Writing 101.01 TELLING THE WAR STORY

Instructor: Kristen Neuschel

MW 1:25PM - 2:40PM

This course examines the experiences of men and women who lived during the World War I, known as “The Great War,” by means of the literature and film they left behind or that we, in later generations, have produced. Why did the men of that era go to war willingly, for the most part? In what ways were women involved in the war effort? How did the young people of that era come to terms with the horror and pointlessness of the war? How did they use literature and film to express their despair, anguish or hope? What did they try to make the war mean? And what does the war mean to us, now, 100 years later? How are our “memories” of the Great War related to our experience of war in the present, and vice versa?

We will read novels, plays, poetry, and memoirs and see films made by participants in the war and by those in later generations who have tried to understand it. We will grapple with the analyses and interpretations of modern historians. In the 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 using archival materials 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.

Writing 101.02 BEHAVIORAL ECON-ANIMAL WELFARE

Instructor: Cary Moskovitz

TuTh 10:05AM - 11:20AM

Behavioral Economics, Animal Welfare and Meat Consumption

It should no longer come as a surprise that modern industrial farming is often associated with mistreatment of animals. Just this September, The Guardian magazine called industrial farming "one of the worst crimes in history" and "one of the most pressing ethical questions of our time.” The same month, ABC news reported that following the release of an undercover video showing demonstrably cruel treatment of chickens, McDonald’s Corp ceased ties with a farm that formerly supplied them with meat for Chicken McNuggets. These farming practices are also an environmental problem—increasing the production of greenhouse gases and polluting rivers and streams. Few among us are not troubled by the realities of industrial animal farming, whether we eat animal products or not. But for most of us, that concern doesn’t translate into dietary choice.

Now a non-profit animal welfare organization is interested in changing this through a new initiative aimed to reduce the consumption of animal products in the U.S. Specifically, they are interested in whether the relatively new field of behavioral economics might offer ideas for getting consumers to choose non-animal alternatives more often. And they want our help. So, in partnering with this organization, students in this course will collaborate in mining relevant behavioral economics and psychology research, producing a “white paper” report that lays out possible intervention strategies based on the best available evidence. (Want to get a quick and entertaining understanding of behavioral economics? Watch this https://www.youtube.com/watch?v=XBJQENjZJaA or this https://www.youtube.com/watch?v=9X68dm92HVI)

This will clearly be an unusual course, as students will collaborate extensively with classmates and interact with our non-profit collaborators along the way. But while we hope to produce useful work on an important issue, the aim of this unusual course design is to engage students in developing important skills in academic reading, writing and research. We will begin with
an emphasis on library research skills, learning how to locate the most relevant and useful sources for an academic project. Students will then practice careful, skeptical reading, effective summary, and thoughtful analysis as they draft and revise their assigned portions of the white paper.

Note: This class will involve significant out-of-class time for interaction with classmates and our collaborators. Please plan accordingly! Also, you will also be asked to read one of these books on behavioral economics during winter break to get ready to get rolling in January: (1) To Sell Is Human: The Surprising Truth About Moving Others (Daniel H. Pink), (2) Thinking, Fast and Slow Paperback (Daniel Kahneman), or (3) Misbehaving: The Making of Behavioural Economics (Richard H Thaler). They are all fascinating books that will change the way you think about human behavior.

Writing 101.03 EMBODYING SOCIAL MEANING

Instructor: Marcia Rego

TuTh 1:25PM - 2:40PM

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 101.04 ILLNESS NARRATIVES

Instructor: Denise Comer

TuTh 11:45AM - 1:00PM

How does writing intersect with medicine? To what degree and in what capacities can patients participate in their own diagnosis and treatment? Illness narratives--texts that offer a narrative experience of illness written or told by the patient, physician, or other individuals--are one way of addressing these questions. While much of Western medicine has traditionally focused on scientific observation, clinical evidence, and physician interpretation, there has been an increase over the past twenty years in the use of illness narratives as a way of enhancing this approach, improving patient care, and better understanding how medical knowledge is created.

Since our primary focus will be academic writing, this line of inquiry will help us think deliberately about how writing participates in medical learning and knowledge, and what the impacts are of the broader field of medical humanities. Over the semester, we will read and write about a variety of illness narratives and critical theories that raise and address questions about narrative medicine, and we will work together to revise and develop our writing. Our first shorter writing projects will ask you to write and respond to foundational texts about narrative medicine, including Arthur Kleinman’s *The Illness Narratives: Suffering, Healing, and the Human Condition* and Rita Charon’s “Narrative Medicine: Honoring the Stories of Illness.” This theoretical work will then help you formulate the questions we will be asking of a full-length illness narrative for your first major writing project, Lucy Grealy’s *Autobiography of a Face*. Your second and final writing project, developed and revised over stages with a proposal, annotated bibliography, and literature review, will offer you the opportunity to extend your thinking and writing on illness narratives by expanding on one aspect of this field and developing a longer research project, such as women and illness narratives, culture and illness narratives, or cancer illness narratives.

Writing 101.05, 101.06 SCIENCE FAIL

Instructor Mark Ulett

MW 3:05PM - 4:20PM, MW 6:15PM - 7:30PM
On its surface, determining the difference between science and bunk might seem relatively unimportant. After all, why should we care if people believe in dowsing rods or phrenology? What’s the harm? Unfortunately, believing in pseudoscience can have deadly consequences, as the hundreds of thousands of people deceased as a consequence of AIDS denialism shows. Beyond the human cost of pseudoscience, not to mention the billions spent per year, modern science has a huge impact on society and is given tremendous prestige and public attention. Consequently, we must be able to distinguish legitimate scientific inquiry and research from pseudoscience in order to allocate government and private funding toward research that can benefit humanity. Determining the difference between science and pseudoscience—something that philosophers call the “demarcation problem”—turns out to be incredibly challenging.

Through this course students engage with and write about the central philosophical, historical, and sociological issues surrounding the nature of science and pseudoscience.

