Writing 101
Spring 2014
Course Descriptions
Updated 11/18/13

PREVENTING VECTOR-BORNE DISEASE
Writing 101.02
TuTh 10:05AM-11:20AM

Instructor: Cary Moskovitz

Preventing Vector-Borne Disease

Malaria, a mosquito-borne disease, is estimated by the World Health Organization to kill over one million people each year, mostly young African children. Mosquitoes are also responsible for transmitting dengue hemorrhagic fever, the most rapidly spreading vector borne disease with 50 million infections now occurring annually. But mosquitoes aren’t the only important vector.Ticks also transmit many serious and even fatal illnesses in the U.S. and around the world, and their prevalence is growing too. Knowing which insect repellents are most effective for mosquitoes and ticks is essential to minimizing these infections. The need for better repellents continues to push researchers are trying to determine just how effective traditional and novel repellents are at keeping these vectors away.

In this section of Writing 101, we will use mosquito and tick bite prevention as the focus for developing skills in academic reading, writing and research. We will begin with an emphasis on research skills, learning how to locate the most relevant and useful sources for an academic project. Then, using select principles of health science research and statistical data analysis, students will practice careful reading, effective summary, and skeptical analysis as they draft and revise reviews of recent experimental research reports on various mosquito and tick repellents. 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 mosquito and tick repellants. 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 one or more writing assignments. 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.
EMBODYING SOCIAL MEANING                Instructor: Marcia Rego
Writing 101.03
TuTh 3:05PM-4:20PM

Everywhere around the globe, people adorn, paint, mutilate, shave, or otherwise transform their bodies. Practices as diverse as cannibalism in the Amazon and extreme body art in North America have variously embodied personal, religious or political values, while prescribing forms of social interaction. In this course, we will read and write about the physical body as a locus for social meaning, both in industrial and non-industrial societies worldwide.

In the process of examining cross-cultural rituals, procedures and beliefs surrounding the body, you will compose short weekly essays in which you will practice different aspects of academic writing (i.e., acknowledging sources, delineating a claim, and supporting an argument). These essays will help you build both a theoretical background and a repertoire of writing skills that you will use to produce two longer projects. For the first project, you will focus on a specific way in which societies classify, discriminate, consume or commodify bodies, as you research a body practice of your choosing – from body piercing to circumcision to organ donation.

The second project will be a photo-annotation essay, in which you will critically analyze an advertisement from the popular media (e.g. an ad for cosmetics, sports shoes, deodorant, a gym membership) for the statement(s) it makes about the body. All assignments are designed to foster your skills as an academic writer, as you engage in multiple drafts, revisions and peer-critique workshops of your writing projects.

WRITING FOR CHANGE            Instructor: Jennifer Ahern-Dodson
Writing 101.04
TuTh 10:05AM-11:20AM

What moves a person from simply caring about a social justice issue to deliberately doing something about it? How are commitments to the common good formed and sustained? How are the personal stories of those who work for change told, by whom, and in what contexts? What social justice issues do you care about in your community? Why? How can you use storytelling to make a difference in the world?

As writers, we will work to understand these questions by looking closely at community engagement stories related to service, advocacy, and organizing. We will consider the ways effective storytelling, in both traditional print forms like books as well as in social media contexts such as YouTube, blogs, and Twitter, can help to build communities, cultivate individual and community reflection, and inspire broader social change.

Our writing projects will help us study the links between individual stories and social change in order to increase our ability to understand others and to articulate our ideas about concepts such as service, citizenship, and leadership. We’ll study the potential advantages and limitations of sharing personal stories for social change. Further, we will use our projects to gain practice in situating our own ideas in particular contexts and to study how writing can pull a community together to face a common problem. (Why do you care? Why should others?).
We'll begin by writing short responses (2-3 pages) to personal stories of community engagement that link caring with action, including the controversial *Three Cups of Tea*, which tells the story of Greg Mortenson's work to build schools in Afghanistan and Pakistan. At mid-term, writers will develop a research essay (8-10 pages) which builds on an issue raised in class discussion and includes focusing on a project or story which exemplifies writing for change. For the final project, writers will create a personal digital story in which they reflect on our semester-long conversations and their own commitments and personal philosophies. Rather than writing just *about* social change, this final writing project asks students to write *for* social change.

**COMING OF AGE AT DUKE**  
Instructor: Sheryl Welte  
Writing 101.05, 52  
WF 8:30AM - 9:45AM, WF 10:05AM - 11:20AM

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 student’s 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.

**DISSENT, ACTIVISM, & THE ESSAY**  
Instructor: Brenna Casey  
Writing 101.06  
TuTh 4:40PM-5:55PM

From the essay’s modern origins in the works of Michel de Montaigne to its more contemporary examples in the pages of The New Yorker or Harper’s Monthly, the essay has always shared what Christopher Hitchens calls a “natural kinship with the idea of dissent.” This course will survey the history of the essay in the United States—stemming from a range of political and personal motivations, intentioned for a wide and changing public audience, and using a broad field of rhetorical and literary strategies—as we work to become scholars of its literature and
practitioners of its craft. In the vein of activists, reformers, and writers like W.E.B. DuBois, Jane Addams, Zora Neale Hurston, Maxine Hong Kingston, and others, we will work together to discover just what claim the essay has to shaping an argument, relating a story, and effecting change over the course of a fraught national history that has been the stage for women’s suffrage, the Civil Rights Movement, the advent of environmentalism, and much more.

The Writing 101 course is designed to help students develop effective strategies and processes for writing and revising nonfiction prose that will be employed throughout (and beyond) the academic career. Students will complete a range of essays including a personal essay (3-5 pages), research essay (5-7 pages), and a piece of collaborative writing (3-5 pages). Writing 101 is a workshop-based course in which students work as practicing writers; that is, students in the seminar write both from their own interest, commitment, and passions and to the demands and specifications of teachers, readers and editors; to revise their essays before they are submitted for evaluation; to learn to give and receive productive feedback; and to present and "publish" their work within various classroom, campus, or online settings.

GREATEST LIVING AMER. WRITER               Instructor: Kevin Casey
Writing 101.07, 71, 72
MW 4:40PM - 5:55PM,   TuTh 3:05PM - 4:20PM, TuTh 4:40PM - 5:55PM

Cormac McCarthy's novels have become favorites of both scholars and the general public, two audiences that don't always agree on matters of literary taste. High-minded literary critic Harold Bloom and media megastar Oprah Winfrey alike have granted McCarthy "Greatest Living American Writer" status. We will use McCarthy's work as a basis for developing academic writing, research, and discussion skills. We begin this process as close, active readers of several of McCarthy's novels. How did the author trade relative obscurity during the first half of his career for literary fame in the second half? Is an "American" writer defined by anything more than a passport? What do we make of McCarthy's brutal violence, his regionalism, his treatment of female characters, his regular use of Spanish without translation in English-language novels, his historical fiction, and other aspects of his storytelling?

We will apply these analytical reading skills to academic writing by asking similarly challenging questions of our own work and that of others. We will also construct clear, authoritative contexts for our ideas by conducting thorough research. McCarthy's career to date is fantastic fodder for improving academic research skills, as it has spawned a rapidly growing body of both scholarly and non-scholarly criticism.

We start with Blood Meridian, All the Pretty Horses, and some of the secondary criticism related to McCarthy's novels, culminating in the first of two major papers (4-5 pages). In the latter half of the semester, we will focus on No Country For Old Men and The Road as pinnacles of McCarthy's mainstream success. The semester concludes with the second major paper (8-10 pages), a research project of your own design. Shorter written assignments build toward these
longer works throughout the semester and include a response to a critical essay, a scene analysis, and a research proposal. There will be significant emphasis on improving your writing through peer feedback. Thoughtful participation in our discussions is a key requirement to earn a strong grade.

