

# DukeWrites

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THOMPSON WRITING PROGRAM

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## Spring 2022 Writing 101 Courses

WRITING 101.01-02

PREVENTING PANDEMICS

Instructor: Miranda Welsh

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

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 101.03

H2O 101

Instructor: Jamie Browne

WF 3:30PM - 4:45PM

## H2O 101: The Science of a Dynamic Resource

Access to clean, fresh water is emerging as one of the defining challenges of the 21st century. Every day across the globe, decisions are made on a scale from individuals to nations regarding water use, and in the aggregate these decisions have profound implications for our future. Seemingly small actions can have disproportionately large effects, far removed in time and distance from the initial event. Making sense of these relationships requires an understanding of the science of water. We must also be able to communicate that science, not only to other researchers but also to nonspecialists who rely on this information to help them make informed decisions.

In this course, we will study the problem of water by reading and writing in the context of theoretical and applied ecology. Ecologists study the interactions of biotic and abiotic factors in complex systems to try and answer questions at a number of scales. For example: How does sea level rise affect the availability of drinking water? Why would flooding an abandoned golf course to create a wetlands refuge be a dangerous move? Case studies we will investigate during our course include: the Florida Everglades, the Colorado River system, and Standing Rock.

Our readings for the class will consist mostly of scholarly journal articles in the fields of freshwater and coastal ecology, along with some popular sources. As you build proficiency in close reading, you will practice summarizing, analyzing, synthesizing, and ultimately critiquing the research of others. Writing assignments for this part of the course will consist of two short (1-2 page) papers and one 2-3-page synthesis paper. You will also identify a topic of interest to you and, working in a team, design a research question around that topic, which you will ultimately build into an 8-10-page scientific research proposal. Peer review and revision is a critical part of the scientific writing process, and writing projects in this class will incorporate these stages, allowing you to become comfortable with the process of review and revision. Finally, since scientists must often communicate with policymakers or the public, you will choose a popular format, such as an infographic, podcast, or storymap, to present your research proposal topic for a nonspecialist audience. Skills gained in this class will be useful for any area of academic writing, as they emphasize engaging with scholarly literature, crafting research proposals, and effectively communicating ideas to different kinds of audiences.

WRITING 101.04

MEMORIAL MUSEUM FEVER

Instructor: Melissa Karp

WF 3:30PM - 4:45PM

Memorial Museum Fever: Global Memory Culture in the Age of Human Rights

Throughout the 20th century to today, memorial museums have become a common sight in communities all around the world grappling with the collective trauma of war, genocide, and political violence. These unique sites are located on the boundary between mourning and education, justice and healing, and history and memory. This course will explore memorial museums both in the U.S. and abroad across Africa, South America, Asia, and Europe. Students will learn to examine the strategies behind the formation of such museums for an academic audience including their design and their political goals both overt and covert.

The course will be structured around six “visit” days, during which we will digitally explore museum sites together. These days will include discussion of the exhibits and relevant context, as well as field journaling, where students will learn useful ways to take notes and reflect on each site. Readings will address the field of memory studies and museology as well as individual sites, in addition to more popular sources ranging from newspaper articles to online tourist reviews.

The goal of this course will be to give students the tools to “read” and respond in writing to museums as powerful cultural objects that can be studied within the intersection of multiple humanities fields including literature, history, and cultural studies. Students will complete and revise 2-3-pg in-depth writing assignments that encourage them to reflect on individual objects in the museum and each museum as a whole. In addition, students will participate in three peer-to-peer workshops and learn to write an annotated bibliography in preparation for a final 8-10-pg critical essay. The course will move students through the writing process from humanities field work to thesis development, drafting, feedback, and revision.