This course is first and foremost about writing. Students read extensively about the philosophy and history of science and pseudoscience in order to develop two major writing projects throughout the semester. Starting with readings from noted philosophers like Karl Popper and Massimo Pigliucci, students explore the philosophical foundations of the demarcation problem. Based on these readings, students write an argumentative research essay on a focused topic of their choice related to the history and/or philosophy of one particular pseudoscience. Building on this argumentative essay, students develop a blog post for the course blog, thereby transferring their work to contexts beyond the classroom. Furthermore, students craft a short engagement essay, where they focus on engaging with the scholarship of one particular author. Working in small and large groups, students learn a variety of brainstorming, drafting, revising, and editing strategies that prepare them to succeed as a writer in the classroom and beyond.

Writing 101.07, 101.08, 101.09

Instructor: Vincent Joos

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


Caribbean music is popular the world over. Bangkok has more salsa clubs per capita than any other metropolis in the world. The Stuttgart Bachata Festival attracts thousands of dancers from all over Europe each year. Merengue has been the dominant dance music in Angola since the 1970s, and reggae songs have regularly topped the UK charts for the past 40 years. Caribbean music makes up a great part of our contemporary global entertainment soundscape, but very few listeners of these styles of music know the colonial, religious and scientific environments in which these sounds emerged. The goal of this course is to introduce you to academic writing by asking you to map, analyze and write about Caribbean music, its social context of emergence and
the radical political propositions it puts forth by drawing from the diverse disciplines of anthropology, ethnomusicology, audio engineering and social history.

The course is divided in sections built around specific writing projects that will help us to develop research and listening skills. The class comprises three complementary building blocks. In Section 1 we will use WordPress websites to craft an interactive sonic map where we will discuss the technical and cultural specificities of various musical styles. In Section 2 we will precisely analyze Jamaican Dub Poetry and write a 5-page essay that addresses the science, literature and politics that lie behind this seminal musical style. In Section 3 we will fully use the anthropological lens to critically assess a musical album of your choice in a 7-page essay. The essays will go through peer review and multiple stages of revision and editing. Over the semester, we will of course listen to many different Caribbean musical genres and read CD and vinyl records liner notes in order to glean information about bands, musicians and engineering and production techniques. We will move from famous albums by Bob Marley or Compay Segundo to less known folkloric recordings of early Calypso, Bachata, Mento or Rumba. We will seek to understand the sonic and social qualities of these records by reading ethnographic analysis of Caribbean music. Sonjah Stanley Niaah’s Dancehall: From Slave Ship to Ghetto, Francio Guadeloupe’s Calypso, Christianity, and Capitalism in the Caribbean, Peter Manuel’s Caribbean Currents: Caribbean Music from Rumba to Reggae or Michael Veal’s Dub: Soundscapes and Shattered Songs in Jamaican Reggae will serve as some as our travel guides in the complex worlds of Caribbean music, politics, religion and science.

Writing 101.10, 101.11

Instructor: Adrienne Morgan

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

How Did You Get So Smart? Perspectives on How You Learn What You Learn

When we leave home for the first time to attend college, a primary motivation is to learn-- both to gain knowledge in a specific academic discipline and to discover who we are as individuals. Regardless of your academic interests or career aspirations, understanding how you learn what you learn and the countless personal and environmental factors that influence this learning will help you both inside and outside the classroom. This course seeks to help you explore how your natural abilities, along with your personal relationships and our society-at-large, work together to influence how you learn information, skills, and how to behave in a variety of situations.

In this course, we will examine and critique the various theories of learning suggested by several sub-disciplines of psychology and use this theory base as a vehicle for academic writing. We will read and write about different theories and perspectives (e.g., behaviorism, cognitivism, brain-
based theories, social learning, and pedagogy) on learning across the lifespan (i.e., from birth to old age) using academic and popular culture texts. As a student in this seminar, you, along with your peers, will lead our class discussions about learning topics. Together, we will understand learning not only as acquiring knowledge but also as a behavioral process that results in new behavioral responses and skills.

There will be 4 major types of writing assignments for this course: 1) weekly brief papers in response to class readings and/or films (1-2 pages); 2) an analysis of popular media representations of scientific research (4-8 pages); an analysis of how learning theories apply and connect to current, real-world news events and related scientific research topics (4-8 pages); and 4) a final writing project in which you will propose a research study grounded in a particular learning theory (8-12 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 of the psychology of learning. 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. 12, 101.73 COMING OF AGE AT DUKE

Instructor: Sheryl Welte

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

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

We're going to investigate supposedly unrealistic writing that unsettles our current realities or otherwise challenges the safe haven that "it's just make-believe." We'll focus on stories that rely on speculative genre conventions to engage significant contemporary issues but that simultaneously defy easy categorization in a specific genre. Our reading will include novels such as The Handmaid's Tale (Margaret Atwood), The Intuitionist (Colson Whitehead), The Road (Cormac McCarthy), and selected essays and articles on genre from both scholarly and non-scholarly sources. These form the basis of our conversation and writing about speculative fiction and its intersection with our real worlds.

Can meditating make you smarter? What about playing the piano or even video games? Can the brain, historically considered a static organ, be reshaped as we interact with the world?

Scientists now recognize that the human brain is not completely hard-wired and can change in response to injury or experience. This phenomenon, known as neuroplasticity, has been demonstrated across a variety of contexts from stroke patients to healthy individuals who
practice meditation. In response to findings such as these, a surge of products has emerged promising to enhance brain function by “training” the brain. Consumers are told that using these products will improve the “fitness” of the mind. Scientific support for such claims has been mixed, however, leaving researchers to ask questions such as: Do the benefits of brain training last, and can they be generalized across other brain functions? And more broadly, how flexible is the brain?

This course will introduce you to the goals and practices of academic writing as we explore the science behind brain plasticity. We will read, discuss, and write about various forms of neuroplasticity and evaluate claims that brain function has improved as a result of training. Unlike most courses, which tend to emphasize the product of writing, this course will focus on the process of writing - the stages of critical reading, reflection, drafting, and revising of a work-in-progress. Drawing from sources ranging from scientific journals to mainstream media to your own data, you will complete several projects as you engage in the writing process. First, you will learn to actively read and respond to scientific texts by critiquing journal articles within the field of neuroplasticity. In the second project, you will extend the work of others, writing a news report in response to a peer-reviewed scientific work. For the final writing project, you will draw upon evidence from scientific research to propose an original study. You will select a type of training and then design an experiment to investigate its effectiveness. Each of these projects will undergo multiple stages of revision and editing as you share your work with other students.

