

# DukeWrites

THOMPSON WRITING PROGRAM

## Fall 2021 Writing 101 Courses

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### **Writing 101s Connected to the What Now? Network of First-Year Seminars:**

*The first grouping of Writing 101 courses are part of the [What Now? network of first-year seminars](#). What Now? courses contain a shared “wellness lab,” offering opportunities to engage with faculty and students in other participating seminars. Register for this .5-credit component of the program by adding Ethics 189 to your schedule. Scroll down for a full listing of Fall 2020 Writing 101 offerings.*

### **WRITING 101.04-101.05**

### **DISNEY'S HAPPILY EVER AFTER**

**INSTRUCTOR: LISA ANDRES**

**TUTH 10:15AM - 11:30AM & TUTH 12:00PM - 1:15PM**

In the first trailer for season 4 of Netflix’s hit-series *The Crown*, the narrator ominously intones, “Here is the stuff of which fairy tales are made: a prince and princess on their wedding day. But fairy-tales usually end at this point, with the simple phrase, ‘*they lived happily ever after.*’”

Accompanied by a series of glimpses of the show's Prince Charles and Princess Diana, the irony of the voice-over lands hard: we **know** how this fairy tale ends, and it is **not** happily.

And yet it is only the benefit of hindsight that afford us this knowledge: in July of 1981, the media spun the Royal Wedding between the Prince of Wales and the People's Princess as a fitting end to a whirlwind, fairy-tale romance. But the key phrase here is "the media spun": that is, the wedding (and the relationship) was marketed and sold as the stuff dreams were made of. After all, aren't we conditioned, from years of watching idealized relationships play out in romantic comedies, to want exactly this? A handsome prince to ride in on his white horse and sweep the beautiful maiden off her feet? To ride off into the sunset and live *happily ever after*?

This course, then, proposes to investigate Disney's role in the construction and perpetuation of the Happily Ever After. What does the media, and specifically Disney, tell us a Happily Ever After looks like? Who gets to be happy? Who doesn't? How can we differentiate between what we truly desire and what the media conditions us to want?

We'll explore the answers to these questions through in-class discussion and weekly writing assignments. These will (tentatively) occur through: (1) annotating selected scholarly readings using Hypothes.is; (2) discussing those readings and Disney films in seminars; (3) creating and maintaining a course blog to explore your thoughts in a low-stakes, online environment (~500 words); and (4) the development of a capstone project on a Disney film of your choice (~2500 words), which will take us through the stages of writing, from proposal to revision. We will start by discussing ideas of happiness in general, using Pixar's *Inside Out* (2015) and *Soul* (2020) as touchstones. We will then turn to Disney's predecessors: the literary fairy tales of Charles Perrault, the Brothers Grimm, and Hans Christian Andersen, exploring how "fairy tale endings" were initially constructed. We will then shift to an examination of several key Disney animated films, which may include: *Snow White and the Seven Dwarves* (1937), *Peter Pan* (1950), *The Little Mermaid* (1989), *The Princess and the Frog* (2009) and *Frozen* (2013). To return to the trailer for *The Crown*, we will attempt to see that "happily ever after" is not "the place of arrival, but the place where the adventure really begins."

**This course is best suited for those who are interested in the intersection of media studies with critical analysis of race, gender, sexuality and identity. Do not be fooled by appearances: this course is not just watching Disney movies. You will be expected to critically engage with the texts, both visual and written. Prior knowledge of the Disney canon is not required, but is strongly encouraged.**

\*Part of the What Now Network of seminars for first-years.

## **WRITING 101.06-101.07**

### **IT'S A BUG'S WORLD**

**INSTRUCTOR: SARAH PARSONS**

**WF 12:00PM - 1:15PM & WF 1:45PM - 3:00PM**

Insects are largely responsible for making the world work. World-renowned entomologist and writer E.O. Wilson once surmised that “the world would go on with little change” were humans to disappear from the planet. However, the disappearance of invertebrates, especially insects, would change the world drastically. In this course we will learn about the many ways in which insects contribute to our well-being, our ecosystems, and our economies. In addition to reading broad works about insects, we will read several scientific journal articles about world-wide insect biomass decline, an area of concern for many conservationists, who worry a loss of insects means a loss of the ecosystem services that insects provide. You will learn how to critically read and evaluate research articles, digest rebuttals of research articles, form well-reasoned opinions about articles, and write reflections in the form of a short essay (750-1000 words) and an op-ed (750-1000 words). For the op-ed assignment, you will evaluate, critique, and give feedback on the op-eds of your peers, and we will vote as a class on one op-ed to submit to a local news outlet of the student’s choosing. Submission of the chosen op-ed to a news outlet is optional, not mandatory. These readings and assignments will highlight how scientific discourse advances science, give you the skills to be a part of the discourse in a future scientific career, and help you communicate science to a broad audience. As a part of a larger project in the course you will research an insect-related issue of your choice, construct a short proposal outlining your chosen topic (750-1000 words), compile a short literature review (1500-2000 words), and write a well-informed policy memo (2000+ words) to a local elected official or leader in your community outlining potential solutions. You will have the option, if you choose, to share your policy memo with your local elected official. You will also do a short presentation connected to your policy memo at the end of the semester. From this course you will learn valuable skills in how to dissect and evaluate research articles in scientific disciplines, specifically in entomology, conservation biology, and ecology, articulate a position in response to primary literature, and communicate and write about science to different kinds of audiences, including the general public, scientific peers, and policy makers. The skills you learn in this course can be applied broadly across disciplines, and will enable you to communicate research in science and beyond to readers who are not experts in a specific research field. Throughout the semester you will receive feedback from either the instructor or peers on all assignments before you submit final drafts.

## **WRITING 101.08-101.10**

### **COMING OF AGE & HAPPINESS**

**INSTRUCTOR: SHERYL WELTE**

**TUTH 10:15AM - 11:30AM-TUTH 12:00PM - 1:15PM-**

**TUTH 3:30PM - 4:45PM**

College is one of the many turning points in your coming of age. It is a time when you separate from your family of origin, and thus are in a unique position to be able to reflect on your identity. The questions - “Who am I?”, “Who do I want to be?”, & “What do I want?” – are often daily challenges as you navigate being more independent and living a good life. Together, we will explore your personal and academic identity development, especially in relation to your happiness. In particular, we will reflect on emerging adulthood & student development theories, as well as scientific research on happiness, to help us understand how various factors - such as socioeconomics, race, ethnicity, gender, sexuality, religion, and culture - shape the development of your authentic self.

By using a variety of texts, videos, observations and interviews about coming of age and happiness, we will engage with the work of others, learn to articulate a position, and situate our writing within specific contexts. To begin, we will read, discuss, and write about our classroom treaty and student learning and other identity profiles using both our personal experiences and existing theories on coming of age and happiness (2-3 pages). Informed by these theories, we will engage in case study research, which involves in-depth descriptive and analytical writing.