## WRITING 101.05

### ESSAYS: WHO SAYS?

Instructor: Tye Landels

MW 8:30AM - 9:45AM

Why are we taught never to use the ‘I’ in academic writing? In this course, we will think about the role that subjectivity and personal experience can and does play in academic writing, good and bad. We will learn about topics such as the cogito (“I think therefore I am”), implicit bias and standpoint, and the place of audience and voice in our writing. For examples of how personal experience can be mobilized in service of larger practical and theoretical claims, we will look to writers such as Saint Augustine, Mary Wollstonecraft, Henry David Thoreau, and Kiese Laymon. Ultimately, the overarching thesis of this course is that personal experience unavoidably shapes how we think and write about the issues we care about, and that recognizing this can help us incorporate the personal into our work, whether explicitly or implicitly, in more fruitful and purposeful ways.

Over the course of the term, you will pursue a research project on a topic of your choosing, resulting in an 6-7 pp. argumentative essay due on the last day of class. Assignments will correspond to different stages in the writing process, including a personal reflection, annotated bibliography, and argumentative abstract. Ample time will be devoted to drafting and workshopping these assignments in class, providing you with an opportunity to receive instructor and peer feedback on your writing in a supportive environment.

WRITING 101.06

SCIENCE OF PHYSICAL FITNESS

Instructor: Cary Moskovitz

TuTh 10:15AM - 11:30AM

What kinds of exercises are best for building and retaining muscle mass—for athletes or for the elderly? Do protein supplements help? Is stretching before an athletic event a good or bad practice? Such questions may not cause you to think about science—but it's how we learn what works and what factors make a difference. But while lots of research on such topics has been conducted, interpreting that science is far from easy: We have to carefully consider what the researchers say they found in relation to how they conducted their studies and how they interpret their results. In some cases, we may also need to think about whether there are conflicts of interest leading researchers to intentionally or unintentionally misrepresent their work, or whether the science is even fundamentally sound.

In this section of Writing 101, Students will interrogate recent scientific reports on selected topics of exercise science to develop sophisticated skills in library research, scientific reading, and scientific writing. We will begin by learning how to locate the most relevant and useful sources for a scientifically oriented academic project. Next, working from some key principles of health science research and some basic statistics, students will practice careful reading, effective summary, and skeptical analysis as they draft, give and receive feedback, and revise their own analyses of recent experimental research reports. Finally, building on their own work and that of their classmates from the first half of the term, students will write a well-researched, scientifically-grounded essay on a narrow topic in exercise science. Audiences for student writing will include both classmates and health-science professionals. This class will involve a considerable amount of collaborative work; students' schedules should be able to routinely accommodate time outside of class to work with classmates. Some background in statistics is useful but not required.

WRITING 101.07-08

## WORK, LIFE, & THE WORKING LIFE

Instructor: Aaron Colton

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

What do we talk about when we talk about “work”? The connotations are endless. Work is dedication, purpose, and identity. Work is drudgery, burnout, and soul-sucking. Work is dignity and self-assurance. Work is exploitation and alienation. Work pays the bills. Work is professional. Work is labor. Work is culture. Work is who you are. Work isn’t everything there is to life.

This course gives us the opportunity to think and write deeply about the idea of work—and, in doing so, to prepare ourselves for writing at Duke and beyond. Reading and analyzing a selection of mainly US texts from the nineteenth century to present day, we will ask: how has US culture represented and understood work? How have writers effectively articulated or critiqued particular visions of work? And how might we ourselves contribute to the ongoing conversation about the meaning and implications of work?

Through discussions and writing assignments, students in this course will also reflect carefully on the role that work has played in their own lives. Having thought deeply and written extensively about the philosophy work, students will conclude the course by writing a well-researched personal essay on what work has come to mean for them and how they intend for work to figure into their own lives.

WRITING 101.09-10

## COMING OF AGE & HAPPINESS

Instructor: Sheryl Welte

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

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 101.11

### CRIMINOLOGY-FEMINISM ACTIVISM

Instructor: Jessica Corey

MW 12:00PM - 1:15PM

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 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 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.)

Activist Campaign Portfolio—Students will produce a portfolio that consists of 1) a researched problem statement, 2) an advocacy letter, and 3) a public text/enactment with accompanying rhetorical explanation.