Writing 101.18, 101.19, 101.20 COURTROOM, BODIES, AND THE LAW

Instructor: Jennifer Bowles

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

Often we think of rights (legal, human, etc.) as things in writing. They are lettered permissions and prohibitions etched into treatises, statutes, and court cases. But on closer view, we might see rights as embodied, experienced in warm bodies built of bone, flesh, and blood. Like our skin, rights are constantly being shed or replenished. In this course, we open up a space of writing on how rights are felt by those who receive them or have them taken away. How are rights felt by those accused of crimes, victimized by violence, or confined because they are considered insane? How does it feel for the millions of addict-criminals incarcerated or monitored regularly by criminal courts?

Your writing will be enriched and complicated by scholarly critiques of the law written from anthropology, sociology, law, social work, and psychology. We will draw also on critical insights from everyday people in digital narratives and testimonials that reflect on rights controversies such as sexual assault on campus or the criminalization of painkiller-heroine addiction. As we reflect on these dilemmas, we will conduct fieldwork by “going to court” to
write, heading down the street to the Durham County Courthouse where rights are given and taken away every day of the week. You will keep a Courtroom Journal, writing on what you see, hear, and feel inside the courtroom. Your task will be to analyze how rights manifest in the adjudication of some of the most common offenses on everyday criminal trial court dockets, including drug and alcohol infractions, domestic violence, and sexual misconduct.

You will cite observations from your Courtroom Journal to support your argumentation in two, short paper assignments in which you write a multi-textured account of a particular rights dilemma, articulating your own position on attempts to resolve it. From early on in the semester, you will research an area of the law that will become your final research paper. In that paper, you will lay out the historical roots of the given crisis, analyze a social justice endeavor that attempts to remedy it, and use insights from your Courtroom Journal to reinforce your arguments.

Writing 101.21 THE PROBLEM OF POVERTY

Instructor: Peter Pihos

WF 11:45AM - 1:00PM

“Wealth is the relentless enemy of understanding,” wrote the economist John Kenneth Galbraith in *The Affluent Society* (1958). “The poor man has always a precise view of his problem and its remedy: he hasn’t enough and he needs more.” Following Galbraith, this course asks: What kind of a problem is poverty? The central object of our examination will be how people have thought and argued about poverty, focusing primarily on the United States since the launch of the War on Poverty more than 50 years ago. Who is to blame for poverty? What responsibility do we bear to eliminate it? We will trace six different conceptualizations of poverty—as a problem of persons, places, resources, political economy, power, and markets—and examine the different answers that each provides.

As an excursus in the history of knowledge, students will look at scholarship from the overlapping set of disciplines and methodological approaches that have sought to define and understand poverty. With each approach, we will highlight the relationship between the type of scholarly inquiry, the variety of source materials, and the nature of arguments. Analyzing how others have thought about these questions, students will make and refine claims of their own in a variety of informal and formal writing projects. These projects will focus on developing core thinking and writing skills: you will write about how scholars employing different conceptions of poverty are in conversation with each other; you will examine how different types of primary source materials can be used to make particular arguments; and you will write for various audiences, including a final project geared towards public engagement.
Writing 101.22 THE RISE AND FALL OF JIM CROW

Instructor: Peter Pihos

WF 1:25PM - 2:40PM

“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 101.23, 101.24 QUALITATIVE METHODS

Instructor: stef shuster

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

Over the semester we will explore the many facets of qualitative research as both a method of inquiry and written text. The course will emphasize collecting and analyzing your own data from observations and in-depth interviewing, but we will also cover archival research and comparative methods. The course is structured to help us learn the “tools of the trade” by considering methodological dilemmas in qualitative research. Thus, as a class we will discuss and reflect on the struggles (and joys) that arise in qualitative research methods. Our readings will cover a
range of social issues and topics, as well as a few key theoretical and ethical pieces related to qualitative methods.

Through readings, intentional discussion, collecting and analyzing data, written work, and peer reviews we will work together to: (1) discuss how qualitative research is both a method of inquiry and written text; (2) develop an understanding of the assumptions that guide the strengths (and limitations) of qualitative research; and (3) gain the skills necessary to conduct independent research including designing a project, choosing a field site, producing field notes, and analyzing qualitative data.

Major course assignments include: (1) Composing 3 reflective essays; (2) Collecting data and composing 3 critical analytical essays using interviews, observations, and archival methods on a topic of your choosing; and (3) A class presentation of findings from your data collection.

Writing 101.25, 101.26, 101.27 CONSUMING AFRICAN CITIES

Instructor: Nganga Muchiri

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

This writing class will expose students to texts—novels, short stories, music videos, photography and so on—that change the way they experience, think about, and consume Africa. The course will stimulate student interest in, and engagement with, new texts and discursive practices that broaden their horizons and uncover their involvement in global conversations regarding the African continent, especially its urban areas. We’ll be particularly interested in pursuing a critique of “visual” metaphors. Our concern will be twofold: first, we will examine the 24/7 news cycle and its relentless production of images that are easily recognizable as “African” – war, poverty, famine, etc. Second, the course will focus students’ attention on the role of the imagination in creating, and interpreting, knowledge about an “other.” Ultimately, students will critique, internalize, and digest a broad spectrum of ideas available to them through reading, writing, and cultural engagement.

Writing projects will ask students to perform primary and secondary research, reflect on their own reactions, as well as develop evidence-based arguments. Together, class activities will not only demand facility with hard facts, but also an appreciation of ideological sentiments embedded within various kinds of documents. Writing assignments will follow a sequence that involves class brainstorm sessions, individual reflection, and one-on-one instructor conferences. Peer workshops will be central to student learning and the maturity of academic writers. Finally, student work will undergo several rounds of revision and editing for style, organization, and prose. By focusing on students’ responses to primary texts, we will emphasize reading and writing as social processes wherein communities of learning generate support for superior argumentative prose.
Instructor: Jennifer Ansley

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

Dystopian fiction is a genre of literature that imagines the potential negative impacts of contemporary social and political institutions and policies. These imagined impacts include environmental decline, the spread of disease, institutional overreach, widespread violence, racial and gender oppression, and mass poverty, among others.