**IMAGES THAT SHOCK**
Instructor: Ann Marie Rasmussen
Writing 101.08
MW 1:25PM - 2:40PM

Long Title: Images that Shock: Obscenity from the Middle Ages to the Present

This course will focus on obscene images that have been publically displayed in some times or contexts yet violate norms of decency in others. The overarching goal is to explore through writing the ways in which the line between what is acceptable and what is obscene shifts over time and across cultures. First, class will focus on the Danish cartoon controversy of 2005/2006. This global controversy erupted in February 2006 over the Danish daily newspaper, Jyllandsposten, and its decision to publish a group of political cartoons, some of which featured images of the Prophet Muhammad that some found blasphemous. Then class will focus on a topic of the students’ choice. We also will read theories of culture and civilization with a view to discovering the way they make sense of shocking images. In short writing assignments, students will learn to understand and assess how these thinkers and theories advance a thesis, stake claims, find and use evidence, and make arguments.

Finally, the class will turn its attention medieval badges (small, cheap, mass-produced objects intended to be worn in public), both religious and sexual, and related images such as lewd marginalia in medieval prayer books. Students’ close readings of descriptions of these objects will be linked to readings by thinkers from different fields and times writing about the way images work to persuade, manipulate, or offend viewers. As students develop a 10- to 12-page research project on a medieval badge of their own choosing, they will consider the challenges posed by shocking images to communities and to civic groups. They will also practice evaluating the use of shocking images for rhetorical purposes, and articulating guidelines for public discussions of such images that are respectful, fair-minded, and robust.

**LAW IN THE AGE OF TWITTER**
Instructor: Aria Chernik
Writing 101.09,10
WF 8:30AM - 9:45AM,WF 11:45AM - 1:00PM,

Law in the Age of Twitter

In this course students will interrogate the intersection of social media and social justice, asserting new knowledge about whether social media really can effect social change. Events such as the Egyptian revolution and the Occupy movement underscore how social media disseminates real-time information on a global scale in ways that were unimaginable just a few years ago. And yet questions arise about whether social media really does bring more power to the people even
if it brings more information to them. Adding your voices to the critical conversation surrounding the intersection of social media and social justice, we will read texts from Clay Shirky, who has been labeled a “techno-optimist,” and Evgeny Morozov, who has been called a “techno-pessimist” (Gerbaudo, Tweets and the Streets). In addition to these texts, we will ground our inquiry about social media's potential for enabling a more participatory democracy by analyzing Twitter feeds, Facebook pages, and scholarly and popular articles.

Underscoring the format of information sharing that is the subject of this course, your writing projects will be networked and public. You will compose two longer, multimodal texts: a Storify about a contemporary news event, and a critical research inquiry pertaining to a course-related topic of your choosing and composed as a WordPress website. Both texts will involve multiple drafts and active engagement with writing workshops, peer critiques, and individual and collaboration writing conferences. Shorter writing assignments will likely include a secondary source response essay, a research plan, and collaboration critiques.

Important note about participation: This seminar will operate under the participant pedagogy model. This collaborative style of learning requires that every member of the seminar community deliberately participate in the intellectual work of the course by meaningfully engaging with readings, writing assignments, workshops, and seminar discussions.

COMMUNITY HISTORY WRITING
Writing 101.12, 13,
MW 11:45AM - 1:00PM, MW 3:05PM - 4:20PM

This class focuses on the idea that citizens, by writing publicly about their local past in print and online, play a vital and essential role in shaping discussions about their community's understanding of itself. A community that does not adequately commemorate and acknowledge its history faces the risk of contracting a form of historic amnesia, which in turn can stunt public awareness of the community's values, past triumphs and conflicts. Students in this course will take an active role in writing about Durham's local history in public forums.

Along the way, we will investigate various, and sometimes competing, forms of public history, such as museums, historical markers, historical preservation, and online historical writing. We will write and revise a series of two longer essays in this course. For the first assignment, each student will write an essay on an assigned historical topic that they present on a website they create. Students will use primary sources available at Duke's libraries for this online essay. For the second essay, students will draw on research tools developed in our class to write an independent paper that takes the form of an application for a historical marker or historical preservation, or another historical website.

We will also write short reflection pieces in which we develop the skills necessary for public history writing, such as how to craft argument-driven narratives and incorporate historical sources into written work that is aimed at audiences beyond campus. Examples include writing letters to newspaper editors on controversial debates connected to local history (such as the campaign to rename Duke’s Aycock Hall) and publishing Wikipedia entries on local historical topics.
Students will peer-review short assignments and long essays in small groups. In a broader sense, the assignments in this course will focus not only on public history, but will require us to explore the larger challenges and rewards of writing about the history for public audiences in Durham and at Duke.

**LIVING THROUGH THE GREAT WAR**  
**Instructor: Kristen Neuschel**  
Writing 101.14  
MW 1:25PM - 2:40PM

In this course, we will examine the experiences of men and women who lived during the World War I, known as the Great War. Why did they go to war willingly at first, and how did they - especially the survivors - come to terms with the horror and pointlessness of the war? What did the war mean to them? What does it mean to us, now, almost 100 years later? How has that war become part of our collective memory and imagination? We will read letters, poetry, novels and memoirs and see films made by participants in the war and by those in later generations who have tried to understand it. Our particular focus will be how men and women made sense of their experiences by writing about them, and how we, as historical thinkers and writers, continue to interpret their experiences in our own terms. Because the course also focuses on writing as a means of understanding and thinking, you will also experiment with writing of your own.

In this class you will do a variety of writing tasks, both formal and informal, which will enable you to engage with the work of others and articulate a position with regard to historical interpretations. You will have the opportunity to complete a short research project of your own choosing. You will practice revising, editing and giving and receiving criticism in class workshops. You will also reflect on yourself as a writer and gain confidence from doing so.

**LITERARY CULTURES OF WAR**  
**Instructor: James Berkey**  
Writing 101.15, 16  
MW 1:25PM - 2:40PM, MW 3:05PM - 4:20PM

“The real war will never get in the books.” So wrote Walt Whitman after the Civil War, suggesting the belief of many that the realities of war are inexpressible. And yet into books, into writing, even onto YouTube, Instagram, and iPods, war bursts. Our class will explore what constitutes war literature and how to define literary culture during wartime. We will engage this topic by exploring the cultural output of two American wars—the Civil War (1861-1865) and the Iraq War (2003-2011)—and our “reading” may range from short stories, novels, and poems to graphic novels, blogs, and YouTube videos. Throughout the course you will be asked to write traditional academic essays and compose a scholarly website about contemporary war literature. Guiding our inquiry will be the following questions: How do we define literary culture in wartime and how do “classic” and popular portrayals of war contribute to that literary culture? How do cultures imagine war before, during, and after the conflict? How do new media forms affect the representation of war and our understanding of literary culture? And what do the
diverse modes of writing about war reveal about the cultures that are fighting, the values they are fighting for, and the relationships of their citizens to the wartime nation?

We will begin our inquiry by examining how scholars have defined the literary culture of the Civil War. To critically analyze the arguments of these scholars, we will read both classic literary works and the popular literature of the Civil War, using the resources of the David M. Rubenstein Rare Book and Manuscript Library for a deeper understanding of literary culture during the war. Our first major writing project will ask you to test the arguments of scholars by addressing the following question: How does popular literature shape our understanding of the war and how does it relate to the classic works that scholars have identified as pivotal texts of the Civil War? For the second half of the semester, we will examine the cultural output of the Iraq War, reading and viewing a wide range of material, including recent poetry and fiction; blogs and graphic novels; films, documentaries, YouTube videos, and Instagram images; and iPod playlists and other musical productions. Our final major writing project will consist of a scholarly website that seeks to define the literary culture of the Iraq War and identify its major genres, themes, and issues. Because the scholarship about the literature of the Iraq War remains in its infancy, our final project also gives us the opportunity to shape the emerging scholarly conversation in original ways.