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 101.12-13

### DISABILITY AND DEMOCRACY

Instructor: Marion Quirici

TuTh 5:15PM - 6:30PM - TuTh 3:30PM - 4:45PM

On January 6, 2021, 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 of 2020, 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 class time in 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 101.14-16

BIOPHILIC CITIES

Instructor: Lindsey Smith

TuTh 10:15AM - 11:30AM- TuTh 12:00PM - 1:15PM- MW 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.” Humans are increasingly disconnected from our biophilic nature, and that shift is impacting our health and well-being. 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 cities.

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 what it takes to design thriving 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 dose of nature by holding class outside as much as possible, including visits to the Duke Gardens.

WRITING 101.17-19

BACKSTAGE SCIENCE

Instructor: Emily Parks

WF 8:30AM - 9:45AM- TuTh 10:15AM - 11:30AM- TuTh 8:30AM - 9:45AM

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-style blog 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 101.20-22

DISNEY'S HAPPILY EVER AFTER

Instructor: Lisa Andres

TuTh 8:30AM - 9:45AM- TuTh 10:15AM - 11:30AM- TuTh 1:45PM - 3:00PM

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 101.23-24

BOOK. ART. OBJECT.

Instructor: Amanda Wetsel

TuTh 8:30AM - 9:45AM - TuTh 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 101.25-26

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 101.27-28

DOLLY PARTON FOR PRESIDENT?

Instructor: Leslie Maxwell

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

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. Through this investigation, we will hone skills needed in academic writing and discourse, such as those skills that ask use to look at the complexities and complications inherent in an academic discipline. This course will use a multidisciplinary framework to explore these complexities.

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 101.29

WOMEN, LEADERSHIP, PURPOSE

Instructor: Jennifer Ahern-Dodson

MW 1:45PM - 3:00PM

Our course will study the ways that women have told their stories about their lives, leadership, and careers in a range of contexts. In the first half of the semester, we will read selections from Robin Romm’s edited collection *Double Bind: Women on Ambition* as well as selections from writings by Sonya Renee Taylor, Janet Mock, and Aimee Nezhukumatathil. We will delve into the ways that women have told their stories about their lives and their careers through informal written responses to the readings and 3 short (~2 pages) essays that explore a key course concept related to women’s leadership: ambition, health and well-being, “trailblazing,” and purpose.

In the second half of the semester, each of you will pursue an individual project that helps you consider your own intentional next steps at Duke that reflect your commitments to what you care

about. You will identify a key concept that aligns with what you care about, and develop a research project that explores that concept and how to make it actionable for yourself. The project culminates with an extended essay (~10 pages).

WRITING 101.30-32

POST-APOCALYPTIC FICTION

Instructor: Kevin Casey

TuTh 10:15AM - 11:30AM- 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 101.33-35

## THE LABOR OF SPORTS

Instructor: Nathan Kalman-Lamb

TuTh 10:15AM - 11:30AM- TuTh 12:00PM - 1:15PM- TuTh 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 101.36

## PRINCE & POST-CIVIL RIGHTS POP

Instructor: Matthew Valnes

WF 3:30PM - 4:45PM

Black popular music has played an important role in the creation of identity, as well as shaping American history and culture. Before and during the Civil Rights Movement, for example, African Americans turned to such cultural forms as popular music and literature to advocate for participation in and fair treatment by America's political and social institutions. In the process, certain representations of Black life, such as those that emphasized a narrow and often male-centered interpretation of the "proper" ways to be Black, came to dominate Black culture. Following the passage of the Civil Rights Act of 1964 and the Voting Rights Act of 1965, African Americans gained legal enfranchisement but still continued to face discrimination and marginalization. Artists, musicians, and writers again responded to this historical moment, often referred to as the "post-civil rights era," by exploring and creating various aesthetic and artistic forms. Simultaneously, these artists also expanded traditional conceptions of Black identity and culture.

In this class, we will pay particular attention to how the music of Prince participates in the construction of racial identity and conceptions of masculinity. Throughout, we will address how music of the post-civil rights era was separated into categories that distinguished the "white" genres of rock and roll and country from the "Black" genres encompassed under the designation R & B. We will also examine how Prince's music puts pressure on those categories through his combination of multiple musical styles and his engagement with emerging music technologies. Additionally, we will explore how he expanded traditional conceptions of masculinity through his visual representations, onstage performances, vocal techniques, and lyrical subject matter. Throughout the course, we will read, discuss, and debate insights from music studies (broadly conceived), African American Studies, gender studies, and cultural studies to help us understand the dramatic sonic and sociocultural changes that Prince's work highlights in post-civil rights era America.