Despite these threats, the main characters of dystopian fiction often develop kinship and community networks that nonetheless support their survival. How would you describe the formulations of kinship and care that dystopian fiction imagines? What ethics of care seem to be at work in these stories? In the process of establishing an ethics of care, what critiques of social and political institutions do these stories levy?

In pursuit of answers to these questions, we will read several novels--including Margaret Atwood’s The Handmaid’s Tale, Octavia Butler’s Parable of the Sower, and Kazuo Ishiguro’s Never Let Me Go--and engage in three writing projects: a short literary analysis of one of the novels; a longer research paper that positions a literary analysis in historical and political context, and contributes to relevant scholarly debates regarding the politics of care; and a dystopian short story of your own that reimagines kinship arrangements and/or the provision of care in response to a social, political, and/or environmental threat of your choice.

Instructor: Tara Kelly

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

“Chasing Sustainability? Environmental History, Ethics, and the Question of Justice”

In 2008, San Francisco held the first Slow Food conference in the United States. Thousands of “foodies” gathered to sample artisanal cheeses, attend wine tastings, and celebrate lifestyles that emphasized sustainability: eating local foods, driving hybrid cars, contemplating ecofriendly vacation options. There was also a session held on farmwork, although by all accounts it was sparsely attended—but it grabbed national headlines when Fast Food Nation author Eric Schlosser asked one simple question of his audience: “What good is a locally-grown, organic tomato if it was picked by slave labor?”

This question offers a glimpse into some of the complexities that underlie our current love affair with “sustainability.” Could we ask similar questions about hybrid cars, many of which are
powered by electricity drawn from coal, a classically "dirty" fossil fuel? Is “sustainability” a concept that applies best to ecotourism or might it play a role in thinking about San Francisco’s poorer relative, Oakland, whose minority neighborhoods are a series of food deserts with high rates of obesity, infant mortality, and childhood asthma? What, if anything, does “sustainability” have to do with justice?

This class is going to explore that question by exploring its history, which is a tale of two movements: the mainstream environmental movement, which is overwhelmingly white and middle-class and which gave birth to “sustainability,” and its upstart opponent, the environmental justice movement. The EJ movement emerged in the late 1970s as working-class communities, often populated mainly by people of color, began organizing to fight polluters and politicians for the sake of their communities. They raised difficult questions about what we do with the toxic byproducts of the lives we lead, even as they challenged the common wisdom of epidemiologists, legislators and mainstream environmental groups. To the promises offered by “sustainability,” they reply, always, “but what about justice?” Over time, their challenge has become part of our conversations about issues ranging from public health and hunger in America to how we should understand the challenges of climate change.

In this course we’ll be exploring the contentious relationship between these two movements and how that history informs our current debates over justice and sustainability. We’ll be reading quite a few texts by historians and policymakers, but we’ll also explore online sources and documentary film. There will be reading responses and reflective pieces throughout the semester to help you engage with the sources. There will also be two writing projects, a website review and a position paper/analysis, both based on topics of your choice, and you’ll have multiple chances to receive feedback on your writing as well as time to revise thoroughly. By the end of the course, my hope is that you will have a better appreciation for the historical roots and current-day complexities that underlie the relationship between justice and sustainability, and feel more confident in your ability to communicate complex ideas clearly and persuasively to readers.

Writing 101.33 DECODING DISNEY

Instructor: Lisa Andres

MW 10:05AM - 11:20AM

“Breaking the Disney Spell: Decoding Disney’s Ideological Construction of Gender, Race, and Culture”

This semester, we will be looking specifically at gender in Disney films -- particularly the Disney Princess franchise. These films in particular have had a profound and lasting impact on popular culture and gender stereotypes, and this impact is worth investigating.

--Questions for discussion might include: How does Disney define femininity? How does Disney
define masculinity? What impact have Disney films had on gender stereotypes? How does Disney (and the princess franchise -- both heroes and heroines, as well as villains) affect the conversation on what it means to be a "woman"? On what it means to be a "man"?

--Possible films might include: *Snow White and the Seven Dwarfs*, *Cinderella*, *The Little Mermaid*, *Pocahontas*, *Mulan*, *Hercules*, *The Princess and the Frog*, and *Frozen*.

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 book 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 argumentation 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 blog posts, students will be asked to complete: (1) an analysis of a Disney film of your choice (no outside research); (2) a summary of and response to a scholarly article about your Disney film; (3) a larger, research-oriented paper accompanied by an annotated bibliography. This final essay will allow students to come to terms with an issue of their choice, develop their own opinion/stance on that issue, and reflect on and respond to other critics and authors. Finally, in lieu of a final exam, students will complete a multi-media final presentation. We will not only practice conducting academic research, but we will also practice assessing, organizing and integrating that research into a coherent, unified, final project.
Writing 101.34, 101.35 GRASSROOTS ACTIVISM

Instructor: Amanda Pullum

WF 11:45AM - 1:00PM, WF 8:30AM - 9:45AM

We are familiar with stories of individuals who work tirelessly for their vision of a better and brighter world. We can likely name people whose social justice activism has inspired countless others—people like Rosa Parks, Cesar Chavez, Mohandas Gandhi, Malala Yousafzai, and many more. But we do not always hear the stories or see the work of individuals whose efforts are focused on a more local level, even though these leaders often devote their lives to addressing problems in their communities. What are the sociological reasons for how and why individuals become active in their communities? How does community engagement or activism relate to citizenship? What will it mean for you, as a new Duke student, to be a citizen of Durham?

In this course, you will read and write about sociological research on grassroots activism and volunteerism, as well as other forms of activism and civic engagement. Your class will be paired with a local community organization, and you will work with this group on an issue of concern to Durham residents. Each student will complete at least six hours of service with a community organization in Durham. This is a mandatory component of the course, and it will give you an opportunity to learn from local grassroots leaders and experience first-hand the work they do in the community.

You will write an analytical essay, a research proposal, and a project developed in collaboration with your community partner organization. In the analytical essay, you will read and think critically about a sociological research article, and this will prepare you to read similar articles later in the course. Your research proposal will require you to create a sociological research question, find and analyze relevant academic literature, and determine the best research method for answering your question. Finally, you will apply the writing and research skills you have learned to prepare a written project alongside your community partner organization.

