

DukeWrites

THOMPSON WRITING PROGRAM

Spring 2021 Writing 101 Courses

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 101.27-29

DISNEY'S HAPPILY EVER AFTER

Instructor: Lisa Andres

Hybrid Modality: MW 8:30AM - 9:45AM; MW 12:00PM - 1:15PM; MW 1:45PM - 3:00PM

**Part of [the What Now Network](#) of seminars for first-years.*

***This course is currently a hybrid course: my plan is for us to meet primarily face-to-face for the majority of course meetings. However, if current conditions on campus change, this course may shift to online instruction.*

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? What are the consequences of this portrayal? How can we differentiate between what we truly desire and what the media conditions us to want? What makes us happy? What do we want our future to look like?

We'll explore the answers to these questions through weekly writing assignments. These will (tentatively) occur through: (1) creating and maintaining a course blog to explore your thoughts in a low-stakes, online environment; and (2) the development of a capstone project, which will take us through the stages of writing, from proposal to revision.

We will start by reading and discussing 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), *The Little Mermaid* (1989), *The Princess and the Frog* (2009) and *Frozen* (2013). Finally, we will end the semester by expanding outward, considering the other branches of Disney's empire. We will focus specifically on Pixar, potentially looking at *Cars* (2006) and *Inside Out* (2015), to see how they construct a different kind of Happily Ever After. 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."

WRITING 101.45-47

HUMAN CONNECTIONS

Instructor: Instructor: Susan Thananopavarn

In Person Modality: WF 8:30AM - 9:45AM; WF 12:00PM - 1:15PM;

WF 1:45PM - 3:00PM

MIT psychologist Sherry Turkle has characterized the twenty-first century as a time in which we are increasingly “alone together.” The Internet and smartphone technology have brought us into an unprecedented state of interconnectedness, but the connections we forge online may not always be healthy for our emotional lives or our overall well-being. This course will explore what it means to connect with ourselves and others in the twenty-first century. As part of the course, we will explore the impact of technology on our cognition and our relationships; the importance of community and social connection; and the relationship between our brains, bodies, and the world. We will also examine the benefits and costs of technology-enabled connections during the COVID-19 pandemic.

In addition to assigned reading and in-class discussions, your own writing will drive much of your experience in the course. Writing projects will include an analysis of one of the course texts, an experiential blog in which you document your own application of a practice known to foster well-being (e.g., limiting social media, joining a community, practicing mindfulness, or taming a tech-enabled addiction), and a final research project delving into a wellness topic of your choice. For the final project, you will draw on your experiential writing to craft an article for the public that incorporates your own experiences as well as academic research into the topic.

This course is designed for all students who want to learn more about the social impacts of technology and how to incorporate healthier practices into their everyday lives at Duke. Part of the [“What Now?” network](#) of seminars for first-years.

WRITING 101.57-58

COMING OF AGE & HAPPINESS

Instructor: Sheryl Welte

In Person Modality: TuTh 12:00PM - 1:15PM; TuTh 10:15AM - 11:30AM

What Now? Coming of Age & Happiness

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, and readings, then this Wr101 class might be a great opportunity for you.

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

WRITING 101.69

GEOGRAPHIC MUSES

Instructor: Denise Comer

Synchronous Online Modality: TuTh 1:45PM - 3:00PM

Geographic Muses: Writing about Place

What place(s) matter to you? How do artists, musicians, and writers construct place? This course invites you to explore the complexities of place through art and literature. Be it through music, performance, photography, poetry, literature, art, film, poetry, fiction or nonfiction, artists and writers have a long history of exploring, imagining, and constructing place. Our geographic musings will first include several shorter writing assignments (each 400-500 words) that ask you to respond to place-based theoretical texts. Your first major writing project (750-1000 words) will consist of applying one or more of these theories to a primary text featuring a place (i.e., a photograph, song, poem, etc.). Your second and final writing project (2000-2500 words) will ask you to choose a particular place (virtual or real), research a set of primary texts about that place (travel narratives, songs, photographs, music, fiction, poetry, and/or nonfiction), and argue a larger point about the texts, place, and/or about our notions of place more broadly. You'll also have the opportunity to craft a creative text (i.e., a photographic essay, poem, song, travelogue, archive, etc.) about a place of your choosing. Because our course is a writing seminar, your writing will be the primary area of focus, and all writing will be drafted and revised with feedback from peers and instructor.

WRITING 101.01-03

COLLABORATIONS IN NEUROSCIENCE

Instructor: Emily Parks

Hybrid Modality: TuTh 8:30AM - 9:45AM; TuTh 10:15AM - 11:30AM;

The genetic blueprint of a person can be sequenced in a single day thanks to the collaboration of thousands of scientists working on the Human Genome Project. Inspired by this success, the White House launched the BRAIN Initiative – another large collaboration tasked with uncovering the inner workings of the human brain. Both these collaborations, though large in scope, reflect the deep conviction that scientific innovation does not occur in a vacuum. Instead, scientists build their work by engaging with other researchers and their ideas.