Writing will serve as our means of investigation and debate into the pieces, concepts, and arguments raised in the readings and class discussions. Through various writing assignments, students will gain the tools, strategies, and experience to engage with other scholars' ideas and develop their own. Writing assignments will take multiple forms. There will be periodic album reviews for assigned listening. Furthermore, there will be 3 short critical responses (300-500 words) to assigned readings. There will also be 2 longer writing assignments. In the first, students will participate in an ongoing scholarly debate by producing a synthesis essay (~5-6 pages). Second, students will produce a final paper (~10-12 pages) that offers an in-depth analysis of either a piece, an album, or debate of their choosing that relates to the themes of the course. If a student wishes, there is a possibility to substitute a creative alternative – such as an

annotated discography – with an in-depth written analysis in the form of liner notes of how the songs address the themes of the course. Clear, concise, and effective communication is our goal, and throughout the course, students will participate in peer review and revision sessions to try out and work through their ideas with each other. In doing so, students will gain valuable communication and critical reading skills that are broadly applicable inside and outside of an academic context.

WRITING 101.37-38

WRITING THRU DIALOGUE & IMPROV

Instructor: Sarah Town

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

When we think about writing, as with scholarly research and artistic production, we often think of a solitary person who labors passionately to bring something new to life. We think of formal structures and venues, of outlines and deadlines, and of the long-awaited moment in which the finished product sees the light of day. All these images may hold true to different degrees, but it is important to recognize the extent to which all these other forms of production are also social processes. Not only that, but they are also processes that – if we allow them to – can take on a life of their own and take us into unexpected places.

Writing Through Dialogue and Improvisation challenges students to engage with scholarly production and artistic creation as social processes that benefit from both planning and spontaneity. Thus, in this course, we will approach writing through its relationship/s to dialogue and improvisation in two principle ways. First, we will examine, discuss, and write about performances that feature dialogue and improvisation, such as jazz, contact improvisation, and improvisational theater. We also will experience firsthand their related practices through in-class exercises and discussions, including guest artists active in the disciplines we'll consider. Representatives from Student Action with Farmworkers will lead us in activities that exemplify their theater-based, dialogical approach to outreach in the field. Second, we will read and discuss analytical and scholarly works that explore dialogue and improvisation from a variety of perspectives, including philosophical writings, scholarly analyses, and practical manuals, and representing disciplines including jazz, ethnomusicology, theater, and dance studies. Students will analyze and practice writing through dialogical and improvised processes, while developing vocabularies and tools that enable them to write effectively about the performing arts from a number of disciplinary perspectives.

For Spring 2022, Writing Through Dialogue and Improvisation will be live and in person! Mondays we'll meet in a classroom space to focus on class discussions, research, and writing.

Wednesdays, we'll meet in a dance studio, where we will explore through embodiment and practice concepts and techniques presented in the readings. Weekly reading assignments will range from 50-100 pages. Additional assignments will include two twenty-five-minute small group presentations for the class on different topics, three two-page written reflections on audio/visual examples and themes from class discussion, and short daily writing in response to prompts, all to be submitted and saved in the Sakai course DropBox. The midterm paper for the course will be a six- to eight-page analytical paper on a performance practice discussed in class. Students will work with a colleague to expand each of their midterm papers into a longer, dialogue-based final project.