The final project will be an exploration in the form of an in-depth personal narrative & analysis of some issue(s) significant to your coming of age and happiness (10-12 pages). The topic, and the related additional readings, will be carefully chosen by you so that each personal narrative will be relevant & meaningful as you continue your coming of age journey at Duke. Throughout the course, we will write self and peer evaluations (2 pages) of our academic writing, and thus collaboratively strengthen our ability to improve our works in progress.

If you are interested in and willing to learn about yourself & others through personal writing, discussions, readings, along with some yoga & mindfulness, then this Wr101 class might be a great opportunity for you.

Part of the What Now? network of seminars for first-years.

## **WRITING 101.24**

### **CRIMINOLOGY-FEMINISM ACTIVISM**

**INSTRUCTOR: JESSICA COREY**

**WF 3:30PM - 4:45PM**

By examining intersections among criminology, feminism, and activism, we will explore the following questions: How is feminism understood in the U.S. and beyond? How do women across cultures remain subversive under oppression and despite criminalized acts of dissent? How is feminism constructed within criminology and vice versa? How do various feminist movements function rhetorically within these constructs? To respond to these questions, we will read, watch, listen to, and analyze a variety of texts (e.g. book chapters, journal articles, editorials, documentaries, websites/social media posts, and podcasts), and produce texts such as personal and academic essays, research-based business documents, and multimedia. The nature of the course, then, demands fluidity between cognitive and emotional experiences of social justice issues. To mediate this fluidity, the course incorporates mindfulness-based practices such as guided meditation, grounding, and reflective writing. Moreover, this course involves a partnership with InStepp, Inc. via [service-learning](#), and a partnership with Kenan Institute for Ethics via the [“What Now?”](#) program.

In sum, students will learn to identify, articulate, and reflect on the rhetorical choices informing any text; analyze and develop their own arguments from multiple points of view; articulate and support their positions with research in a variety of forms; respond critically and ethically to others’ ideas; adjust their writing for multiple audiences, purposes, and contexts; and develop prose that is thoughtful, organized, exact in diction, and structured in a clear manner.

Students will practice the above skills in homework assignments, individual conferences, and collaborative workshops. In addition, students will take up this work in the following major assignments:

- Personal Ideology Essay (4-5 pages)—Students will consider and write about their subject positions, theoretical questions about service learning and activism, and social structures as they may influence students’ work, thoughts, and feelings throughout the course.
- Artifact Analysis (5-6 pages)—Students will choose and analyze an artifact related to activism and/or criminal justice (a gif or meme, poster, photograph, building, website, historical record, physical object, etc.)
- Service-learning projects—Students will conduct research on the current role of the North Carolina Department of Safety and our local jail systems in ensuring the successful reentry of formerly incarcerated women into Durham, Wake, and Orange counties. Students will create a written report of their findings to be submitted to our community

partner, InStepp, Inc. Students will also produce a marketing video for InStepp.

- Self-Assessment (approx. 3 pages)—Students will produce a brief narrative detailing their experiences with the course and how they will or might transfer what they learned in WRT 101 to other contexts.

## **WRITING 101.52-101.53**

### **BIOPHILIC CITIES**

**INSTRUCTOR: LINDSEY SMITH**

**TUTH 10:15AM - 11:30AM & TUTH 12:00PM - 1:15PM**

In the 1980s, biologist E.O. Wilson popularized the concept of “biophilia,” that humans have an innate desire to connect with the living world. Yet, 60% of the global population now lives in urban areas, and a recent Pew survey found that 31% of U.S. adults report being online “almost constantly.” It’s clear that humans are increasingly disconnected from our biophilic nature, and that shift is impacting our health and wellbeing. Rates of anxiety and depression are on the rise, particularly among urbanites. Doctors are now prescribing a daily dose of nature to treat high blood pressure, and people are turning to the Japanese practice of shinrin-yoku, or “forest bathing,” to de-stress and recharge. The concept of biophilia has also extended to urban planning as initiatives like rooftop gardens, bird-friendly building design, and green beltways seek to reconnect humans with nature and increase biodiversity.

In this course, we will use seminar-based discussions, research, and writing projects to examine the evidence for purported health and wellness benefits of nature and explore the challenges of designing and living in biophilic cities. Our course materials will come from environmental science, urban planning, psychology, and conservation journals, popular magazines and books, and documentaries. In your final project, you will work collaboratively to propose a greening initiative that seeks to integrate nature into an urban space of your choosing. Throughout the semester, you will also take part in a fundamental element of academic writing, reading each other’s work and providing feedback for revisions. And of course, we will get our nature fix by holding class outside as much as possible and taking field trips to local natural spaces like the Duke Gardens.



## **WRITING 101.01-101.02**

### **DISABILITY AND DEMOCRACY**

**INSTRUCTOR: MARION QUIRICI**

**MW 3:30PM - 4:45PM & MW 5:15PM - 6:30PM**

On January 6, a day that brought American democracy to the knife's edge, Trump said to the crowd, "You'll never take back our country with weakness; you have to show strength"—appealing to deeply ingrained cultural beliefs about strength and weakness, ability and disability as measures of worthiness for citizenship, wealth, and even life. In this course, we will study the many civil rights contexts of disability. People with disabilities are the world's largest minority, and also the most disenfranchised and impoverished. The coronavirus reveals not only the vulnerabilities of this population, but also the forms of medical and economic bias that threaten to sacrifice their lives. In June, Michael Hickson, a Black quadriplegic man, died of COVID-19 in Austin, Texas after doctors told his wife Michael's quality of life was too poor to justify further treatment. Hickson's story begs the question: which lives are considered worth protecting in our democracy? How does disability injustice intersect with other forms of injustice like racism, sexism, anti-immigration sentiment, and economic inequality? How have standards of fitness and ability limited disabled people's inclusion in citizenship, education, employment, and healthcare? Analyzing cultural beliefs about disability as reflected in the media, the arts, the law, and even the built environment, we will ask critical questions about the state of our democracy, and envision a world where disability justice is possible.

Course materials will include an assortment of texts, including one novel, two documentary films, personal essays by disabled activists, and academic writing by disability studies scholars. In an online discussion forum, you will write responses to the readings and other course content across the semester, and interact with your classmates. Your first major assignment is a Class Presentation (8-10 minutes) and Discussion Facilitation (20-30 minutes). Through these discussions we will explore topics like citizenship, civil rights, law, labor, institutions, incarceration, activism, mutual aid, and medical ethics, and generate a list of potential *research questions* for your second major assignment, a Researched Essay (six to eight pages). You will work toward this final paper with an annotated bibliography that summarizes your reading on the topic, and a research statement that clarifies your argument.