This course will introduce you to the goals and practices of academic writing as we explore scientific inquiry, the process by which scientists build and communicate an idea through collaboration. In the beginning of the semester, we will focus on the topic of neurolaw, an emerging field that examines how discoveries in brain science affect our justice system. We will reflect on themes both ancient and modern: How can science inform our understanding of our own minds? And how can that understanding, fueled by cutting-edge advances in brain imaging, inform our modern courts?

In tackling these questions, you will learn how scientists collaborate with scholarly texts to advance their own ideas. You will showcase this skill in the first major project – a science-based op/ed (750 words) in which you take a stance on a controversy in neurolaw (e.g., Can your brain make you commit a crime? And if so, are you to blame?). For the rest of the semester, you will experience first-hand how scientists collaborate not only with texts, but also with each other. You will work “side-by-side” with other budding scholars – your classmates! Collaborating as a team of three, you will co-write a literature review (8-10 pages) that synthesizes previous neuroscientific research to address a societal problem of our time (e.g., drug addiction, racial bias, disease treatment, psychological effects of the pandemic, etc.).

This course is ideally suited for those interested in neuroscience, psychology, and biology. The course is built on three principles. First, writing is a vehicle for critical thinking. It is the tool by which you will bridge the classroom and the real world. Second, good writing depends on revision. Thus, you will have many opportunities to practice giving and receiving meaningful feedback amongst your peers. Third, scientific innovation requires collaboration. By joining this Writing 101, you agree to be a contributing member of a team.

WRITING 101.04-05

EXPERIMENTS IN THE ESSAY

Instructor: Aaron Colton

Synchronous Online Modality: MW 1:45PM - 3:00PM; MW 3:30PM - 4:45PM

When you're told to write "an essay," what do you imagine? Five paragraphs, rife with evidence and organized in service of an argument? A personal story that discloses your innermost hopes, fears, and beliefs? An investigation into a forgotten subject, built from interviews and historical research? An interpretation that casts new light on a popular book, film, album, or show? Or some combination of the above?

In this seminar, we'll take a deep dive into the messy and ambiguous genre of the popular essay, charting its many powers, forms, and subjects. In doing so, we'll take up three specific and hotly debated topics that pervade contemporary essay writing. We'll examine the uses (and abuses) of writing from personal experience, guided by Jia Tolentino, Joan Didion, Leslie Jamison, and David Foster Wallace. We'll consider how the essay might elevate, scrutinize, and reveal the influence of popular culture, looking to examples from Hanif Abdurraqib, Emily Nussbaum, Chuck Klosterman, and Wesley Morris. And we'll determine what it takes for an essay to shift public thinking on the concepts that structure US culture and politics—such as race, gender, and power—through works by James Baldwin, Rebecca Solnit, Ta-Nehisi Coates, and Tressie McMillan Cottom.

Over the course of the semester, we'll also write substantial, well-researched essays of our own. Among these will include close readings of particular essay writers' techniques and a position paper in which students will stake out their own understandings of what is and isn't an essay, and what an essay can or should do. The major project for the course will be a long (~10 pages) essay on a subject (and from the disciplinary perspective) of students' choosing, brainstormed, outlined, and developed throughout the semester. You might choose to write on topics such as immigrant identity and the English language, major league sports and political responsibility, and growing up in the US South. Students should expect to share and revise their writing in pairs and small and large groups; each student will circulate their writing to the entire class for feedback at least once.

WRITING 101.06-08

HIV/AIDS IN LIT & CULTURE

Instructor: Jennifer Ansley

Synchronous Online Modality: TuTh 12:00PM - 1:15PM; TuTh 3:30PM - 4:45PM; TuTh 10:15AM - 11:30AM

In the introduction to her book, *Moving Politics: Emotion and ACT UP's Fight Against AIDS*, Deborah Gould argues that the early years of the AIDS crisis—years that helped define LGBTQ+ community organizing and shape the U.S. political landscape of the 1980s and 90s—are being forgotten. The late Douglas Crimp argued that this “turn away from AIDS” is the result of both a rightward move in gay and lesbian political organizing, as well as “the overwhelming [effect] of cumulative loss”—an attempt to seek relief from the ongoing tragedy of the AIDS crisis, particularly by those who, as a matter of life and death, were forced to respond to it (8-9). It’s also true that, due in part to the cultural stigma and institutional oppression experienced by people with AIDS in the early years of the crisis (most of whom were also gay, transgender, people of color, poor, and/or IV drug users), a significant portion of the historical record of those lives and their experiences have been lost with them.