WRITING 101.39-40

LIBERATION ECOLOGIES

Instructor: Paolo Bocci

TuTh 8:30AM - 9:45AM- TuTh 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 through 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 three reading responses, in-class assignments, and two drafts of the final project, you will strengthen crucial critical writing skills such as thesis building, argumentation, organization, and flow. The final project will ask you to write extensively on one of such efforts and to produce a short presentation using multimedia formats. 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 101.41-42

MED NARRS IN HISTORY

Instructor: Seth Lejacq

WF 1:45PM - 3:00PM- \_WF 3:30PM - 4:45PM

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 early modern epidemic diaries to the modernist poetry of the physician William Carlos Williams. 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 an archive of sources related to the COVID-19 pandemic 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 101.43-44

LATINX LIT AND CULTURE

Instructor: Sandra Sotelo-Miller

WF 8:30AM - 9:45AM- \_WF 12:00PM - 1:15PM

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 101.45-46

MONUMENTS AND MEMORY

Instructor: Andrew Tharler

TuTh 1:45PM - 3:00PM- TuTh 3:30PM - 4:45PM

Recent debates about the display of Confederate statues in the United States alongside the destruction of ancient monuments in the Middle East have highlighted the persistent role of the past in shaping modern ideologies and identities. These events have raised difficult questions about our relationship to historical legacies. Why do we build monuments? Who decides what deserves to be memorialized? In what ways do we interact with cultural landmarks? Should we protect public symbols that no longer reflects our values?

In this course, students will engage with these issues using methods and theories drawn from the field of archaeology. The first part of the class introduces students to contrasting archaeological approaches to monuments from diverse geographical and chronological contexts, including obelisks in ancient Egypt and tombs in Pre-Columbian South America. The second half of the semester focuses on the modern treatment of monuments, particularly Confederate statues in North Carolina. Our conversations will explore how archaeology can inform our understanding of the significance of these monuments to different communities and stakeholders.

Assignments dedicated to developing analytical writing skills will guide our inquiry. The first project asks students to write a detailed catalog description of an ancient artifact. For the second project, students will investigate monuments on Duke's campus using a specific archaeological approach. The final paper invites students to research a controversial monument of their choosing and offer a proposal for its future. Students will share their work in brief presentations and exchange drafts of their essays for peer-review.

Monuments past and present communicate values, legitimize power, and construct collective memory in public space. As you confront these challenging subjects in your writing, you will not only become better archaeologists, but hopefully more critical members of your own communities and see how the study of the ancient world can illuminate your own.

WRITING 101.47-48

ASIAN AMERICAN NARRATIVES

Instructor: Susan Thananopavarn

TuTh 8:30AM - 9:45AM\_ TuTh 12:00PM - 1:15PM

### **Writing 101. 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 101.49-50

Topic:

Instructor: Haleema Welji

WF 1:45PM - 3:00PM- WF 3:30PM - 4:45PM

Writing 101 courses offer students a foundation for and introduction to university-level writing. This course helps students develop strategies for generating, supporting, and sharing their ideas within a community of scholars. Students in all sections of Writing 101 to learn how to:

- engage with the work of others;
- articulate a position;
- situate their writing within specific contexts; and
- transfer writing knowledge into situations beyond Writing 101

In developing their work-in-progress, students are offered practice in:

- researching;
- workshopping;
- revising; and
- editing.



WRITING 101.51-52

## PRIMATE BEHAVIOR-CONSERVATION

Instructor: Kerry Ossi-Lupo

TuTh 1:45PM - 3:00PM- TuTh 3:30PM - 4:45PM

### Primate Behavior and Conservation

The complex social lives of non-human primates can rival soap-opera-level drama. Why form an alliance to challenge an adversary? Who makes the best ally, play partner, or potential mate? Observations of our closest living relatives help us to better understand the evolutionary processes that have shaped our own human behavior. And yet more than 60 percent of primate species are threatened with extinction. The long, slow generation times of non-human primates present an extra challenge for conservation biologists working to preserve primate biodiversity.

This course will introduce you to the diversity of non-human primates and the habitats where they live. To explore questions regarding primate cognition, ecology, and mating strategies, we will critically evaluate research articles from disciplines such as animal behavior, psychology, evolutionary biology, and anthropology. Students will practice close reading and analysis of texts by summarizing and sharing research findings with your classmates.