Two shorter, less formal reflection papers will give you an opportunity to think critically about what you are learning from your civic engagement experience, and to connect it to class readings and discussions. In-class activities and workshops will help prepare you to write these reflections.

I have been interested in the study of social movements for many years, beginning with my own involvement in a grassroots community effort against school consolidation in my hometown. I studied a similar movement in southern West Virginia before moving on to research other social movements, including the pro and anti same-sex marriage movements, the Tea Party, and teachers’ unions. I’m excited to be teaching this course, and I hope you will be excited to embark on this intellectual journey with me.
Writing 101.36, 101.37, 101.38 INTL MIGRATION IN N. AMERICA

Instructor: Janine Rose

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

Encounters with International Migration in North American Cities

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 often of diverse racial and ethnic backgrounds. The following themes will be emphasized during the course: theories explaining the causes of migration; the global interconnections that emerge as a result of the connections that immigrants maintain with their countries of birth and issues that influence the social and economic integration of immigrants in the USA and Canada.

To better understand the implications of migration for everyday life in North America, you will write weekly reflections that will not only allow for an understanding of complex international migration trends but will also facilitate your practice with different aspects of writing. You will use these weekly reflections to explore your own ideas and (mis)conceptions about immigrants and the immigration process. Weekly writing tasks will also include composing critiques that 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 on international migration 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 use your understanding of contemporary debates about immigration 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 outline that you will create and revise prior to submitting the final writing assignment. This outline will allow you to develop and 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 discussions that will take place in workshops dedicated to essay development. During the workshops, you will provide and receive feedback from classmates on the relevance of evidence to be used in your research paper as well as the 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 essay writing workshops.

Writing 101.39, 101.40, 101.41 DEBT, RACE, AND POWER

Instructor: Brenda Baletti

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

This class will examine some of the ways that contemporary capitalism reproduces and extends racialized inequality. To do this, we will examine one of the central elements of capitalism and inequality today – debt. We will ask questions such as: what are the different kinds of debt that exist and how did debt become so ubiquitous? Who are debtors and who are creditors in today’s economy? Why are some people held accountable or even jailed for their debts and others deemed “too big to fail”? Can the amount of credit available grow indefinitely? What happens if it can’t? In the first half of the class, we will explore why personal and sovereign debt has expanded so massively since the 1970s, and how the “financialization” of the economy relates to inequality. In the second half of the class we will engage in extensive research projects into selected case studies including the subprime mortgage crisis, gentrification, student loan debt, and debt and austerity in places like Detroit and Puerto Rico in order to understand the dynamics of debt, race, and power at work in the contemporary US.

We will focus on developing skills in research-based writing. Our tasks will include learning how to read, understand, and respond to course materials, identify and structure arguments and analysis, and to carry out independent research projects. Assignments will included occasional reading responses and in-class writing exercises directed toward learning how to explicate texts through writing. Writing Project #1 will be a response essay that will synthesize and respond to course readings through a discussion of a contemporary issue in the news. 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 101.42, 101.43, 101.44 SOCIAL MVTS IN DRUG WAR MEXICO

Instructor: Mara Kaufman

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

The Drug War and Social Movements in the Americas

This course will examine the context of and relationship between the “drug war” and the “War on Drugs” in the United States and Latin America with a specific focus on their effects on grassroots community-based organizing. The semester will begin with a contemporary overview of both the “drug war” (among narcotics traffickers) and the “War on Drugs” (policy efforts against narcotics trafficking) with a specific focus on Mexico as the largest producer of illicit substances in the world and the United States as the largest consumer. We will then make a brief historical tour through the development of US-Latin America relations before moving to the late twentieth century political and economic shifts that gave rise to declarations of a War on Drugs in various regions. We will examine the intersections of economic and trade policy, social inequality, militarization, prisons, and policing across the continent with a focus on the way communities on the ground throughout the Americas live these realities.

Assignments for this course will be focused on developing skills in research-based writing and cultivating the capacity for analytical and ethical expression. Our tasks will include learning to read course materials critically, to identify and map a text’s ideas and intent, to design and carry out independent research, to structure an analysis or argument, and to develop clarity and coherence in writing style. Core assignments will include weekly reading responses to class texts, a short essay on the development of the drug trade in the Americas, and an in-depth team-based research project on one contemporary social issue related to the War on Drugs. Throughout the course, we will engage in an interactive process of sharing, reviewing, and revising our work together in a way that enriches the writing process both individually and collectively.
Writing 101.45, 101.46, 101.47  LIT OF THE BLACK DIASPORA

Instructor: Sachelle Ford

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

Breaking Tradition: Intertextuality and Intervention in the Literature of the African Diaspora

Intertextuality is the reference or evocation of one text within another text. Literary writers employ intertextuality when crafting adaptations set in other periods or locations, when retelling narratives from minor characters’ perspectives, or when structuring narratives around key ideas found in other works. When we encounter intertextuality in literature, we must consider the layers of meaning created by the connection between the text before us and its reference text. In the case of African diasporic literature, intertextuality invites us to examine issues of coloniality, epistemology, identity, and racial community among others.

In this course, we will use methods of critical engagement from literary studies to investigate how African diasporic writers use intertextuality to intervene in the Western literary canon. In doing so, these writers foreground colonial resistance and writing as a strategy of self-definition. Following their lead, we will undertake informal writing and discussion exercises to probe the influence of various Western literary traditions on black subjects. Through two short reader response essays (2 pages) and group-generated discussion questions, we will exchange ideas regarding how intertextuality presents an important means for asserting black subjectivity.

These activities will develop the concepts and approaches to critical reading and writing that you will need for our three major writing assignments. The first is a close reading essay (~5 pages) that asks you to analyze and interpret the language of one of our course readings. Building on your analytic skills, the second project invites you to engage with published works of literary criticism to write an essay driven by an original argument (~7 pages) about another selection from the course reading list. For the final project, you will work with a partner to author a critical introduction (~10 pages) to one of our course texts. To do this, you will have to do research on the historical context of the novel, the text it references, and to read a selection of the argumentative essays written by your classmates. You will post your critical introduction to our course WordPress site.

Course readings may include Aime Cesaire’s *A Tempest*, Derek Walcott’s *Omeros*, Jamaica Kincaid’s *Lucy*, Chimimanda Adichie’s *Americanah*, and Junot Diaz’s *The Brief Wondrous Life of Oscar Wao*, and a variety of related literary criticism and theoretical works.

