of these roles and why?

This course uses a variety of writing projects to explore ritual and performance as forms of creative expression, religious practice, sociopolitical action, cultural representation, and everyday reality. In addition to engaging with theories of ritual and performance, this course will focus on ritual and performance practices. As part of the writing assignments for the course, students will participate in and observe rituals and performances around them. In so doing, they will approach writing as a way of relating their subjective experiences to class readings and the broader world outside the classroom.

The writing for this course will consist of weekly response papers (250-300 words each) and two major writing projects. Each major writing project will go through multiple stages of drafting and revision, including brainstorming, outlining, writing an abstract and proposal, and peer review. For the first writing project (4-5 pages), students will be asked to compare the writings of two major ritual and performance theorists encountered in class; for the second project (8-10 pages), students will participate in and observe a performance and write a paper based on their observations. The course will explore how theories of ritual and performance can be brought to bear on real-world behaviors, actions, and events in fresh and exciting ways.
Contemporary Political Philosophy: What is Justice Today?

Political philosophy asks tough questions about the key terms that politicians—and the rest of us—throw around in everyday political discourse: What is justice? How do we achieve freedom? What should be the limits of governmental power? Why is equality important, and what are fundamental liberties anyway? But when we think of political philosophy, many of us think of old dead men, like Plato, Hobbes, Rousseau, and Marx. Does anyone still do this stuff today? Does it matter?

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

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

Art at the Edge of Tradition

How have Indonesian and South Asian music infused Euro-American music since the late 19th century? How can Cubist paintings be understood as direct descendants of African masks? How and why do traditional cultural forms continually nourish modern avant garde art? What can we learn from tracing the influence of Indonesian gamelan music from Claude Debussy to ambient electronic music? Conversely, how do contemporary experimental approaches nourish quintessentially “traditional” or “classical”
cultural forms? As savvy thinkers and writers, how can we describe the richness and complexity of expressive culture using text and ubiquitous audiovisual technologies? Through case studies grounded in historical and critical analyses, we will look for patterns in the flow of culture at the edge of traditions.

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

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

There will be more Writing 101 courses added to the schedule.

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