SOCIAL MEDIA WRITING
Instructor: Denise Comer
Writing 101.17
WF 1:25PM - 2:40PM

Writing, Learning, and Social Media

In a September 2012 article for Fortune Magazine, Ryan Holmes charges that universities are failing to teach social media and digital skills that are vital to the university and employment landscapes. As social media become ever more ubiquitous as a means of sharing knowledge and cultivating a public presence, some might even extend Holmes’s point by arguing that social media demand a fundamental reconsideration of the ways in which we understand learning, teaching, and the creation of knowledge. This course will examine social media from the perspective of writing: What are the writerly conventions and expectations in various forms of social media? What purposes can social media serve in educational contexts? Should universities do a better job at teaching social media? Why or why not?

As we critically examine what other writers have said about social media, students will draft and revise, with feedback from their classmates and instructor, the following main projects: a semester-long blog centered on an area (or areas) of interest to them; bi-weekly microblogs; an in-depth analysis of a particular blog or microblog (3-4 pp.); a research paper (8-10 pp., written in stages with a proposal, literature review, and annotated bibliography,) on the use, value, and complications involving social media in a particular context, such as in the Boston Marathon Bombings, celebrity reputations, or the corporate sector; and an end-of-term personal reflection (3-4 pp.) on lessons learned from the process of blogging and microblogging.
Can you imagine Durham covered by a dark, evergreen forest of conifers? Over ten thousand years ago, what is now the southeastern U.S. was much colder, and advancing glaciers had forced plant and animal species to migrate southward, shifting their geographic ranges to remain in tolerable climates. Such range shifts, including movement toward the poles with warming after ice ages, are documented in the fossil record. Likewise, today’s maps of species and climate show that the geographic ranges of plant and animal species are largely determined by current climate, and species’ ranges are expected to shift over time as climate changes. Indeed, there is accumulating evidence in the fields of Ecology and Biogeography that some species, including birds, butterflies, and plants, are currently migrating toward higher latitudes and altitudes in the context of ongoing climate change. Which species, or species groups, are migrating? Are there geographic hotspots of migration? What evidence links these range shifts to climate? What are the implications of range shifts for conservation of species and ecosystems?

In this course, we will consider such questions as we focus on scientific writing, and writing about science, through the lens of recent species migrations. Through several short writing assignments and a longer final project, we will work toward the common goals of academic writing. First, we will engage with the work of others by reading, discussing, and summarizing examples of species range shifts from the scientific literature. Next, we will use several related readings to analyze how scientists make appropriate use of others’ work, articulate their own positions, and situate their work within specific scientific contexts.

Finally, in a series of related writing assignments that constitute your final project, you will focus on a specific question about species range shifts, such as, “Should humans ‘assist’ species with migration?”, “Can species track climate change fast enough?”, or “How does human land use interact with climate to affect species’ range shifts?” In Part I of the final project, you will develop your focus question through a recursive process of research and writing that culminates in a scientific literature review—a synthesis of the scientific literature relevant to your focus question. In Part II of the final project, you will take a position on an issue related to your focus question as you revise and expand your writing from Part I into a scientific opinion piece (op-ed), research proposal, or popular-science-style article. Part II will highlight ways to translate your research and writing for different audiences, including how to engage your audience, present the scientific evidence related to your topic, and articulate your conclusions. Throughout the semester, we will employ the common practices of academic writing, including research, writing workshops, revision of drafts, and final editing.
RELIGION AS ARGUMENT
Instructor: Aftab Jassal
Writing 101. 21, 22, 23
MW 11:45AM - 1:00PM, MW 3:05PM - 4:20PM, MW 4:40PM - 5:55PM

This course explores writings about the Hindu god Krishna—a multifaceted figure who has been represented in many, often contradictory, forms—as an entry point into the academic study of religion. In this course, we will examine representations of Krishna in classical and popular narratives, devotional songs and poems, as well as in sectarian, philosophical, and mystical writings. Our goal will be to approach religious texts as moral, aesthetic, and sociopolitical “arguments” and examine how they persuade audiences about the validity of particular religious outlooks and practices. In so doing, we will see that religious traditions are not expressions of timeless, transcendent “truths,” but are grounded in specific intellectual, ethical, social, political, and historical debates.

Our readings for this course will comprise both primary and secondary texts in the study of Hinduism. In addition to learning how religious texts make arguments through logical reasoning, evidence, inference, analogy, symbolism, and emotion, we will also apply the principles of effective argumentation in our own academic writing, thereby enacting the subject matter of the course. We will also experience writing as a multi-staged, relational process, through an active engagement with each other in the classroom, assigned class readings, and broader publics outside the classroom. Writing projects for this course will include two major essays and a number of short pieces, such as weekly ‘think pieces’ and response papers. The writing process will entail brainstorming in small groups, free writing, outlining, reverse outlining, and producing abstracts and annotated bibliographies, which will provide the necessary building blocks for our formal writing. Our writing projects will go through peer review, self-review, and multiple stages of revision. In this course, we will focus on higher-order concerns in order to construct, sharpen, and critique our own written arguments about religion in general and Hinduism in particular.

CAN CHIMPS HAVE CULTURE?    Instructor: Lindsey Smith
Writing 101.24, 25, 26
MW 1:25PM - 2:40PM, MW 4:40PM - 5:55PM

When Jane Goodall caught the first glimpse of a chimpanzee delicately stripping leaves off of a thin branch, dipping the branch into a termite mound, then nibbling off the dangling termites, she witnessed the first evidence of tool use in animals. Goodall’s discovery was monumental because, until that moment, tool use was considered a uniquely human trait. Upon hearing about this event, her mentor, Louis Leakey, declared “We must now redefine man, redefine tool, or accept chimpanzees as human!”

Defining what it means to be human is a difficult task; one made even more complicated because attributes like tool use, culture, and language that have been reserved for humans are being increasingly challenged by animal discoveries. Is culture, by definition, a human construct or can it be extended to other animals? If chimpanzee termite-fishing is passed down through social
learning rather than genetic inheritance, should we consider it a cultural tradition? These are the questions that will drive our inquiry in this course and guide us towards determining whether humans are unique in having values, traditions, and practices or whether animals like primates and dolphins have their own distinct cultures as well.

Course materials will come from scientific journals and books, popular magazines, videos, documentary films, and podcasts. Writing projects in the first half of the semester will consist of short papers that will enable you to assess the challenges associated with studying animal behavior, evaluate the role of natural selection in shaping beliefs and behaviors, and explore how cultural traditions are learned and maintained. In the second half of the semester, you will write a research paper that analyzes evidence for culture in an animal of your choice. At the end of the semester, you will share your research paper’s findings with the class in a brief oral presentation. Throughout the semester, you will also take part in in-class writing exercises and a fundamental component of academic writing, the peer-review process, by reading each other’s work and providing feedback for revisions.

EMERGING ADULTHOOD
Instructor: Megan Golonka
Writing 101.27, 28, 29
MW 8:30AM - 9:45AM, MW 11:45AM - 1:00PM, MW 1:25PM - 2:40PM

Between Adolescent and Adult: The Developmental Period of Emerging Adulthood

What makes someone an adult? Turning 18 or 21? Gaining financial independence? Getting married? Becoming a parent? Fifty years ago, these milestones in Western societies were frequently associated with adulthood, and were typically reached by individuals in their early twenties. Today, it is common to postpone these transitions and spend one’s late teens through mid-twenties in a period of self-focused exploration by trying out different possibilities in relationships and work. Some scholars theorize that this period bridging adolescence and adulthood is a new developmental stage called emerging adulthood. Yet, controversy exists over whether emerging adulthood can be considered a distinct developmental period because it depends on the cultural context, social institutions, and socioeconomic opportunities encountered by an individual.