While our theme is interdisciplinary, our papers will follow the disciplinary conventions of cultural studies, which draws on diverse academic methodologies to generate an integrated understanding of history, politics, and power. We will devote time in class during the final weeks of the semester to drafting, workshopping, and revising your writing. By taking this course, you will learn to enter into important conversations, both in speech and in writing; to support your ideas effectively; and to raise social consciousness.

## **WRITING 101.03**

### **BODIES IN CULTURE**

**INSTRUCTOR: MARCIA REGO**

**TUTH 8:30AM - 9:45AM**

#### **Bodies in Culture: Reading and Writing the Social Body**

Using the human body as its principal lens, this course invites you to use the framework of cultural anthropology to think critically about pressing social issues and about your own surroundings and daily life. We will examine cross-cultural beliefs and practices concerning bodies, while perfecting the important skills of academic writing and posing our own questions: How are our bodies regulated by various governmental, familial, and interpersonal spheres of influence? In what ways do we embody personal, religious, and political values? What are the ways in which different societies punish, reward, or commodify bodies?

In the process of reading about the social meanings of physical bodies—in everything from funerary cannibalism in the Amazon, to extreme body art in North America—you will compose short weekly essays (2-3 pages) 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 major projects.

The first project (6-8 pages) will be a research proposal focusing on a specific way in which societies classify, regulate, consume, or commodify bodies. You will investigate a practice or issue of your choosing (e.g., organ donation, the plastic surgery industry, eating disorders, the training of medical students), review the relevant anthropological literature, and propose a new set of questions and a research plan.

The second project will be a photo-annotation essay (1-3 PowerPoint slides), in which you will critically analyze an advertisement from popular media (an ad for cosmetics, sports shoes, deodorant, gym membership, etc.) to reveal the value(s) it reinforces or creates regarding bodies. All assignments are designed to foster your skills as a thinker and writer, as you engage in multiple drafts, revisions, and peer-critique workshops of your writing projects.

NOTE: Class will start promptly at 8:30 am, and your active engagement in discussions and workshops will be critical for your success in the course. If you are a morning person, this is the class for you!

## **WRITING 101.11-13**

### **LAST NIGHT A DJ SAVED MY LIFE**

**INSTRUCTOR: MICHAEL DIMPFL**

**WF 8:30AM - 9:45AM- WF 12:00PM - 1:15PM- WF 1:45PM - 3:00PM**

In the early 1970s in New York City, people came together to dance through the night to a new genre of music -- disco. From its birth on the crowded dance floors of the early 1970s, disco transformed the way people listened to and experienced music. In the popular telling, the tale of disco's meteoric rise is paired with an equally precipitous fall. While it is true that disco burst onto the scene and forever changed how and where we *experience* music, it never quite left the building. Today, the sounds of disco are ubiquitous across a diverse array of pop music genres. But, the connection between disco, DJs, and intimate dance clubs has frayed or altogether disappeared. What was once a common and popular *social* practice -- gathering together to listen to disco and dance with a group of like-minded and sweaty strangers -- has faded. The dance floors that brought people together in New York in the early 1970s are almost unimaginable today.

This class will explore the birth and transformation of disco in the 1970s in New York City and beyond, highlighting the ways in which disco music -- and the clubs that celebrated it -- developed and evolved alongside much broader social and economic crises and transformations. We will explore the way that disco culture both reflected and foretold a time of upheaval. Its emergence marked the start of a decades-long social, political and economic era that is still central to life in the present day. What world did disco reflect and prefigure? What can this era tell us about how we relate to public space and each other today?

The course will track historical analysis of the times with a focus on New York City. In addition, we will read theoretical work to develop a shared analysis of the power of music and dancing to human culture. We will watch documentary films, look at photographs, and -- importantly -- listen to the music that was the era's beating heart. With this common archive of materials, we will situate the importance of music and dancing to human society as we track disco's beginning, proliferation and transformation, asking ourselves what this history tells us about what it means to be human in an always changing world.

This is a reading, writing and discussion intensive seminar. Brief weekly response papers will track and analyze our shared listening and reading assignments. These will build to two analytical essays (1000 and 1500 words) and a final project (2000+ words) selected from a set of topics relevant to course materials. Seminar practices will build a range of drafting, editing, and revision skills centered around the notion that writing is an essential tool of critical analysis. In all cases, efforts will stay grounded in the texts -- both written and aural -- and the work of the seminar will instill a set of transmissible and widely-applicable writing skills.

## **WRITING 101.14-101.15**

### **BOOK. ART. OBJECT.**

**INSTRUCTOR: AMANDA WETSEL**

**MW 8:30AM - 9:45AM & MW 3:30PM - 4:45PM**

We know about books. We have seen, held, and read them. We might have shelved, stacked or gifted them. Some of our earliest memories might be reading with loved ones. We think we know what books are and what they can do. This class will ask you to think again about books and their potential.

This class focuses on artists' books, which are one-of-a-kind or limited-edition books that explore the form and possibilities of the book. Book artist Julie Chen writes, "In the hands of an artist, a book's full potential is realized. It's transformed into something more than just a container for information. It becomes an experiential medium for creative expression." The course asks you to consider books as both powerful conveyers of content and sculptural objects with tactile qualities.

In the first weeks of the class we will examine examples of artists' books. The artists' books will engage with critical issues including racism, inequality in schools, the environment, migration, mental illness, and losing a loved one, among other issues. You will write short (two-page) assignments analyzing the relationships between form and content in artists' books. This careful observation and analysis of artists' books will prepare you for the remaining assignments in the class, which will culminate in creating your own artist's book.

You will focus on an issue that you care deeply about for the remaining assignments. First, you will write a three-page personal essay. Next, you will develop your research skills and prepare an annotated bibliography. You will integrate your research into a five-page paper. You will then create an artist's book about the topic. You will photograph the artist's book submit the photos along with a written description in order to receive your grade for the assignment.

**Note about Readings:** All required course readings will be available online or posted on the course site. Students do not have to purchase books for the course.

**Note about Materials:** This course requires students to make artists' books. As we will learn, artists' books take a variety of forms and can be made from a range of materials. It is possible to create a powerful and compelling artist's book with simple materials. For some practice exercises, you will need some kind paper. It will also be helpful (though not strictly necessary) to have a needle, thread and some kind of glue. Students may decide to buy additional materials for their artists' books, but additional purchases are not required.

**Note about Prior Experience:** Previous experience with art or artists' books is not necessary. I will provide instruction on simple book-making techniques.