Since the readings may change, please do not purchase the books until after the first day of class.
Writing 101.48 SCIENCE FICTION, SCIENCE FACT

Instructor: Katya Gorecki

WF 4:40PM - 5:55PM

In 1976 astrophysicists Carl Sagan and Edwin Salpeter published an article theorizing what life on Jupiter might look like, despite the lack of evidence that their was Jovian life at all. In acknowledging the speculative basis of their work, Sagan and Salpeter nod to the tradition of science fiction as well as that of scholarly science writing. Like Sagan’s own sci-fi novel, *Contact*, “On Jovian Life” uses a fictional premise to explore ideas that were unavailable in a strictly factual account, raising a number of questions about the use and status of fact and fiction in the process. How do we differentiate between the two? What are their uses? How do we use them? And why?

In this class we will explore such questions through genre. Genre shapes how we approach reading and writing (and fact and fiction) in different contexts through use of established expectations and conventions. The same content, say a belief in extraterrestrial life, is presented differently in academic work or media; from a scientist or an author of fiction. Understanding these differences is key to producing effective and adaptable writing and reading practices that will serve you in the university and beyond.

We will do close readings of a variety of texts including academic and popular science writing, science fiction, and science studies. Possible texts include Carl Sagan’s TV series *Cosmos*, Sagan and Saltpeter’s “On Jovian Life”, and Katherine MacLean’s novella *The Diploids*. Assignments will include a series of 1 page weekly responses, a 3-5 page close reading paper, and a 8-10 page research paper on a subject of your own choosing that explores the themes of the class. Longer assignments will be regularly workshopped in peer review sessions with multiple drafts.

Writing 101.49 ADDICTION, SELF-MED, ENH

Instructor: Jesse Summers

TuTh 1:25PM - 2:40PM

When does a coffee habit become an addiction rather than a way of staying alert and focused? What about 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 reflective essay on enhancement. A second project will develop an argument on a topic related to the course, incorporating relevant research as appropriate, through drafts and peer feedback.

Writing 101.50 CRIMINAL MINDS

Instructor: Carolyn Laubender

MW 4:40PM - 5:55PM

Television shows like CSI, Law and Order, Castle, and The Mentalist have all gained their notoriety through their depiction of the excitement, mystery, and sensationalism of crime. They detail the "crime-scene" for viewers, marshal evidence, rationalize motives, and eventually probe the riven psyche of the accused. This genre uses the allure of the unknown—the “who done it?” effect—to motivate the exploration of different kinds of crime and consequently the different “types” of criminals that commit them. This course aims to unpack the construction of criminal “identity” as it is produced through various kinds of writing.

Thus, this course explores writing—both critical and creative—through the multiple narratives of crime and criminality that we will encounter throughout the semester. Not only will we use these narratives to prompt questions about how criminality is constructed by certain presumptions about gender, sexuality, race, class, psychology, poverty, etc., but we will also think about what each text teaches us about writing and the construction of a compelling case (i.e. an argument). Each text we read will employ evidence in order to make its case, and we will use these examples to explore the different disciplinary expectations about the relationship between claims and evidence. Through the assignments in this course (including in-class writing, peer-review, blog posts, close-reading, and comparative analysis) students will develop their skills as writers and arguers. In writing, students will learn how to critically engage with the work of others, develop a main claim, and situate their argument within a specific disciplinary context. To do so, we will engage with different genres of representation relating to crime and “criminal psychology,” including case studies, novels, short stories, film, and journalism. Texts will include works by Conan Doyle and Poe and films like “Silence of the Lambs” and “The Talented Mr. Ripley”.

Writing 101.51, 101.51 ETHICS OF OPEN INNOVATION

Instructor: Aria Chernik

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

Open culture is a movement that shares affinities with the hacker, open source, and maker communities. In this context, “free” refers to our human freedoms, not to something being free of charge. As Richard Stallman, founder of the GNU Project and the free software movement, famously explained this distinction, freedom here means “‘free speech,’ not ‘free beer.’” Open culture refers to a belief in the freedom to share and modify cultural products (such as, for example, knowledge, creative works, legislative documents) for the benefit of the human commons; it is both a social justice movement and an ethos that understands the human condition as a public commons.

In this course we will compose arguments about some of the most pressing legal and philosophical issues surrounding open innovation and culture, such as internet neutrality, intellectual property innovations, and access to information. Mirroring the shifting, contemporary nature of knowledge delivery, our texts will include TED Talks, news articles, blogs, digital journals, and other open-access modes of information, argument, and inquiry. Similarly, your composing assignments will vary in length and mode of communication. Shorter-form compositions will include, for example, tweets, collaboration manifestos, workshop critiques, and project self-evaluation reflections. There will be two longer-form projects, likely a podcast and a video essay. For both of these projects, you will have the opportunity to select and research an area of inquiry pertaining to the topic of our course.

Writing 101.53 INVESTIGATING SHERLOCK HOLMES

Instructor: Phillip Stillman

WF 8:30AM - 9:45AM

Few fictional characters are as entertaining or intriguing as Sherlock Holmes. Since Arthur Conan Doyle invented him in 1887 this strange, brilliant, drug-addicted detective has never vanished from popular culture. Why do we remain interested, and what can our continuing preoccupation with detective fiction tell us about ourselves? We’ll begin by comparing Doyle’s work to detective fiction by Edgar Allan Poe and Agatha Christie, attending to details of plot, perspective, and style. This will allow us to write a double-spaced four-page essay deploying the skills of close reading. Next we’ll delve into the fiction’s historical context by reading the famous Victorian cultural commentator Henry Mayhew. Having done so, we’ll use our close reading skills to bring Sherlock Holmes into conversation with his historical context in another double-spaced four-page paper that we will workshop in class. After that we’ll read and respond to what other literary critics have said about Doyle’s fiction in a third double-spaced four-page
Finally we'll look at a 1945 radio play and the TV series *Sherlock* to understand how and why Holmes has changed. There will be two options for the final project. Option one will be a double-spaced ten-page work of detective fiction set in the present and a brief reflective essay (500-750 words) discussing how the story deploys, modifies, or challenges the stylistic and conceptual concerns of the genre. Option two will be a double-spaced six to eight-page paper that brings together all of the skills we’ve practiced to talk about what Sherlock Holmes means today. If the same figure once reflected and resisted the beliefs of the 1890’s then surely our contemporary Holmes has as much to teach us about ourselves. These practices of close reading, historical research, critical engagement, and contemporary cultural critique will help us learn how to respond to the work of others, articulate our own positions, and situate our writing in specific contexts. We will also learn how all of these skills and techniques transfer to other disciplines and contexts. By the end of the course we will have learned how to do scholarly research, how to workshop writing, and how to revise and edit our work.