This course will give you practice thinking and writing in a variety of disciplines by asking you to explore debates about emerging adulthood. You will be introduced to the form and style of writing expected of scholars in fields like psychology, sociology, education, and medicine as we situate emerging adulthood within the field of developmental psychology and the role of context in development. We will work on articulating and supporting an argument, writing for a specific audience, and developing an academic voice in writing. Writing assignments will build on each other, beginning with blogging short reflection pieces in response to the broad texts that will introduce you to the field, and a brief critical analysis of a television show or film depicting emerging adults. You will then move on to writing a research question on a topic of your choosing that is relevant to emerging adulthood. You will refine your research question
throughout the semester, and it will serve as a basis for the remaining assignments, which will include writing and conducting a short survey questionnaire, and writing a research proposal. As a relatively new concept, emerging adulthood affords us the exciting opportunity to contribute new ideas for researching the factors that may contribute to the lengthening path to adulthood, as well as its implications for individuals, families, and society.

**FORM IN ROCK MUSIC**  
Instructor: Jason Summach
Writing 101.30, 31,  
MW 11:45AM - 1:00PM, MW 3:05PM - 4:20PM

Verse, verse, chorus, verse, chorus, bridge, chorus, chorus, fade.

Are rock songs really that predictable? Indeed, if you analyze enough songs, you will discover that rock music, over its 60-year history, has tended towards a standard repertoire of formal patterns and processes. But as one's familiarity with these conventions deepens, so does one's sensitivity to the manifold ways in which artists step outside of convention for expressive effect. In this course, we will focus our attention upon those intersections in rock songs where the expected and unexpected collide, and we will explore the meanings that emerge in these moments of tension.

No experience with music performance or notation is required. We will begin by reading accounts of rock form written for general and scholarly audiences, evaluating their claims against a backdrop of songs selected from a variety of rock genres and historical periods: early rock and roll, psychedelia, soul, surf, funk, and punk. We will use a software application to parse and annotate these songs, and will share our sketches with each other, weighing alternative interpretations. What does it mean, for instance, when Radiohead veers into new material at the end of "Karma Police" ("For a minute there, I lost myself..."), rather than concluding, as is typical, with material presented earlier in the song? How does this peculiarity shape the musical experience? Are there other songs in which this formal structure is paired with lyrics about disorientation? (Yes!)

We will develop investigations of this sort through writing. Weekly assignments will culminate in two analytical essays in which we will practice translating musical details into compelling accounts of song meaning. Each essay will advance in stages -- annotation, draft, peer workshop, and revision -- and you will give and receive feedback along the way. For the final research project, you will investigate the formal practices of an artist or production team that you choose. But unlike the analytical essays, which will deal only with the songs themselves, the research paper will invite you to bring together song analysis and commentary that you locate in scholarly sources and the popular press.

**DECODING DISNEY**  
Instructor: Lisa Andres
Writing 101.33  
TuTh 8:30AM - 9:45AM
Fairy-tale scholar Jack Zipes believes “Walt Disney cast a spell on the fairy tale,” claiming that, for most American children and adults, “their first and perhaps lasting impression of these tales and others will have emanated from a Disney film, book, or artifact.” While originally printed in 1995, Zipes’s claim about the power of Disney still rings true: today, the Walt Disney Company is a multi-billion dollar empire, one which has evolved far beyond the fledgling cartoon studio Walt and Roy Disney founded in 1923. But just what exactly is the Disney empire? How far does its reach extend and how powerful is it? And, perhaps most importantly for this course, what are the values and messages that comprise the company’s ideology? How does the Walt Disney Company represent concepts such as romance, gender, race, history, and family? For example, why are Disney’s heroines primarily young and beautiful whereas the villains are older and less attractive? Why do Disney tales end with a heterosexual marriage? Does Disney accurately portray the story of historical figures such as Pocahontas and Mulan or are their stories twisted to fit Disney’s formulaic fairy-tale plot?

In this course, we will seek to explore answers to these questions. To do this, we will focus primarily on those canonical animated films which were created within specific cultural and historical contexts. (In our discussions, however, we will also reference other Disney/Pixar films, the Disney theme parks, Disney’s extensive consumer products, as well as Disney’s corporate assets such as ABC and ESPN, all of which might serve as potential research topics.) We will also read a selection of scholarly articles and chapters from critics such as Zipes who will offer us different theoretical approaches to the genre.

Ultimately, our readings will inform us about the elements of academic writing and will serve as entry points into the academic conversation. Over the course of the semester, students will engage in a variety of writing assignments. In addition to weekly reading responses posted to blogs, students will be asked to complete three short essays: (1) a personal narrative detailing your connection to, or experience with, Disney; (2) an analysis of a Disney film of your choice (using minimal outside research); and (3) an ideological defense (or critique) of a Disney film of your choice (based on scholarly research). These shorter assignments will function as the foundation for a larger, research-oriented paper. This final essay will allow students to come to terms with an issue of their choice, develop their own opinion/stance on that issue, and reflect on and respond to other critics and authors. We will not only practice conducting academic research, but we will learn about annotated bibliographies and literature reviews and use them to practice assessing, organizing and integrating that research.

FOOD, CULTURE, COMMUNITY
Writing 101.34, 35
WF 10:05AM - 11:20AM, WF 11:45AM - 1:00PM

On the surface, the choice of what we eat often seems to be a matter of taste. We live in a nation where an abundance of food is readily available for many people (though not all), and for as little as a dollar we can purchase a variety of prepared and packaged cuisines from wherever our stomachs may guide us. Availability affords us choice, but when we reflect on our own culinary preferences the question of taste can become a far more complex exploration of personal history,
culture, and community. What are the origins of our beliefs about food? What factors affect the food choices of individuals, cultures, and communities?

In this course we will explore food choice, beginning with our own histories. From there we will expand outward, working toward a broader understanding of the intersection between self, culture, and community by engaging with the texts and methods of cultural anthropologists and learning to use their methods of inquiry to explore the larger circumstances and influences that have shaped our own personal food choices and beliefs about food. Course materials will be selected from scholarly journals, books, blogs, popular magazines, and television programs.

Writing projects in the first half of the semester will include a series of weekly short critical response papers (one page) that will explore course readings and form the basis of class discussions. The focus of these papers will be on engaging with the authors of our texts and exploring the issues raised by their writing. Students will also write an autoethnography (5-7 pages) on food culture, simultaneously reflecting on personal experience and connecting their personal stories to a wider understanding of community and culture. In the second half of the semester students will devise a research question based on their autoethnography and course readings from the first half of the semester. Through a formal research proposal and annotated bibliography, students will build a final research paper (7-10 pages) that attempts to answer their chosen question. At the end of the semester students will present their papers in a brief oral presentation. A strong focus will be placed on collaboration and workshopping, and students will continually be expected to engage with and respond to the work of their peers.

AID, CHARITY AND GIVING
Writing 101.37, 38
WF 1:25PM - 2:40PM, WF 3:05PM - 4:20PM

In his classic work, The Gift, the anthropologist Marcel Mauss argued that acts and obligations to give form the basis of social relations. In this course, we will examine different ways that people help others, including through acts of religious charity, philanthropy, and the professional work of humanitarianism. For example, how is the act of giving change to a homeless person different from having a professional job with Doctors without Borders? While the need for aid, charity, and giving in the face of suffering is often taken as a common sensical good, in this course, we will see that there are many controversies surrounding how, and to whom, we should give.