## **WRITING 101.16-101.17**

### **BACKSTAGE SCIENCE**

**INSTRUCTOR: EMILY PARKS**

**TUTH 10:15AM - 11:30AM & TUTH 12:00PM - 1:15PM**

*What if there were a vaccine for every virus? Could artificial intelligence dismantle racism? Can we harness the brain's resilience to treat Alzheimer's Disease?*

These are just a few of the global challenges Duke scientists are tackling as part of the newly proposed Science and Technology Initiative. This initiative seeks to further Duke's position as a global leader in scientific innovation by coupling our culture of collaboration with a bold investment in cutting-edge research.

Would you like to be a part of it?

This course will give you a backstage pass to the science and stories of researchers here at Duke. You and three classmates will work together as a team of science communication consultants, spotlighting the research and career of a Duke scientist. Your team will interview the scientist (and their colleagues) and then translate those interviews into a series of print and digital media projects, including a news piece that features a recent discovery made by your scientist (modeled after a [Duke Today](#) feature, ~750 words), a magazine article that profiles the scientist's career path and research (modeled after a [Duke Magazine](#) article, ~2,000 words). For the final project, your team will incorporate these pieces together, creating a website that showcases your Duke scientist and their work for a lay audience (modeled after these [story collections](#)). All projects will undergo multiple stages of revision, and teams that produce exceptional quality work will have the opportunity to publish their articles.

The goal of this course is to explore how scientists build and communicate ideas to help you learn to do the same. You will experience science first-hand, taking on several roles along the way – the student curious about the path of a scientist, the scholar learning to read scientific texts, and the ambassador deciphering complex research for a public audience, weaving science into story. We'll hear from both research scholars and science journalists, and you will apply their real-world advice to your own writing process. Remember, that process will be built on collaboration. You will work on a single team throughout the semester, and we'll take care to develop plans for collaboration including team charters, timelines, peer review, and peer- and self-assessments.

This course is part of the Collaborative Project Course initiative and is supported by the Thompson Writing Program, Bass Connections, and Duke Learning Innovations. The course is built on two principles. First, writing is a vehicle for critical thinking - it is the tool by which you will bridge the classroom and the lab, and the lab and the real world. Second, scientific innovation requires collaboration. Thus, by joining this Writing 101, you agree to be a contributing member of a team across the semester.

**WRITING 101.17-101.18**

**THE LABOR OF SPORT**

**INSTRUCTOR: NATHAN KALMAN-LAMB**

**WF 12:00PM - 1:15PM & WF 1:45PM - 3:00PM**

**The Labor of Sports: Exploitation, Inequality, and ‘Play’**

Sport is perhaps the most popular form of culture in American society today. For many of us, it provides an outlet for pleasure and relaxation, and can function as an escape from the rigors of everyday life. Yet, although sport can provide fans with meaning, pleasure, and emotional investment, how is it experienced by those who labor to produce the spectacle? In this course, students will use critical, academic writing to explore the familiar realm of sport from a perspective that underlines the ways in which play is transformed into work in the world of elite sport. Students will thus simultaneously develop a new critical approach to the working conditions of sport and a new critical approach to writing in the social sciences. Our exploration of sport and labor will be guided by a series of questions. What is exploitation and how does it relate to sport? What is the role of injury in athletic labor? How is labor in sport gendered and racialized?

Ultimately, our exploration of work in sport will prompt students to explore their capacities as cultural critics capable of grappling with both popular and scholarly materials. We will investigate how to think and write critically about the labor of sport by engaging with a range of scholarly and popular written texts, as well as films such *Student Athlete*, *Athlete A*, and *Hoop Dreams*.

In order to provide students with the skills required to engage in scholarly writing and debate, including the ability to structure an argument, critique and reference the work of others, and engage directly with primary source material in order to produce original research, the course will be structured in a manner that affords significant portions of classroom time to discussion of theoretical scholarly texts, instruction on academic writing protocols and strategies, and peer-workshopping of student writing. Since this course will use critical writing as a way to unpack the labor of sport, students will be expected to contribute a variety of written assignments over the course of the term. During the first half of the course, as a form of primary critical engagement with our texts, each student will be expected to contribute two-page responses on each week’s primary text. The course will also include two longer written assignments: a co-authored eight-page literature review paper and an eight-page critical analysis paper.

## **WRITING 101.20-101.21**

### **POST-APOCALYPTIC FICTION**

**INSTRUCTOR: KEVIN CASEY**

**TUTH 1:45PM - 3:00PM & TUTH 3:30PM - 4:45PM**

Nuclear annihilation. Infectious disease. Environmental catastrophe. Zombie apocalypse.

We have a rich literary tradition of stories that imagine the end of the world as we know it. When set in the aftermath of such cataclysmic events—some of which may seem more plausible than others—these stories are often referred to as “post-apocalyptic.” Audiences have an insatiable appetite for the genre.

Why do we appear to enjoy envisioning our own doom? Are apocalyptic scenarios entertaining or otherwise satisfying? If not, why do so many people read and (watch) them? Why does this genre occupy a significant, recurring space in our literary and popular culture? (Post-apocalyptic fiction would not seem to do much to alleviate the complaint that so much of English literature is dark and depressing, a phenomenon recently explored by English professor DJ Moores in the article, “Literature and Happiness.”)

We’ll ask these and other questions using literature as a primary disciplinary lens, with likely overlap in other disciplines and non-scholarly contexts. We’ll start by reading the 2020 bestseller *Leave the World Behind*, by Rumaan Alam, which was a finalist for the National Book Award. We’ll also read *Station Eleven* (by Emily St. John Mandel) and *The Road* (by Cormac McCarthy), as well as selected shorter texts to complement our primary writing, reading, and discussion. (Note: If the schedule allows, I may add one additional required text to the course prior to the start of the semester.)

Writing and revision in this discussion-intensive seminar will include regular reading responses (~500 words each), a close reading (1500 words), a genre analysis (~750 words), and two personal essays that bookend the semester (~1000 words each).

## **WRITING 101.22-101.23**

### **FATAL ASSISTANCE**

**INSTRUCTOR: BRENDA BALETTI**

**TUTH 10:15AM - 11:30AM & TUTH 12:00PM - 1:15PM**

**Fatal Assistance: The Limits of Philanthrocapitalism**

In an age of skyrocketing inequality, massive wealth concentration, and cuts to public services, the primary beneficiaries of the expanding global wealth gap are increasingly hailed for their humanitarian largesse. Many scholars argue, however, that we cannot separate the giving of money from the dynamics of accumulating it, and that there is in fact a relationship between the production of extreme wealth and extreme poverty. This class will explore the hypothesis that rather than being well-positioned to resolve the problems of the world today, the expanding role of philanthropy to address social problems, particularly in its contemporary “philanthrocapitalist” form, is an expression of a system in economic and political crisis.