Along the way, I'll ask you to turn a critical eye on the scientific process itself. Primate conservation encompasses topics from population biology and conservation genetics to policy, wildlife management, and bioethics. Through a series of student-led discussions, we'll explore questions as to who gets to ask the research questions and set the priorities for conservation efforts and what biases might we, as scientists, bring to the table. We also will engage with popular-science columns, podcasts, and videos to discuss the challenges of communicating an evolutionary understanding of behavior to a public audience as well as the nuanced aspects of conservation decision-making. To practice these moves, you'll compose your own mock social media post after a trip (virtual or in person – TBD) to the Duke Lemur Center.

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. The issues-based readings and student-led discussions will serve as sources for a 2-to-3-page position essay. Your major assignment for the semester is a group research project on a topic of your choice relevant to primate behavior and conservation. In small groups, you will research relevant primary literature to create an annotated bibliography (15 sources) and work to make connections across sub-topics in a 7-to-10-page paper.

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, a blog post, an op-ed, a policy memo, or a TED-style talk – feel free to try

something new. As we work together during the semester, 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 101.53-54

### LAST NIGHT A DJ SAVED MY LIFE

Instructor: Michael Dimpfl

TuTh 8:30AM - 9:45AM- TuTh 12:00PM - 1:15PM

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 101.55-56

## THE ART OF MUSICAL INSTRUMENTS

Instructor: Michael Accinno

TuTh 3:30PM - 4:45PM- TuTh 5:15PM - 6:30PM

A fruitful collaboration between instrument makers, musicians, and scholars, the field of organology traces the history of musical instruments, sounding out their use across time, culture, and place. Ancient instruments provide us with a material link to imagine the sounds of early Chinese and Mesoamerican cultures, whose musical traditions have otherwise vanished from the historical record. Instruments also invite us to consider the role of technology in shifting musical and cultural values. Electronic instruments, for example, sought to sever the link between material objects and sounds, an artistic stance grounded in modern beliefs about the power of technology and scientific progress.

Examining multiple genres of writing about musical instruments, ranging from scholarly articles to museum catalogs, and drawing on the expertise of such disciplines as archaeology, musicology, ethnomusicology, and anthropology, this seminar uses writing to uncover the role and meaning of musical instruments. In the first major assignment, we will use a screening of the film *The Red Violin* (1998) as a springboard to examine broader issues of cross-cultural exchange of music and technology. Writing about an instrument or musical genre of their choosing, students will draft and revise a research essay (750–1000 words) on the theme of intercultural encounter and exchange.

Our capacious investigation of musical instruments encompasses both the global and the local. In site visits to the Duke University Instrument Collections, the Duke Chapel's organs, and Rubenstein Library, students will write short (2-page) field assignments, including an instrument description and an analysis of an archival document. In a final capstone project, groups will collaborate to write, revise, and produce podcasts (20–30 minutes) that examine musical instruments in Durham and the ways in which they create sound, culture, and place. By the end

of the course, students will be equipped with hands-on knowledge studying instruments not only as material objects, but also as historical artifacts imbued with rich layers of meaning.

## WRITING 101.57

### TECHNOLOGIES OF WRITING

Instructor: Pratistha Bhattarai

WF 5:15PM - 6:30PM

How does technology shape the way we read and write? What influence does digital technology in particular have on how we think about not just writing but also our writerly selves? How do we think of writing itself as a kind of technology that evolves over time? We live in a world saturated with writing machines. Some would even argue that writing is no longer the prerogative of humans and that if humans do write today, it is as automatons -- re-arranging lines of code rather than expressing one's self.

## WRITING 101.58

### ANCIENT RACE, MODERN RACISM

Instructor: Alexander Karsten

WF 8:30AM - 9:45AM

The world of ancient Greece and Rome as depicted in film is usually entirely populated by white actors (who often have British accents). We know that these representations don't reflect the true diversity of the ancient world, so why are they still depicted that way? And how did the ancients think about the diversity of the communities that they lived in?

The way that ancient Greeks and Romans talked about their own identities and the identities of people they considered "others" was not necessarily better or worse than ours, but it was distinctly different. In the first part of the class, we will analyze sources from these ancient cultures to understand how they viewed racial differences. You will learn how to analyze a variety of primary source types—including history, art, poetry—and formulate your own responses to them. In these responses, you will practice writing as a means of actively forming ideas—not just communicating ideas you've already had.