This course combines the goals of cultural anthropology with service learning, in that we will see how aid, charity and giving work in the real world. Students will be asked to spend a total of twenty hours during the semester volunteering with a local organization in Durham in small groups of three. We will use the volunteer experience to respond to research questions, such as: what is the “culture” of aid organizations, how do they differ, and how do we study them? What motivates individuals to volunteer or participate in the uncertain work of aid? In a world of limited resources, which crises or issues are defined as worthy of intervention and which are not? This process will culminate in a final research paper (15-20), which will be a group project.
In addition to the final research project, students will write two short response papers (3-4 pages each) during the semester. Throughout the semester, we will experience writing and learning as a collaborative process. In-class discussions will be a key way of learning and sharing material, and students will also be expected to contribute and comment extensively on the work of others. By working with other’s writing, students will learn to transfer critical reading and writing skills to their own work.

**SOUND, ART, AND ABSTRACTION**

Instructor: David Font

Writing 101.39,40,
TuTh 10:05AM - 11:20AM, TuTh 1:25PM - 2:40PM

Sound behaves on its own terms.

Art is whatever we say it is.

Abstraction is the act of making something simultaneously more simple and more complex.

Sound and Art are both types of abstraction.

Sound Art is ...

In 1952, John Cage’s composition 4’33” instructed performers to not play their instruments for the duration of the piece. (The score also divided the piece into three movements.) Ostensibly, 4’33” is an anti-composition consisting of silence, but Cage is said to have been motivated by a realization that true silence is impossible. In practice, the sounds of the environment become the focus of the audience's perception. At a more conceptual level, the piece removes the composer and instrumentalist from the "performance" and calls into question the very notions of artistic creativity and control.

In this section of Writing 101, we will explore the interstices of sound, art, and abstraction through a variety of complementary projects: a) writing based on perception, design, and analysis of sound (live, recorded, written, artistic, and otherwise); b) exercises in abstraction of text and sound (edits, collages, cut-ups, mash-ups, etcetera); c) annotations and critical reviews of scholarly, popular, and artistic works; and d) meditations and reflections. We will explore interviews -- direct dialog -- as a vital form of academic inquiry and employ some versatile, accessible tools to work with audio recordings: recording gear, amplification systems, computer software, and mobile apps. We will also work to develop writing as a musical process that is rich with nuances of pitch, rhythm, texture, and dynamics.

The broader objectives of the class are the development of descriptive and analytical tools through listening, reading, critical thinking, dialog, writing, and revision. Most writing assignments will consist of relatively brief pieces (1-3 pages) which will function as components of larger projects will be developed gradually throughout the semester. These projects will take the form of scripts for documentary or art works for radio broadcast on Duke's station (WXDU 88.7FM).
Please Note: No prior musical or technical expertise is required.

WRITING ABOUT BELIEF  
Instructor: Benjamin Gatlin
Writing 101.42,43, 44  
WF 8:30AM - 9:45AM, WF 11:45AM - 1:00PM, WF 3:05PM - 4:20PM

How do we make sense of religious and supernatural experience? What might superstition and bigfoot sightings share in common with trance states and prayer? In this writing course, we will examine narratives of religious experience, belief, and supernatural encounters through a variety of disciplinary lenses, including religious studies, anthropology, and folkloristics.

The focus of the course is ethnographic; we will write about people’s lived religious and supernatural experience and in our writing think through how individuals attempt to make sense of belief. Drawing on theoretical readings and ethnographic accounts of supernatural and religious experience, students will learn how scholars in religious studies and anthropology write about belief and belief practices. In short assignments, we will write in response to foundational texts about belief and religious experience. We will build on our theoretical understandings of belief narratives by conducting original ethnographic fieldwork on Duke’s campus, collecting narratives of belief from fellow students. Throughout the course, we will think through the ethics of representing others’ beliefs in our writing and strategies for making our writing public. At the end of the semester, we will archive our work in the Southern Folklife Collection at UNC-Chapel Hill.

THE PEOPLE & BOUNDARIES OF DEM  
Instructor: Matthew Whitt
Writing 101.47,48, 49  
TuTh 10:05AM - 11:20AM, TuTh 1:25PM - 2:40PM, MW 1:25PM - 2:40PM

“We the People,” and the Boundaries of Democracy

Democracy is based on a revolutionary idea: In order for government to be just, the people must rule. But who, or what, is the people? Who can be a member of the people, who is excluded, and who gets to decide? Can democracy exist without borders to separate “We the People” from outsiders, or hierarchies to differentiate full citizens from “second-class” members of the community? These questions underlie heated debates about immigration, civil rights, and national identity. In order to refine their own perspectives on these issues, students will use philosophical inquiry and academic writing to explore the ideas of freedom, equality, and
foreignness that pervade debates over the composition and boundaries of democratic communities.

In the first unit of the course, students will read and respond to philosophical texts that propose, justify, and criticize ideals of democratic community. Central to our investigation will be work by John Locke, Jean-Jacques Rousseau, and Charles Mills. In the second unit, students will examine the ways that contemporary democracies are shaped and maintained through acts of inclusion, exclusion, and social differentiation. Drawing upon academic and journalistic writing, students will analyze debates surrounding U.S. immigration, incarceration, and voter enfranchisement by publishing blog posts and responding to posts by their peers. In the final unit of the course, students will pursue independent research on a topic of their choice, culminating in a final research paper and a long-form blog post intended for a public audience beyond the university.

MEDDLING MUGGLES  
Writing 101.50, 51  
TuTh 11:45AM - 1:00PM, TuTh 1:25PM - 2:40PM

In 1997, Bloomsbury Publishing quietly released J. K. Rowling’s debut novel, Harry Potter and the Philosopher’s Stone. Now, sixteen years, six books and eight movies later, Harry Potter has become an international cultural phenomenon, giving rise to fanfiction stories, college Quidditch teams, successful YouTube parodies and even a theme park in Orlando, Florida. But what is it about the Harry Potter series that is so appealing? Is it merely a fantastical children’s story about a magic school for young witches and wizards? Or, do the novels have something more significant to say? Do they touch on more relevant, socially significant themes such as love, loyalty, and free-will?

As a member of the Harry Potter generation, you are uniquely positioned to answer these questions. Even though you grew up alongside Harry, you are now in a similar position as he was on his eleventh birthday: Duke University is, in a sense, your Hogwarts. This section of Writing 101 provides you with an opportunity to revisit Harry’s story – in print and in film – and examine Rowling’s texts with a more critical eye. You will have the chance to engage in academic discussion not only with your classmates but also with scholars in different fields through a variety of scholarly journal articles and book chapters. Together, these dialogues will expose you to different theoretical and personal approaches to the texts with the goal of enriching your understanding of the Harry Potter series.

Ultimately, the readings and discussion will inform you about the elements of academic writing and will serve as entry points into the academic conversation. Over the course of the semester, you will engage in a variety of writing assignments. In addition to weekly reading responses posted to blogs, you will be asked to complete three short essays: (1) a personal narrative detailing your connection to, or experience with, the Harry Potter series; (2) a research-based argument on a topic of your choosing (which will require multiple revisions); and (3) a final, multi-media presentation. These assignments will allow you to come to terms with an issue of your choice, develop your own opinion/stance on that issue, and reflect on and respond to other
critics and authors. You will not only practice conducting academic research, but you will learn about annotated bibliographies and literature reviews and use them to practice assessing, organizing and integrating that research into your own writing.

Please Note: While a prior knowledge of the Harry Potter series is not required, it is strongly recommended.