We will examine the historical emergence and contemporary consolidation of the concentrated and unelected power that philanthropists wield over politics, international development, education, global health, the media, and more. The first part of the course will trace the theory and history of philanthropy as a key element of capitalist development in the 20<sup>th</sup> century, with particular attention to the way that philanthropy both sought to address and legitimized the injustices created by capitalism. In the second part of the class, we will interrogate the 21<sup>st</sup> century shift to philanthrocapitalism, where market-based approaches are directly applied to charitable giving, often tied to the explicit goal of re-working governance structures within their charitable domains.

We will watch and read some of the most important analyses of the relationship between humanitarianism, philanthropy, wealth, and power, including Raoul Peck’s *Fatal Assistance*, the inspiration for the title of this course, and the work of Eyal Weizman, Vandana Shiva, Karen Ferguson, Lindsay McGoey and others.

Course requirements will include short weekly writing assignments that analyze and respond to the course texts and two major writing assignments. The first assignment will focus on synthesizing the arguments laid out in the course and the second assignment will be a research paper that applies the course framework to a contemporary philanthrocapitalist project.

**WRITING 101.25-101.26-101.57**

**ASIAN AMERICAN NARRATIVES**

**INSTRUCTOR: SUSAN THANANOPAVARN**

**WF 8:30AM - 9:45AM-WF 12:00PM - 1:15PM- WF 1:45PM - 3:00PM**

Asian American Narratives: Literature, History, and Activism

What does it mean to be Asian American in the twenty-first century? How are Asians and Asian Americans represented in popular culture, and how do writers and activists resist and complicate these narratives? Asian American writers have employed various genres to make meaning of their lives and the lives of others, including fiction, autobiographical essays, creative nonfiction,

graphic memoirs, and film. Through these texts and your own writing, we will examine the choices people make in framing Asian American experiences. We will also explore how literature, history, and theory can help us better understand key issues in Asian American studies such as the “model minority” myth, refugee experiences, international adoption, anti-Asian violence, Asian Americans in the South, and multiracial identities. Our reading and weekly writing about these topics will culminate in three major projects for the class. In the first project, a 3-4-page essay, you will explore the issue of Asian American representation in a text of your choice. The second project will consist of a 4-6-page literary analysis that considers how a text responds to a key issue in Asian American studies. The final assignment is an exploration of Asian American oral histories through narrative. For the last project, you will decide the best form—essay, multimedia presentation, graphic novel, etc.—in which to convey an aspect of Asian American history through the lens of a single person’s story.

## **WRITING 101.27-101.28**

### **LIBERATION ECOLOGIES**

**INSTRUCTOR: PAOLO BOCCI**

**WF 8:30AM - 9:45AM & WF 12:00PM - 1:15PM**

Environmentalism has long been thought as a preoccupation for sophisticated minds (of Western male thinkers). Propelled by ongoing international development, this form of “protecting nature” continues to erode socio-ecological communities across the world, especially in the Global South. What alternative forms of environmentalism are resisting this force? How do local communities defend their territory thorough gendered, raced, collective, intergenerational, multispecies activism? What novel forms of knowledge does this activism produce?

This course invites students to grapple with these and other important questions. This collaborative and writing-intensive class offers students tools for thinking about these issues in their political, cultural, and ecological aspects. The goal of this class is to deepen students’ knowledge of environmentalism and reflect critically on the interconnected nature of environmental and social issues.

We will read critical studies of Western environmentalism, in both its conceptual premises and practical results, and contemporary, alternative efforts from the Global South. Through a sequence of targeted writing exercises such as weekly posts (1 short paragraph) and three reading responses (450 words), you will strengthen crucial critical writing skills such as thesis building, argumentation, and flow. The final project (3,000 words, two students per team) will ask you to write extensively on one of such efforts. With this class, you will consolidate your knowledge of writing expectations in social sciences. Your final project will contribute to the thriving field of critical studies of the environment.

## **WRITING 101.29-101.31**

### **LATINX LIT AND CULTURE**

**INSTRUCTOR: SANDRA SOTELO-MILLER**

**MW 8:30AM - 9:45AM- MW 12:00PM - 1:15PM- MW 1:45PM - 3:00PM**

According to the Census Bureau, almost 60 million people of Latin American descent live in the United States today. This is about 18% of the total US population, and this group is one of the largest minorities in the country. But, what does it mean to be Latinx? How can we define US *Latinidad*? Is this pan-ethnic, monolithic identity a real thing? Latinx stories and identities are as varied as their countries of origin, ethnic and racial identities, political relationship with the US, migration histories, and experiences living as diasporic people in the US. To understand and develop a working definition of *Latinidad* and what Latinx Studies is, in this course, we will explore literary and cultural production that express some of the fundamental, social, political, and ideological issues affecting Latinx populations in the US. We will discuss what it means to be Latinx, what historical and geographic differences there are, and ultimately, what problems and possibilities this concept brings. To do this, we will begin by briefly historicizing the relationship between early Spanish-American immigrants to the US and then primarily focus on late 20th and early 21st century literary and cultural texts. In particular, we will analyze essays, poetry, short stories, film, and performance that explore issues central to the field of Latinx Studies. These narratives illuminate the cultural context, diasporic experience, and the role that gender, sexuality, race, and class play in forming this individual and collective identity.

Writing will be the primary mode of investigation into the concepts raised by the texts we examine in class. Through formal and informal writing assignments, we will learn thoughtful and practical strategies for responding to the ideas of various writers, poets, artists, directors, and scholars. At the same time, we will practice effectively and knowledgeably developing our perspectives on the issues and questions they raise. The core assignments in this course include an oral context report centering the work of a Latinx writer, artist, performer, or director, which you will present to the class. We will also write a 750-800-word review, where you practice using your perspective to effectively analyze a cultural text for a general reader. We will then focus on an 1850 – 2000-word research-oriented academic analysis where you interpret a primary text while coming into conversation with secondary sources coming into conversation with what others have said. Finally, you focus on a semester-long research project where you spend part of the semester researching a topic centering Latinx or Latin American cultural production and then decide who and how you will present your findings. Final products in the past have included essays, Op-Eds, podcasts, digital museum exhibits, zines, blogs, video essays, teach-ins, performance, and art. Through multiple writers' workshops and reflective exercises, you will learn to critique your peers' work as well as revise your own. These writing skills, along with the practice of careful observations, gripping descriptions, and critical analysis, will prepare you to articulate your thoughts and ideas in writing here at Duke and beyond.