**Writing 101.54, 101.55, 101.56 BIOCULTURAL NATURE-CHILDHOOD**

**Instructor: Adam Boyette**

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

All human societies must reproduce themselves through supporting the physical and social development of children. However, what comprises normal rearing routines, values, and goals vary widely from culture to culture. While ultimately there is a biological foundation to concepts like “motherhood,” “fatherhood,” and “childhood,” rather than being universal, they are found to be the products of both biology and culture. In this course, students learn skills in academic writing and reading by engaging with and generating interdisciplinary research on the biocultural nature of childhood and child development.

In the first of three units, we put Western theories of child development in cross-cultural perspective by reading ethnographic accounts of infancy and childhood from small-scale and non-Western cultures. Students are given the opportunity to write short reflections on their own childhood in light of this wider view. An ethnographic fieldwork project will also help students get a sense for how anthropologists work and how to apply theories to make sense of the real experiences of parents and children. In the second unit, students read classic work on John Bowlby’s psychobiological theory of Attachment and then deconstruct his theory in light of research in biological and cultural anthropology. Individual critical essays will let students enter the scholarly discussion and compose informed responses to questions such as: “Is a mother’s love unconditional?” or “Is there a biology of fatherhood?” Finally, in the third unit, students work in teams and on their own to compose a presentation and research paper in which they apply a biocultural perspective to an issue in contemporary parenting or childcare such as: attachment parenting, “nature deficit disorder,” or childhood obesity.
Writing 101.57, 101.58 ART AT THE EDGES OF TRADITIONS

Instructor: David Font

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

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? Conversely, how do contemporary experimental approaches nourish quintessentially “traditional” or “classical” cultural forms?

Through case studies grounded in historical and critical analyses, we will look for patterns in the flow of culture at the edge of traditions. For example, what can we learn from tracing the influence of Indonesian gamelan music from Claude Debussy to ambient electronic music? As savvy thinkers and writers, how can we describe the richness and complexity of expressive culture using text and ubiquitous audiovisual technologies.

In this course, we will explore the confluence of cultural traditions, 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. From a pluralistic point of view that honors cultural difference and adopts a critical view of history, it becomes clear that traditional music and art are also classical, and vice versa. Yet what distinguished One from the Other so persistently? These questions lead us through a dense forest of cultural inheritance, borrowing, exchange, and invention. Inevitably, we will encounter thorny, ethically- and politically-charged issues of authenticity, exoticism, and power in which anthropology serves as a bridge between cultures.

In the first stage of our work, we will ground ourselves by familiarizing ourselves with foundational theoretical tools and historical contexts. Subsequently, our seminar will consist of a collaborative research project. 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, multimedia-rich essays that offer informative, historical, and critical analyses and will be published in a course blog.
Writing 101.59, 101.60, 101.61 CULTURAL NARRATIVES OF ILLNESS

Instructor: Susan Thananopavarn

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

Cultural critics often distinguish “disease,” the biological pathology, from “illness,” the personal, social, and cultural experience of having a disease or chronic condition. As a sociocultural experience, illness is often subject to cultural narratives, metaphors, and expectations that influence both doctors and patients. In this course, we will explore a broad set of questions common to the medical humanities, including: Why does the language we use to describe illness matter? Why do some illnesses carry a social stigma, and how do our ideas about disease and contagion intersect with hierarchies of gender, race, and class? What do the stories we tell about illness – our own and those of others – tell us about our culture, values, and society?

Writing is a central component of the class. In addition to weekly written reflections on texts and class discussions, each student will engage in a writing project centered on a particular illness or medical condition. During the first part of the semester, students will examine medical and popular representations of the illness they have chosen to research. These explorations will result in a 4-5 page midterm essay comparing biomedical discourse with depictions of the illness in fiction or popular media. During the second half of the semester, students will conduct interviews and/or examine firsthand written accounts to consider how clinical experiences may reflect, differ from, or intersect with popular representations of an illness. The final product, a 6-8 page essay incorporating this research, will be written in stages that we will draft, review, and revise over the course of the semester.

Writing 101.62, 101.63 ISLAM IS NOT ISIS

Instructor: Aftab Jassal

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

“What Isis Really Wants,” the most widely shared article in The Atlantic magazine’s history, claims that “the Islamic State is Islamic. Very Islamic.” What is implied by this assertion? What kinds of historical and contemporary voices are left out of such discussions?

This Writing 101 course approaches Islamic thought and practice from a global perspective, to better understand the multifaceted nature of this religious tradition, which counts for approximately a quarter of the world’s population, from Jakarta to Durham. In this course, we will examine: the historical origins of Islam in the Arabian Peninsula; how Islam spread around the globe; the rich cultural legacy of Sufism; and Islam as it is lived and experienced in different parts of the world. The writing for this course will consist of biweekly response papers (150-300 words) and two formal writing projects, which will go through multiple stages of drafting and
revision. The first major writing project (4-5 pages) will critically analyze popular understandings and (mis)representations of Islam. The second project (8-10 pages) will put two texts about Islam into conversation with each other, to construct an original, theoretically sophisticated argument about some central aspect of this religious tradition. Through the writing in this course, we will view religious texts as arguments that arise in response to urgent sociopolitical, moral, and aesthetic concerns. We will analyze religion “as argument” and will construct and critique our own written arguments about religion, thereby becoming active participants in ongoing processes of religious interpretation and dialogue.