**RHETORIC OF SLAVE NARRATIVES**
Instructor: Edward Piñuelas
Writing 101.53, 54, 101.55
TuTh 8:30AM - 9:45AM, TuTh 11:45AM - 1:00PM, TuTh 3:05PM - 4:20PM

**Performing Humanity: Slave Narratives, Past and Present**

The slave narrative has shaped how slavery, particularly North American plantation slavery, is understood and remembered. Historically, slave narratives provided white—particularly northern—Americans insights into the daily existence of slaves on southern plantations, and into the horrors of slavery in general. Central to this project was an underlying attempt to animate the slave condition, to recreate the world of slavery for an audience utterly outside its domain. In this class, we will investigate how slave narrators performed these figurative gestures, and how contemporary artists critique, reconfigure, and recast them in their depictions of slavery.

How did former slaves relate their experiences in bondage? How did they speak to audiences utterly outside those experiences? What do we, as an audience even further removed, expect from stories of North American slavery? Using weekly response papers, along with in-class activities that challenge you to engage with traditional slave narratives in writing and discussion, we will develop and explore these types of questions. These discussions will lead to your first major writing project, a 3-4 page essay focusing on how one of our authors reconstructs a particular element of slave life.

Moving from the historical to the contemporary, we will then look at present-day narratives of slavery. Continuing our response papers and class discussions, we will examine how contemporary authors and filmmakers employ, revise, and/or challenge the narrative traditions inherited from slave authors. These conversations will lead into a research project that explores a topic of your choosing, in which you relate one of our contemporary works to the themes and conventions of the slave narrative genre. You will develop and propose your own topic, gather and review secondary material on your selected novel and/or film, and use this material to enhance and deepen your argument. This project will include a research proposal, annotated bibliography, a 6-8 page paper, and a class presentation.

**ENTERTAINING RACE CLASS GENDER**
Instructor: Nancy Mullenneaux
Writing 101.57,58,59
TuTh 10:05AM - 11:20AM, TuTh 1:25PM - 2:40PM, TuTh 3:05PM - 4:20PM

Entertaining Race, Class, and Gender
What can be read about a culture’s values in the texts of its popular entertainment? How does entertainment promote or parody gender roles, racial or class stereotypes? Does what an audience applauds reinforce or reshape social ideals and prejudices? This course will begin with the popular entertainments of the 1850’s and 60’s, a time in American history when issues of race, class and gender nearly tore the nation apart. Mid-nineteenth-century Americans lived in a world with few recorded images, depending solely on verbal skills to describe, convey, convince, and entertain. Examining best-selling plays of that era, like Uncle Tom’s Cabin and The Octoroon, we can analyze the overt and covert messages performed for the public. Taking what we have learned from the past, the course will fast forward to look at our own entertainments. Plays, movies, and television shows reflect and shape our current ideas about race, class, and gender. What has or has not changed in 150 years? For final research projects students may choose an entertainment from any time in American history to analyze for its race, class, or gender messages.

The course will use a variety of writing approaches, tools, and workshops to develop the skills needed that successfully meet any discipline’s academic requirements. We will approach writing not only as a means of communication, encouraging individual ideas and engaging with other scholars, but as a process of discovery as well. Just as an actor “discovers” new ideas in rehearsal, writers are often surprised by their own creative thinking on paper. Writing projects will include short response papers, reviews, character analysis, and a longer research project. No director would ever open a show without weeks of rehearsal. Similarly, writing is best enjoyed as a process, revisions are practice, and the writing class should invoke the supportive team spirit of an acting ensemble. P.S. No theater experience is necessary to register for this course!

DOCUMENTING LIVES
Instructor: Katya Wesolowski
Writing 101.60, 61,62
WF 8:30AM - 9:45AM,WF 11:45AM - 1:00PM, WF 3:05PM - 4:20PM

“Art giving shape to the presentation of reality” -- Robert Coles

“It takes two to make a truth” -- Fredrick Nietzsche

Documentary work – whether written, photographed, filmed or audio-recorded – is an attempt to capture reality. However, just as fiction draws from real life, documentaries draw from the techniques of creating fiction: careful selection, artful composition and compelling narrative all go into the production of a documentary text, photograph, film or radio show. Furthermore, like a fiction writer, the documentarian is never a purely objective instrument for recording reality but rather brings personal life experiences, interests and imagination to the project. As a type of social inquiry engaged with understanding and rendering the lives of others, documentary work is accompanied by myriad practical and ethical concerns.
This course will help you develop as academic writers through an investigation and interrogation of the “partial truths” of documentary work. We will begin the semester by examining texts, photographs and films by well-known documentarians. In a series of short writing assignments (3-5 pages) you will be asked to respond to these works. Then, you will try your own hand at documentary work: collaborating in teams you will write and produce short (3-5 minute) radio stories about current student trends on Duke’s campus which we will post on our class blog site. Your final writing project for the semester will be a research paper (12-15 pages) for which you have several options: you may research and analyze the ways in which a certain topic has been represented by various documentarians; you may research and analyze the work of a particular documentary photographer, writer or film maker; or you may document and write about an aspect of life at Duke or in Durham that interests you. If it takes two (at least) to make a truth in creating a documentary, the same can be said about constructing a well-written text. Thus each of your writing projects will undergo a collaborative process of drafting, workshopping, revising and editing with others in the class.

REASONING AND IRRATIONALITY
Instructor: Jesse Summers
Writing 101.63, 64
TuTh 8:30AM - 9:45AM, TuTh 11:45AM - 1:00PM

To understand what it means that humans are rational, we will consider the extremes: models of good reasoning and examples of irrationality. We will consider several categories of irrationality, from the psychological and philosophical to the economic and political. How can we explain procrastination and other self-defeating behaviors, even addiction and compulsion? What about collective action problems, like environmental policy, in which each person’s rational goal leads to a suboptimal outcome for everyone? Is the ideally rational person someone we should strive to be, or someone we should strive to avoid?

In this course, we will read from various disciplines—psychology, neuroscience, economics, philosophy—and will organize our thoughts using the argumentative tools of philosophy. We will 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. In a first project, we will develop initial thoughts on an assigned topic into a short reflective essay. The second and third projects are linked. In a research project, the student will develop a research question on a topic of his or her own choosing related to the course, develop an annotated bibliography, get feedback, and write a final (10-15 page) paper guided by a research question. In a related editorial project, the student will write a shorter, persuasive argument (3-4 pages) on some aspect of the same topic, get feedback, and give a class presentation on the topic.

THE CULT OF NEW DOMESTICITY
Instructor: Departmental Staff
Writing 101.66, 67
TuTh 3:05PM - 4:20PM, TuTh 4:40PM - 5:55PM

The Cult of New Domesticity: Society in the Age of Etsy, Crafting, and Homemaking
The Cult of Domesticity defined womanhood—particularly for upper-class women—in the 1800s and for a period in the 1900s. This era marked the beginning of the submissive homemaker, a standard that held (for many) until the Women’s Movement of the 1960s and 70s. Then, many women were no longer satisfied holding domain over the home and children. They wanted what men had, and women began to enter the male-dominated workforce. Now, in the twenty-first century, many young women are returning to the home to maintain it as their domain. Author Emily Matchar, in her book Homeward Bound, calls this return to the home “New Domesticity.” She identifies it, in many ways, as “revolutionary.”

Through writing, reading, and discussions, we will consider many questions. Among them: What does this modern-day homemaker mean for the Women’s Movement (also known as second-wave feminism), which took women out of the home? What are the socioeconomic implications of both feminism and New Domesticity? Can domesticity be revolutionary?

We will read and respond, both in discussion and in writing, to written and visual texts (including Matchar’s book and episodes of the television program Mad Men) that examine the role of women and domesticity. We will also read and write about the ways in which online culture has played a role in the rise of New Domesticity, looking at Etsy and blogs that emphasize domestic life.

Shorter writing assignments will likely include critical responses to texts, a reading process report, and regular reflections on readings. Longer assignments will likely include a research project (eight to 12 pages), as well as a personal narrative (five to seven pages) that students will write at the beginning of and revise at the end of the semester.