## **WRITING 101.32-101.33 & 101.42**

### **DOC TALES: MED NARRS IN HISTORY**

**INSTRUCTOR: SETH LEJACQ**

**TUTH 3:30PM - 4:45PM- TUTH 5:15PM - 6:30PM- TUTH 7:00PM - 8:15PM**

#### **Doc Tales: Medical Narratives in History**

Doc Tales is a history of medicine Writing 101 about “doc tales--stories about health and healing, especially those told by medical practitioners. Students will research and write about medical history, learning and practicing skills essential for analyzing history, making compelling written arguments, and effectively communicating in scholarly and professional settings. The class meets as a seminar; in class meetings, students discuss and practice academic writing, analysis of historical sources, and critical reading of published historical scholarship.

We will explore a large sample of doc tales over the course of the semester, from photo essays about county doctors to sci-fi short stories by the Nobel-winning neuroscientist Santiago Ramón y Cajal. Students will complete and write about original historical research on a topic of their own choosing (with instructor approval). Course assignments include readings for each class meeting and smaller weekly writing assignments. There are three major writing projects. In the first, students will create a historical primary source and write a critical introduction to it. In the second, they will research and write about an existing medical history source of their choosing. In the final assignment, they will propose a public exhibition of a medical history source.

Grading is based on these assignments and active, informed participation in class discussions and activities. (Students are not required to purchase any texts.)

## **WRITING 101.34 & 101. 101.41**

### **PRIMATE PLAY AND GROWING UP**

**INSTRUCTOR: KERRY OSSI-LUPO**

**WF 3:30PM - 4:45PM & WF 5:15PM - 6:30PM**

#### **Primate Play and Growing Up: Development in evolutionary perspective**

Rolling gleefully down a grassy hill or a rousing game of chase – play during childhood is all about fun. But is there more to it than that? Primates – humans especially – take a long time

to reach adulthood compared to other mammals. In an evolutionary sense, play behaviors can be costly: rolling down hills or playing tag uses up energy and exposes kids to risk of injury. So why do we do it?

To explore questions regarding primate physical, social, and cognitive development, we will critically evaluate research articles from disciplines such as animal behavior, psychology, evolutionary biology and genetics, and anthropology. I'll also ask you to turn a critical eye on the scientific process itself: who's asking the research questions and what biases might we, as scientists, bring to the table? We will engage with popular-science columns, podcasts, and videos to discuss the challenges of communicating an evolutionary understanding of behavior to a public audience. You'll even compose your own mock social media post after a trip to the Duke Lemur Center [to be determined whether in person or virtual].

Throughout the semester, you will have several brief response-writing assignments (ranging from 1 paragraph to 1 page) that you will compile as a journal-like portfolio. As we practice close reading and analysis of texts, you will work in small groups to lead class discussions of assigned case studies. For your first short paper (approx. 700-900 words), you will use course readings to take a position on an evolutionary hypothesis. Your major assignment for the semester is a group research project on a topic of primate development. In small groups, you will research relevant primary literature to create an annotated bibliography (15 sources), work to make connections across sub-topics in a 7-to-10-page paper, and then give an oral presentation of your findings.

We will end the semester with individual science communication projects. After discussing the challenges and modes of effective science communication, you may choose to create a podcast, an infographic, a TED-style talk, or a comic strip – artistic skills are not required, so you should feel free to try something new.

As we work together, we will foster community through discussions, sharing of ideas, and frequent peer exchange and feedback on each other's writing. Working collaboratively is a key skill for academic writing in the sciences; therefore, we will take care to develop collaboration plans for your group work, including peer and self-assessments.

## **WRITING 101.35-101.37**

## **PREVENTING PANDEMICS**

**INSTRUCTOR: MIRANDA WELSH**

**TUTH 3:30PM - 4:45PM- MW 3:30PM - 4:45PM- MW 5:15PM - 6:30PM**

Preventing pandemics: interdisciplinary approaches to preparedness

In 2015, in the wake of SARS, H1N1, and Ebola, the United Nations and the World Health

Organization convened a global team of experts to assess the threat of future epidemics. The team concluded that outbreaks are becoming more common for a multitude of reasons, and we are woefully unprepared to deal with them when they occur. They predicted that, without better approaches to prevention and control, future epidemics are inevitable, and their prediction has already come to bear.

Where are new outbreaks most likely to occur and why? What ecological, sociopolitical, and cultural factors contribute to differences across locales in disease emergence, spread, and our capacity to respond? How have our dominant understandings--or narratives--of disease shaped our response and preparedness efforts to date? In the first third of our course, we will use an interdisciplinary case study of a single epidemic to examine these questions together, via guided readings, writings, and small-group discussions. You will summarize two of the guided readings independently (1 page each) and compose a written analysis of one of them (2 pages).

In the second two-thirds of the course, you will use your developing interests to form a three-person research team. Throughout the rest of the course, each team will collaborate to research a contemporary epidemic (e.g., cholera, Zika) and to compose a review and synthesis paper about that epidemic (15-20 pages). The paper will summarize the epidemic from the perspectives of epidemiology and public health and then present three additional narratives of the epidemic, each from a different discipline:

- 1) Ecological: specific human-environment interactions encourage outbreaks (e.g., climate change, deforestation, agricultural practices)
- 2) Cultural/anthropological: some beliefs, values, norms, or customs (e.g., stigmas, taboos, medical traditions) encourage outbreaks, as do culturally inappropriate interventions
- 3) Political/economic: specific characteristics of states and sociopolitical systems encourage outbreaks (e.g., by increasing poverty or inequality, by decreasing security or stability)

Each team member will be responsible for independently researching one of the disciplinary narratives, and they will present their findings in one of three sub-sections of the review and synthesis paper (3-4 pages per sub-section). Team members will work together to compose: 1) an introduction that summarizes the epidemiology of, and public health response to, the epidemic; 2) a conclusion that applies the results of all three sub-sections to suggest specific means of improving prevention and control efforts in the future (3-4 pages each). Most of your grade for the review and synthesis paper will be based on your individual sub-section, and your grade for the collaborative sections will be partially based on team member evaluations.

As you work on the review and synthesis paper, you will be expected to meet with your research team outside of class on a few occasions and to meet with me at least once. Throughout the course, we will use guided workshops and peer review to revise our writing, and you will be expected to consider and incorporate the feedback you receive from your peers and/or from me before submitting a final product.

## **WRITING 101.39-101.40**

### **ARCHAEOLOGY OF DURHAM**

**INSTRUCTOR: ANDREW THARLER**

**MW 1:45PM - 3:00PM & MW 3:30PM - 4:45PM**

From the Occaneechi Trail, to Black Wall Street, to Research Triangle Park, Durham, North Carolina has always been an axis of commerce, innovation, competition, and cultural interaction. The modern city takes its shape from the irresolvable contradictions of its past: a world renowned university that arose from provincial backcountry tobacco farms, the country's most successful Black business district just a few miles from one of the south's largest slave plantations, a community that witnessed the final surrender of the Civil War and then worked for generations to uphold the legacy of the Confederacy, a "City of Medicine" that has probably produced more cigarettes than any other place on earth.