Writing 101.64, 101.65, 101.66 CITIZEN SCIENCE

Instructor: Julie Tuttle

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

“We the people, using the power of citizen science…!” So begins a recent TEDx talk on how the emerging field of citizen science, also known as public participation in scientific research, can help us navigate the ecological and environmental problems we face in the 21st century. Similarly, in 2012 Janis Dickinson and several colleagues characterized ecological citizen science as “a public good” that is “an indispensable means of combining ecological research with environmental education and natural history observation.” Amateurs and volunteers have long contributed to our understanding of ecology and environment, but these scholars are referring to the surge in citizen science initiatives over the past 20 years, enabled by the rise of the Internet, mobile technology, and geospatial tools. The scope of modern ecological citizen science is broad; for example, volunteers may count birds, monitor water or air quality, report when plants emerge in spring, document wildlife using camera “traps”, or remotely analyze images of penguins. Citizen scientists play many roles, from collecting and analyzing data, to collaborating with scientists on research design, to initiating or co-creating community projects. Meanwhile, scientists and other scholars are reporting the results of these projects and attempting to address critiques of citizen science, such as concerns about data quality, ethics, and the ability of these projects to educate, inspire action, and effect change. How is ecological citizen science evolving in theory and practice? In what ways are citizen science approaches advancing ecological knowledge, methods, and tools? How are these projects influencing scientific literacy, community action, and policy? What are the best practices for designing an effective ecological citizen science project?

In this course, we will turn a scholarly eye on the rapidly expanding use of citizen science in ecology, as our means of gaining experience in the practices of scientific research, thinking, and writing. First, we will survey recent developments in this field by reading and responding to articles from the scientific literature and popular media that consider the scientific, methodological, ethical, educational, and applied dimensions of this field. I will also ask you to participate in a local or online citizen science project as a case study, and we will learn about the range of projects through project websites and perhaps a guest speaker. Three to four short writing assignments during this initial period will provide practice in the craft of scientific
writing. Next, we will begin work on our major writing project for the semester: a research proposal for an ecological citizen science project. In pairs, you will select and research an ecological topic of interest to you, develop specific research questions on your topic, and write a proposal to conduct scientific research on your questions with the aid of citizen scientists. Our work on the research proposals will progress in stages and will include a project synopsis, an annotated bibliography, and several drafts of your research proposal. Throughout the semester, we will explore and apply the tools, techniques, and practices of scholarly, scientific writing. An essential element of this process will be the support and feedback we provide each other by participation in writing workshops, group discussions, and other in-class exercises. As we work on our major writing project, I will also ask you to reflect in writing on your process and development as a scholarly writer.

Writing 101.67, 101.68, 101.69 CAN CHIMPS HAVE CULTURE?

Instructor: Lindsey Smith

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

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

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

In this course, we will explore whether culture is, by definition, a human construct or if it can be extended to include other animals like chimpanzees. Throughout the course, writing will be our primary means of processing information and exploring ideas, and seminar discussions and peer feedback workshops will strengthen critical reading, scientific writing, and communication skills. Our course materials will come from scientific journals and books, popular magazines, videos, documentary films, and podcasts. Writing projects in the first half of the semester will consist of two short papers that will enable you to assess the challenges associated with studying animal behavior, evaluate the role of natural selection in shaping beliefs and behaviors, and explore how cultural traditions are learned and maintained. In the second half of the semester, you will write a research paper that investigates cultural traditions in an animal of your choice then share your findings in a short class presentation.
Writing 101.70, 101.71 LAND OF THE FREE

Instructor: Matthew Whitt

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

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

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

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

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

Writing 101.72 SOUND AND THE CITY

Instructor: Joella Bitter

TuTh 8:30AM - 9:45AM

Bulldozers and jackhammers, police sirens and car horns, church bells, and train whistles: these and other sounds punctuate daily life and resound longer histories of Durham and its residents. Using the City of Durham as our site of inquiry, this course examines the relationship between
the sounds we hear and the city we live in. To start, we consider “What is sound?” discussing sounds’ physical, physiological, and cultural properties. We then delve into what it means to listen, both by ear and in written text. What can we learn about a city from tuning into the sounds, noises, and voices that compose it? How does listening complement or complicate what we think we know about a place? In order to situate first-hand experience, we engage scholarly work pertaining to sound and urban space.

This course encourages writing and listening as modes of engaging analytically with material, historical, and cultural settings, requiring students to spend ~1 hour/week in the Durham community at locales of your choosing. To bridge writing and listening practices, we: (1) keep Listening Journals, revising select entries to share on the class blog; (2) create urban “sound walks,” as an exercise in listening and descriptive writing; (3) contribute to the Sonic Dictionary project, as we learn to record and edit sounds; (4) create 1-minute podcasts, as we learn to tell stories with sound; and (5) complete a final project, which builds on independent writing completed throughout the semester (including a research proposal and reviewed drafts), leading up to a 6-8 pg. paper or a sound-piece with 2-3 pg. artist statement and culminating with a collaborative, class-curated public exhibit about Durham.

Writing 101.74 LOVE WITH COMICS

Instructor: Jessica Stark

WF 4:40PM - 5:55PM

How do we define love? How do we perform desire? This course will approach these questions within the framework of a literary medium known for exploring both counter-cultural as well as hyper-normative representations of love and desire: comic books. Together, we will explore how these multimodal works speak to the question of how we separate (if at all) our conceptions of how humans love and/or desire one another.

As language both reflects and constructs our relationship with others and ourselves, writing will be the subject as well as the major tool of our inquiries in this course. We will explore both contemporary, collaborative mainstream and alternative press, single-authored comic books that will serve as a brief introduction into the wide range of artistic approaches within the genre of both comic books and/or “graphic novels.” We will read supplementary, critical texts to assist us in addressing form-specific questions that will underscore our discussions on how comics invoke cultural representations on desire and/or love.

Through a variety of exploratory exercises involving analytical writing, conducting research, utilizing editing and revision strategies, and participating in both peer review as well as class discussion, we will attempt to understand and express how the course texts examine love and/or desire and what their forms reveal about our relationships with these representations. There will be a number of short blog responses to text-specific questions to aid in generating discussion and critical engagement. In addition, there will be one short paper (3-5 pages) and one final research
paper (8-10 pages) that may develop from the lines of inquiry explored through previous writing assignments. Approaching writing as an ongoing, interpretive process, you will learn effective techniques for the editing and revision process leading up the final project.

Update: 1/5/16.