Because writing is a process, most writing assignments during the semester will be in stages, including peer review, and before submitting writing projects, we will practice thinking like the audience who will ultimately read what we’ve written.

FEMINISM: POLITICS OF PLEASURE
Writing 101.68
TuTh 4:40PM - 5:55PM

In April of 2011, a Toronto police officer recommended that to reduce the incidence of rape on York University’s campus, “women should avoid dressing like sluts.” In response, activists organized SlutWalk, a march challenging the idea that women’s sexual expression should prompt shame or violence. Responses to this political act have been mixed, pointing to a question that feminists have debated for centuries: can sexual pleasure liberate women or does it facilitate their oppression? Some argue that gender equality depends on women’s right to pursue their own pleasure. Others view pleasure as coercive—an opiate of the (feminine) masses. To what extent does encouraging sexual expression ignore the influence of social forces (like patriarchy, capitalism, homophobia) on what women find pleasurable in the first place? Whose interests are served by “sexual liberation?” How has racial difference mediated cultural assumptions about women’s pleasure?
Over the course of the semester, students will develop a scholarly vocabulary to address complex questions of gender and sexuality. Students will learn to think critically about the ways in which feminist scholars have translated experience (personal, social, sexual) into academic writing. The syllabus includes brief philosophical and theoretical texts, each of which will be read slowly and carefully. Students will engage the assigned material alongside Writing Analytically, a textbook that will introduce the skills and methods necessary for college-level interpretation and argumentation. Weekly blog posts will enable students to practice the technical skills outlined in Writing Analytically. Students will also contribute to a collaborative online glossary of the major terms deployed by assigned authors. Students will compose three short essays (4-6 pages), each of which will undergo a process of revision that will include multiple drafts, peer review, and in-class workshops. The first essay will be a close reading of a primary source text by Jean-Jacques Rousseau, Mary Wollstonecraft, or Sigmund Freud. The second will put a primary source into conversation with a secondary source written by a feminist scholar. The final project will be for students to write their own feminist manifesto, supported by scholarly research.

THE LIVES OF SINNERS & SAINTS
Instructor: Jessica Hines
Writing 191.70
WF 8:30AM - 9:45AM

Who is a sinner, and who is a saint? And what is the difference between the two? Oscar Wilde asserted that the only difference “…is that every saint has a past and every sinner has a future.” In this class students will read, discuss, and write about the connection between the past of the saint and the future of the sinner through an examination of the life stories and conversion narratives of sinners and saints as depicted in biography and autobiography, in drama, fiction, and art. Our focus will be primarily medieval and contemporary, looking at the ways these two periods, separated by time and cultural difference, have constructed narratives of sinner and sainthood. We’ll move amongst works such as the legend of Mary Magdalene, contemporary addiction narratives, morality plays and the lives of such diverse figures as Augustine, Malcolm X, and Margery Kempe.

In pairing the medieval with the contemporary, students will be asked to write and think critically about the narratives of the past and those of the present in order to understand and articulate their complex interrelation. Students will learn how to analyze genre, parse language and rhetoric, and to develop effective strategies and processes for producing and revising writing—skills which they will be able to use in other forms of academic writing beyond this class. In the first portion of the semester, students will produce two analytical essays in which they will engage closely with a particular work or text, as well as a series of writing exercises designed to develop skills in academic writing. The semester will culminate in a final research paper on a topic of the student’s choosing.

QUEER WRITING PRACTICES
Instructor: Jennifer Ansley
Writing 101.75, 76, 77
MW 8:30AM - 9:45AM, MW 1:25PM - 2:40PM, MW 4:40PM - 5:55PM

The term “queer” is often used to reference sexual and gender identities and practices that are non-heterosexual and/or gender non-conforming. However, we might also think of “queer” as a
mode of inquiry that challenges our received knowledge about gender and sexual categories, and as a set of questions about how that knowledge has been produced. This course is interested in how writers across genres have used different methods or writing techniques to articulate a wide range of queer identities and desires. What role have these texts played in producing what we think we know about gender and sexuality in different historical contexts? How does their work define or redefine “normal” gender and sexuality, and how might those definitions be, to different degrees, either transformative or limiting?

In pursuit of answers to these questions, we’ll explore several literary genres in which queer lives have been represented, including personal essay, pulp fiction, science fiction, stage play, graphic novel, and zine. However, this course also encourages you to be aware of how all forms of writing—regardless of content, genre, or disciplinary context—participate in the production of knowledge, an awareness that will be valuable to you throughout your time at Duke and beyond.

You’ll have an opportunity in your own writing to reflect on particular readings and experiment with different genres and writing styles via contributions to our course blog. At the same time, you’ll practice the conventions of academic writing through a series of three major writing projects. This course emphasizes writing as a generative cumulative process, so we will develop insight into a topic over time, with each essay building on one’s blog entries and previous essays and developing through multiple drafts. The last of these projects will be research paper that will give you an opportunity to engage with the special collection of queer zines housed at Duke’s David Rubenstein Rare Book & Manuscript Library.

PARANOID READERS
Instructor: Luis Rosa
Writing 101.78,79
WF 1:25PM - 2:40PM, WF 4:40PM - 5:55PM

Paranoid Readers: Ricardo Piglia and Roberto Bolaño
Overview: Around the year 2000, two Latin American literary voices grew stronger in the international scene, changing our conceptions of the Latin American novel and creating a very potent gravitational pulse over young and emerging writers: the Argentine Ricardo Piglia (1941) and the Chilean Roberto Bolaño (1952-2003). Their novels feature characters that are obsessive readers. These obsessive readers find conspiracy theories encrypted in the literary traditions of their countries. Literature becomes a crucial clue in their minds, to understand the historical and political events of their time. Similarly to the clinical paranoid who is often drawn to the narration or story-telling of a threat to which he or she must respond, the novels of Piglia and Bolaño are characterized by a paranoid impulse in which literature must respond to an uncertain societal threat.
**Reading pace:** During the first two months our reading pace will be very intensive. We will read a total of 4 novels by Piglia and Bolaño. We will also read short essays on cultural theory, by Walter Benjamin, Elias Canetti, Antonio Gramsci and Jacques Ranciere, to accompany the reading of the novels. Finally, during the last month of the semester students will have the freedom to create their own reading lists of scholarly articles based on the students’ research paper topics.

**Writing pace:** Students will write two brief essays and a final research paper about their topic of interest. After reading our four main novels, students will write a Close Reading Paper of no more than five pages. After reading all the short theoretical essays students will write a short Applying Theory essay. Finally, at the end of the semester and after our library visit, students will write a Final Research Paper of 10-12 pages.

**MULTILINGUALISM IN THE US**  
Instructor: Nicolas Eilbaum  
Writing 101.81,82,83  
TuTh 1:25PM - 2:40PM, TuTh 3:05PM - 4:20PM

Is the US becoming a multilingual society? What factors encourage or discourage multilingualism? How do immigrants change the language patterns of the US? And how does the US change the language patterns of immigrants? How is the role of Spanish different from that of other languages in the US? In this class you will develop your own question about language diversity in the United States and write a research paper trying to answer it.

In addition to research and writing, the class will have a service-learning component. This is mandatory and includes approximately 20 hours (about two hours a week) working with ESL students at a public school in Durham on a project that you will create with them. This will give us a chance to participate first-hand in a key setting where the connection between immigration and language diversity plays out: ESL education in US public schools.

If everything goes according to plan, this section of the class will work with high school students at Durham School of the Arts or Hillside High School.