In this course, students will explore the rich history of Durham using methods and theories drawn from the field of archaeology. The city's past is written in abandoned train tracks, dilapidated mills, historic cemeteries, and vibrant murals. By learning how to analyze local artifacts, monuments, and architecture, we can recover the stories of communities that are often underrepresented in traditional historical sources. Topics will include indigenous cultures, urbanization, slavery, the tobacco and textile industries, civil rights, and urban renewal. Assignments dedicated to developing analytical writing skills will guide our inquiry. Students will have opportunities to participate in fieldwork, perform original research, and hone their writing across different genres.

The perpetual tensions in Durham between progress and preservation, wealth and inequality, race and opportunity, heritage and assimilation also resonate in cities across America. I hope that the skills we develop in this course will not only make you better writers, but also more informed residents of the place you will call home for the next four years.

Instructor's Note: This course will involve one short off-campus field trip (~2 hours) outside of our usual class time. I will cancel our regular class meetings that week to make up for the time spent off campus.

## **WRITING 101.43 & 101.44**

### **ART, PERFORMANCE, & DISABILITY**

**INSTRUCTOR: MICHAEL ACCINNO**

**TUTH 1:45PM - 3:00PM & TUTH 3:30PM - 4:45PM**

In 2019, disability activists met the release of the film *The Upside* with withering criticism. Like many contemporary productions, the film starred an able-bodied actor, Bryan Cranston, in the role of a disabled character. Assessing Cranston's casting in light of the paucity of roles for disabled actors, critics of *The Upside* also posed more fundamental questions about the ethics of cultural representation: how are minorities represented in cultural texts or artworks? What material or cultural benefits does representation confer, and to whom? In what ways does disability shape, inform, or alter the meaning of a performance?

Informed by the critiques of disability activists, scholars in film, theater, performance studies, and musicology have written about disability from a rich variety of disciplinary and interdisciplinary perspectives. Taking these texts as a starting point, we will examine techniques for writing about disability in art and performance, with an eye (and ear) toward describing disability alongside other forms of intersecting identities, such as race, gender, and sexuality. By the end of this course, you will become familiar with the methods and practices of disability studies; be able to describe, interpret, and critique a wide range of performances and works of art; and gain practical, transferable experience in two genres of writing: the review essay (3 pages) and the research paper (7-8 pages).

## **WRITING 101.45-101.46**

### **THE ETHICS OF ART**

**INSTRUCTOR: ALISON KLEIN**

**TUTH 8:30AM - 9:45AM & TUTH 3:30PM - 4:45PM**

In this *Writing 101* course, we will consider ethical questions about books, visual art, film, and other artistic mediums. Using works by artists such as William Shakespeare, Dorothea Lange, Junot Diaz, and Roman Polanski, we will explore topics such as whether it is truly possible to create an original text, the impact of cultural appropriation, whether art can impact our understanding of the world around us, and what we should do with artwork created by people who behave badly. For this class, students will analyze the ethics of a work of art, research an artwork from the Rubenstein Library's Archive of Documentary Arts, and create their own piece of visual or written art.

## **WRITING 101.47-101.49**

### **DOLLY PARTON FOR PRESIDENT?**

**INSTRUCTOR: LESLIE MAXWELL**

**TUTH 8:30AM - 9:45AM- TUTH 12:00PM-1:15PM-  
TUTH 1:45PM - 3:00PM**

Dolly Parton for President? The Mythology, Reality, and Intersectionality of Dolly Parton

During the 2020 United States Presidential election, you might have seen a different name pop up on T-shirts as a possible contender: Dolly Parton. A search on Etsy reveals that there are dozens and dozens (maybe hundreds and hundreds) of Dolly for President T-shirts and other merch. Of course, Dolly Parton, the famous country singer, pop singer, businessperson, and philanthropist wasn't really running for president—but clearly there are many who might at least entertain the notion. Earlier in 2021, Dolly Parton was again being celebrated—this time for the substantial monetary contribution she made to developing the Moderna Covid-19 vaccine

Dolly Parton is nearly universally beloved in the United States, and often for different reasons: some may see her as a savvy businessperson, others love her music, and still others admire her philanthropy. Sometimes how we see Dolly gets more complicated, too—where some see her embrace of her sexuality as feminist, others see it as decidedly anti-feminist. Some see her as an icon of and advocate for the LGBTQ+ community. At the same time, many conservative Christians celebrate Dolly and her faith. Some see her embrace of features stereotypically associated with the South, and even more specifically with Appalachia, as bringing awareness of Appalachian culture to the mainstream—yet others see this as exploitative of a culture that is already marginalized in the United States.

In this course, we will explore these different facets of Dolly Parton. How much did Dolly contribute to the mythology of Dolly Parton, and how much did our culture contribute? How much do we continue to contribute? And if she were running for president, what would her platform even be? We will explore these questions and more, all the complications, twists and turns that make Dolly Dolly.

We will read books and essays, both in Parton's words and in the words of others. We will listen to podcasts, watch movies/films, and, of course, listen to Dolly Parton's music. You will each have the opportunity to lead a class discussion, and you will engage in regular online discussion groups. We will practice critical reading, writing, and thinking. Students will write three major writing projects, including a close reading of a text, an annotated bibliography, and a creative project.

Though we'll work hard, we'll also have fun, remembering Dolly's wise advice: "Don't get so busy making a living that you forget to make a life."

## **WRITING 101.54**

### **WRITING ON MOVEMENT**

**INSTRUCTOR: HANNAH JORGENSEN**

**WF 8:30AM - 9:45AM**

Writing about movement is tricky. How can we describe a work of art that lacks words itself, and in fact eschews their use entirely? Sure, there may be a vocabulary if you're in the know, a glossary of French ballet terms, or ever-evolving moves in hip-hop. These might be able to tell us the technical side of what a dancer is doing, but isn't there more than that? How can we write about the feeling of dance, both as dancer and spectator? How do we write about the body in motion, academically and creatively? How can we account for the writing body itself? Together we will explore these types of questions, examining how it is we can talk about something that doesn't have words.

Our course will look at a variety of primary and secondary sources. We will examine both filmed performances as well as writings by choreographers, theory from the fields of performance and dance studies, historical views of dance, anthropological texts, and scientific papers. We will also look at several popular cultural films and representations of dance. Our varied readings will allow us to understand the many ways people discuss the body in movement, with the goal of informing your own academic writing style. Informal weekly blog posts will offer a space to tease out ideas about the writings we encounter before group discussions in class.