But we won't stop there. The adoption of Greece and Rome as the "cradle of Western civilization" has fundamentally shaped the way that the modern world thinks about race and ethnicity. We will thus spend the second part of the course studying scholarship that considers how the study of the 'classical world' has shaped modern racism. Our analysis of this troubling history will be informed by our newfound understanding of race in the ancient world.

Writing in this field takes different forms: scholarly articles, blog posts, tweet threads, podcasts, and videos. What they all share in common is that they are contributions to an ongoing conversation. Your writing for this class will reflect that variety in order to make its own contribution. In addition to smaller blog posts and tweet threads, you will write three longer-form pieces that give you space to develop your ideas: two short written papers and a final project in a medium of your choice (writing, visual art, podcasting, etc.)

This course is designed for all students who are interested in thinking critically about the way that different cultures formulate ideas of race and ethnicity. No previous knowledge of ancient Greek or Roman culture is necessary.

WRITING 101.59-61

FATAL ASSISTANCE

Instructor: Brenda Baletti

MW 12:00PM - 1:15PM- MW 3:30PM - 4:45PM- MW 5:15PM - 6:30PM

**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 101.62

### FEMINISM AROUND THE WORLD

Instructor: Jacqueline Allain

MW 5:15PM - 6:30PM

This course offers students an opportunity to hone their writing skills through the study of feminism and gender-based activism in different sites across the globe, past and present. Critics of feminism sometimes charge it with being a bourgeois, Western phenomenon. In truth, feminism represents an extraordinarily multifaceted and diverse array of theories, social movements, and political orientations. Similarly, problematic is the oft-repeated axiom that feminism consists solely of the conviction that men and women should be "equal," or, similarly, the belief that all instances of women's political action should be understood as feminist. We are thus left with the question, what exactly is feminism? Is it perhaps more apt to speak of feminisms in the plural? How can we use writing to explore these questions?

Getting to the heart of these queries requires us to think both historically and globally, moving our line of vision beyond the United States, beyond the Global North, and toggling backward and forward through time. This course will examine case studies of feminist and gender-based activism and feminist theory around the world to examine fundamental questions about the history, meaning, and nature of feminist theory and political praxis (defined as theory-in-action), such as: What forms does feminism take, and to whom does it belong? What are its limits, and what are its possibilities? Course readings include scholarly articles and book chapters, especially from the disciplines of history, sociology, and anthropology; journalistic pieces; poetry; and short fiction. The course is divided into six thematic units, each focusing on some combination of feminist thought and feminist or gender-based activism situated in different global contexts. It is open to anyone interested in exploring feminist theory and politics transnationally; no prior knowledge of the course's themes or material is required.

This is a WRT 101 course, and so its primary objective is to support students in the cultivation of their academic writing abilities. As the Thompson Writing Program website states, WRT 101 “helps students develop strategies for generating, supporting, and sharing their ideas within a community of scholars.” To that end, the writing assignments for this course are numerous, varied, and constitutive of the very fabric of the course, allowing students to try their hand at multiple genres of writing in a supportive environment. Assignments consist of reflection ‘letters’ to the authors of assigned texts, an essay, and a portfolio-style final project called a multi-genre project. The latter asks students to produce three pieces of writing from a selection of options, including op-eds, personal essays, and short stories, among others, all centered around a research topic of the student’s choice.

## WRITING 101.63

Topic:

Instructor: Departmental Staff

TuTh 3:30PM - 4:45PM

Writing 101 courses offer students a foundation for and introduction to university-level writing. This course helps students develop strategies for generating, supporting, and sharing their ideas within a community of scholars. Students in all sections of Writing 101 to learn how to:

- engage with the work of others;
- articulate a position;
- situate their writing within specific contexts; and
- transfer writing knowledge into situations beyond Writing 101.

In developing their work-in-progress, students are offered practice in:

- researching;
- workshopping;
- revising; and
- editing.

\*\*Updated: 10/26//21