**AMAZONIA:POWER JUSTICE NATURE**  
Instructor: Brenda Baletti  
Writing 101.85,86  
WF 3:05PM - 4:20PM, WF 4:40PM - 5:55PM

Writing Amazonia: Power, Justice, and Nature

When we think of the Amazon, we usually imagine impenetrable forests, exotic plants and animals, and rivers teeming with biodiversity. This imaginary of the Amazon as the world’s environmental treasure, however, is relatively new. Since colonization, the Amazon has been a repository for outsiders’ dreams, although these dreams tended to be of wealth gained through control over land and resources. It was only as recently as the 1980s that international environmentalists, multi-lateral agencies, governments and Amazonian inhabitants themselves
began to write about this region as an environmental resource needing conservation. Recently, as Latin America’s progressive governments have re-focused their economic development programs on mining, agro-industry, and hydroelectricity, the popular representations of the region as one of future economic promise is again gaining prominence. This juxtaposition of environment and development in Amazonia, however, obscures many other visions of the region held by its inhabitants.

In this class we will ‘decolonize’ ideas about Amazonia. We will re-excavate the story of Amazonia’s past, present and future by decentering Northern narratives about the region and instead foregrounding the formation of political, economic, and social inequalities. Through events such as the indigenous and slave uprisings during and after colonization, to contemporary struggles over the Belo Monte Dam in Brazil and the TIPNIS road in Bolivia, we will examine these inequalities – and Amazonian people’s struggles against them – from the perspective of those who suffer their effects.

To write the lesser known stories of Amazonia’s past and present, we will engage in short weekly writing assignments that critically analyze a variety of texts, including colonial travel logs, adventure narratives, scientific studies, newspaper and activist accounts of regional conflicts, and films. We will interrogate these texts’ narrative threads, theoretical frameworks, and arguments, as well as the selective nature of the evidence that they draw upon. Our first short paper will be a critical book review, where we will analyze the role of myths about the Amazon in contemporary adventure stories. The second half of the semester will be dedicated to developing our final projects, where students will work in small groups to write articles and pull together sources to create an “online magazine” dedicated to exploring a selected topic in contemporary Amazonian politics. This project will be due in phases (proposal, annotated bibliography, drafts), workshoped with instructor and peers, and presented to the class.

SOCIAL MOVEMENTS IN AMERICAS  
Instructor: Mara Kaufman
Writing 101.87, 88,
WF 1:25PM - 2:40PM, WF 4:40PM - 5:55PM

What forms do resistance and rebellion take today? How do people envision, demand, or make change in the world? This class will use an anthropological lens to focus on social movements in the Americas in the context of globalization. We will begin with a brief examination of various elements that compose what we now call globalization: advances in information and communications technology, the spread and implementation of neoliberal policies in the last decades of the 20th century, transformations in production and a global division of labor, migration, modes of “development,” and the shifting understandings of self and society that accompany these changes. Within that context, we will look at forms of resistance and organization throughout the Americas with a focus on contemporary social movements. These will include (but are not limited to) the Movimento dos Trabalhadores Rurais Sem Terra in Brazil, indigenous movements in Bolivia and Ecuador, the Zapatista movement in Mexico, the Argentinean rebellion of the early 21st century, and multiple movements around race, class, and ethnicity in the United States. This class will give particular attention to how movements organize the time and space of daily life and collective practice, as well as how they imagine and enact emancipatory projects. We will use a wide selection of texts and films, both by and about
movements, to better understand what social movement is about and develop our own capacity for analytical and ethical expression.

The writing in this course will be focused on developing skills in social science research and research-based writing. Our tasks will include reading and thinking critically about course materials, identifying appropriate sources, structuring an analysis or argument, and developing clarity and coherence in writing style. Core assignments for this course will be an initial 1500-word critical review of a contemporary text on globalization and an in-depth team-based research project on one movement in the Americas. Students will also turn in a series of short reading responses on class texts. Throughout the course, we will engage in an interactive process of sharing, reviewing, and revising our work together in a way that enriches the writing process both individually and collectively.

THE DARWINIAN REVOLUTION
Instructor: Mark Ulett
Writing 101.90, 91, 92
TuTh 10:05AM - 11:20AM, TuTh 1:25PM - 2:40PM, TuTh 4:40PM - 5:55PM

A renowned scholar once wrote, “next to the Bible no work has been quite as influential, in virtually every aspect of human thought, as The Origin of Species.” While Darwin’s impact on the history of science is well recognized, his wider role in shaping Western thought is less well known. This course focuses on argumentation and writing to probe the significance of Darwinian thinking across four major fields: science, religion, social policy, and philosophy.

In order to explore Darwin’s impact on Western thought, we read, discuss, and write about nineteenth and early twentieth century texts in evolutionary theory. We use these texts to investigate the major ideas in Darwinism and the counter-points raised. The first unit explores the logic of argumentation in Charles Darwin’s On the Origin of Species. We learn to deconstruct an argument and then discuss why Darwin’s theory of natural selection was so influential. The second unit considers religious reactions to Darwinism in Victorian Britain. We concentrate on the 1860 debate between “Darwin’s Bulldog” (Thomas Henry Huxley) and “Soapy Sam” (Bishop Samuel Wilberforce), one of the most notorious clashes between science and religion. In the third unit, we look at how evolutionary and genetic principles motivated new social policies to “improve” the human species. Through an analysis of Francis Galton’s Hereditary Genius and Harry Laughlin’s Eugenical Sterilization in the United States, we identify and explore the hidden assumptions and contrary evidence that had large and problematic implications for policy decisions. We also critically read Huxley’s Evolution and Ethics, which makes the case against using evolutionary ideas to inform social engineering. By working through these topics, students learn to think carefully about how they structure arguments in their own writing and how their arguments have implications across a variety of disciplines.

Short writing assignments (1000-1750 words/~4 pages) accompany the first two units and focus on critically engaging with the arguments in these original texts. Students work collaboratively in workshops to revise, edit, and refine their reasoning and arguments. A final research paper (2500-3000 words/~7-10 pages) allows students to explore the ethical
implications of Darwinian thinking in eugenics. Students work together on all projects to share research findings, general knowledge, and novel editorial perspectives.

UNCREATIVE WRITING
Instructor: Lauren Spohrer
Writing 101.95, 96
MW 3:05PM - 4:20PM, MW 6:15PM - 7:30PM

Uncreative Writing: Arguing with Creativity

A couple of years ago, a novelist named Q.R. Markham published a spy novel, *Assassin of Secrets*. The book earned high praise from book reviewers around the world. Unfortunately for Q.R. Markham, he had not "written" the book, but simply cobbled it together from dozens of other spy novels. As readers began Googling Markham's sentences and finding them in other books, *Assassin of Secrets* was recalled and Q.R. Markham was ruined. Meanwhile, the musician Gregg Gillis (better known as Girl Talk) was finishing up his fifth album of critically acclaimed mashups, basically doing with music exactly what Q.R. Markham did with text. If putting existing artworks into a new context is legitimate (and often exciting) in music, why not in literature? Poet and critic Kenneth Goldsmith argues that while re-using existing words and concepts appears to be lazy and unethical, it's actually the most "creative" type of writing today. What's not creative, he says, are traditionally "good" books that recycle the same generic plots again and again.

This semester we'll write about what it means to call something "creative" or "original," and why we praise some forms of "stealing" while punishing others. We'll read "uncreative" fiction and poetry alongside critical texts, such as Kenneth Goldsmith's book, *Uncreative Writing*. Our goal is to become acquainted with what others have written on the subject, so that our essays contribute to or modify an existing conversation. For each reading assignment, students write a 500-word response. These responses are developed into three longer essays (from 1,000 to 2,500 words). Each essay assignment requires multiple drafts, with significant revision, and you will be asked to provide extensive feedback to one another. There also will be opportunities to write your own "uncreative" fiction or poetry. Participation in class discussion is required.