Formal writing assignments will include two papers, the first being a shorter close reading of a piece of movement, intended to hone analytical skills and writing. The final movement analysis project will be a research paper (approximately 10 pages), synthesizing the movement analysis skills and the larger thematic critiques we develop in class. It may be an extension of the first paper, putting the movement analysis into a broader context, or it might be a fresh idea. You will get a chance to brainstorm and refine your proposal with your peers, as well as workshop days to share and receive feedback as part of the revision process. Both papers are intended to deepen academic writing skills, while we also consider ourselves as writing bodies.

\*No prior dance experience is necessary. I encourage anyone who is at all interested in dance to explore writing about movement in this course, regardless of familiarity with codified dance styles.

## **WRITING 101.55**

### **HOW DOES LANGUAGE MEAN?**

**INSTRUCTOR: SAVANNAH MARCIEZYK**

**TUTH 3:30PM-4:45PM**

In this class, we will take language itself as our topic, and strive to answer several key questions: What is language, and how does it mean? That is, how can we manipulate language, like paint or clay, to express what we are trying to say? What makes an argument logically valid? How do we keep readers engaged? We will also learn to look with an objective, critical eye at our own work to diagnose its problems and identify a course for revision.

To accomplish these goals, we will read a series of texts from literature, literary criticism, and philosophy. Texts will include poetry, from poets like e.e. cummings and Sylvia Plath; excerpts from novels like Toni Morrison's *Beloved*; and the famous funeral orations from Shakespeare's *Julius Caesar*. Creative non-fiction pieces will include works by Viktor Frankl, Annie Dillard, and Roxane Gay. We will study works from analytic philosophy to learn to craft exacting and persuasive essays, and we will read what philosophers and critics such as Stanley Cavell and Duke professor Toril Moi have written about language and the power of expression. All texts for this course will be provided.

Assignments for this course will consist of active, critical reading; participation in workshops; and, of course, writing. Students will complete several small written assignments throughout the term, including close readings of literary texts, creative works, and argumentative essays. These assignments are low-stakes, and are intended to encourage students to take risks and experiment with their written work. Each student will have multiple opportunities to have their writing discussed during in-class workshops, and will be expected to contribute supportive, useful feedback to their peers. The final project will be a writing portfolio containing both critical and creative pieces, and drafts from the revision process. Students will also be asked to complete a reflection essay where they evaluate their own progress as writers and set goals for continued improvement.

## **WRITING 101.56**

### **FREAK SHOW IN LIT & CULTURE**

**INSTRUCTOR: LUOSHU ZHANG**

**MW 3:30PM - 4:45PM**

Once a popular form of public entertainment during the nineteenth and early-twentieth century in America and Europe, the freak show has faded into the historical background after the Second World War. As the curtains of the carnival tents closed, the extraordinary bodies that were put on display behind them seemed to have disappeared from public sight. However, the freak show still occupies a notable position in American popular culture. From Katherine Dunn's 1989 novel *Geek Love*, a National Book Award finalist that tells the story of a family that deliberately cultivate deformity in their children to make them carnival stars, to the fourth season of the FX television series *American Horror Stories: Freak Shows*, the theme of freak show continues to incite people's curiosity and imagination. What is behind this fascination over "the grotesque body"? Why are we attracted to these spectacles of human oddities? How should we understand the freak show as a cultural product? How have the freak show and other representations of "the grotesque body" affected our understanding of disability and embodiment? In this course, we will investigate these questions through an interdisciplinary approach. We will read and discuss together a wide range of texts, from fiction and tv shows to historical records, medical documents, and theoretical texts on disability studies.

The course has four writing assignments, including three two-page short pieces and a ten-page capstone final paper. Corresponding to the wide range of texts we read, the form of the short writing assignments is very flexible. You may choose to write a blog post, a news report, an interview, a brief bio, an advertising piece, or any other format of your choice. The purpose of these short pieces is to explore how different forms of writing have described and represented extraordinary bodies in different ways. In our writing workshops, you will present a short rationale explaining why you choose the particular genre of writing to work on and what you understand to be the central rules and requirements of this genre. Note that for each short piece you need to choose a different form of writing, and the three pieces should have some connections among them so they could fit into a portfolio. The final assignment will be a more traditional research paper. You may develop an idea from one of your short writing assignments or explore a new subject. For this paper, you are expected to consult at least six scholarly sources and enter the critical discourse by presenting an original argument of your own. We will spend the majority of the semester working toward this paper. You will have plenty of chances to brainstorm your ideas with your peers and receive feedback on drafts before you submit the final version of your paper.

## **WRITING 101.58-101.59**

### **LA GOZADERA! MUSIC/DANCE/EMO.**

**INSTRUCTOR: SARAH TOWN**

**TUTH 8:30AM - 9:45AM & TUTH 12:00PM - 1:15PM**

*¡La gozadera!*: Music/ Dance/ Emotion

In popular culture, music, movement, and social context often interact in particular ways to produce a specific kind of experience. For example, in Cuban timba culture, musicians and dancers work together to produce a communal sense of sensual euphoria called *la gozadera*. To describe these processes in writing requires detailed attention to numerous actors, interactions, cultural objects, and social realities; to understand them requires thoughtful interdisciplinary research.

*¡La gozadera!* introduces students to interdisciplinary research and writing about popular music and dance cultures. It engages with methodologies and texts from fields such as music, dance, Latin American/ Latinx, African diaspora, race, and gender studies, to explore the ways in which popular music and dance work together to both express and produce individual and communal experiences. Using Cuban timba culture as a model, students will explore the popular music and dance cultures of their choice through audio/video analysis, movement activities, and writing.

For Fall 2021, *La gozadera* will be live and in person! In our twice weekly meetings, we will discuss a range of texts and audio-visual materials; plan and execute individual and group projects; share our writing and provide one another with different kinds of support and constructive feedback; and explore the important role of embodiment in popular music and dance cultures as well as scholarly research and writing. Weekly reading will range from 50-100 pages; in addition, there will be occasional short required listening and viewing selections. Students will produce oral, written, and video assignments, including two presentations with partners; three short written reflections on texts, audio/visual examples, and themes from class discussion; and daily writing in response to prompts. Students also will produce two longer papers, one focused on a single performance event and another on a theme related to the course, both selected from a curated list provided by the instructor. In addition to print copies, which may be required throughout the semester, students will collect and save all their writing for the course in a portfolio on DropBox.

For a sense of the kind of work students complete in *La gozadera*, please see former student Tia Smith's article in *Deliberations* 2020:

[https://twp.duke.edu/sites/twp.duke.edu/files/site-images/Deliberations\\_Smith.pdf](https://twp.duke.edu/sites/twp.duke.edu/files/site-images/Deliberations_Smith.pdf)

Updated 8/1/21