This course explores these and other cultural and political factors that have contributed to the “forgetting” of the AIDS crisis and the community organizing that occurred in response to it, and asks what we can learn from the writers, filmmakers, and artists whose work documents and remembers the early years of the crisis. We’ll listen to both what this work tells us *and* to the places where the cultural and historical record falls silent as we consider the lingering effects of a devastating public health crisis that *continues* to disproportionately impact men who have sex with men, trans people, and people of color, particularly those living in the South. And we’ll ask what we can learn from this history as we continue to organize for greater social justice and navigate other contemporary public health crises, including the COVID-19 pandemic.

In this course, you'll write three essays: a brief analysis of a literary or cultural text that was produced in the context of the AIDS crisis (3-5 pages); a slightly longer essay that builds on the first by locating a particular text in its historical, cultural, and political context (5-7 pages); and a research paper that engages with archival records related to HIV/AIDS housed at the Rubenstein Rare Books & Manuscript Library (5-7 pages). Each essay will include a cover letter addressed to me that offers a meta critical reflection on your writing process and your growth as a writer.

WRITING 101.09

COVID-19: FACTS OR FAKE NEWS?

Instructor: Cary Moskovitz

Synchronous Online Modality: TuTh 10:15AM - 11:30AM

Since the start of the COVID-19 outbreak, numerous claims about treatments and preventive measures for the disease have circulated in the news and online. While some of these methods require a prescription, others don’t—so that many people worried about contracting or already ill

with COVID-19 are deciding for themselves whether to take melatonin or colloidal silver, or to ingest mega-doses of vitamin C or garlic. And if evaluating health claims wasn't already difficult enough, the COVID situation has been heavily infused with politics. The challenges of dealing with "fake news" have, thus, come full-force into the health sciences.

In this section of Writing 101, you will confront these informational challenges head on. You will learn about the contemporary health science publishing process to understand its strengths and limitations—from the peer-review process used by editors to evaluate submitted research papers to "predatory journals." You will learn strategies for evaluating health claims in published research reports and then produce your own written evaluations of published studies, considering both the scientific content and the trustworthiness of the source. And you will learn and think deeply about how experts and non-experts do and should choose which sources of information to rely upon when making decisions about health claims—shaping your thinking into an extended, scholarly essay focused on a specific COVID treatment or prevention claim. Along the way you will get guided practice in using expert strategies for researching, drafting, and revising your written work—including using research databases, getting and giving useful feedback on work-in-progress, and editing your writing to make it clear and compelling for your target audience. Major writing assignments will include two "reviews" (summary & critique) of published research articles and a "commentary" (scholarly essay) examining the media coverage related to a proposed COVID-19 treatment or prevention method.

Students in this section of Writing 101 will have the opportunity to participate in the Duke Reader Project (<https://sites.duke.edu/dukereaderproject/>). If you elect to participate you, will be matched with a Duke alum or Duke employee in a health science or communications field who will give you personalized feedback on drafts of one or more of your writing assignments.

Note: Much of the work in this course will be collaborative. You should have a schedule and an attitude conducive to collaborating extensively with classmates—both in and out of class time. Prior coursework in statistics is useful but not required.

WRITING 101.10

PSYCH NARRATIVES OF UNDERGRADS

Instructor: Jessica Corey

Asynchronous Online Modality

By examining common cultural narratives of undergraduate identity (in terms of psychological concepts like self-actualization, archetypes, mental health and mindfulness, and the psychology of technology), we will explore the following questions: What does it mean to be human, according to psychologists, scientists, educators, and lay people? How are notions of "humanity" constructed rhetorically in relation to understandings of mental health, mindfulness, well-being,

and technology? How does the “undergraduate student” identity align or not align with these notions? To respond to these questions, we will read, listen to, and analyze a variety of texts (e.g. book chapters, journal articles, essays, social media posts, podcasts, and TED Talks), and produce texts such as essays, websites, tee shirts, infographics, podcasts, and comics.

More specifically, 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 a variety of homework assignments, individual conferences, and collaborative workshops, and produce the following major assignments:

Critical Narrative (approx. 3-4 page narrative + 2-page reflection)

Students will write a narrative in which they explore a striking moment/experience in their life; they will also produce a reflection in which they consider how their experience reflects historical and cultural conditions.

Cultural Analysis & Argument Paper (CAA)

This assignment consists of four components:

- Cultural Artifact Analysis--Students will choose and analyze a “text” related to mental health, mindfulness, and/or well-being (a medical facility, a gym or yoga studio, a PSA, a university counseling services website, a gif or meme, etc.). In their analysis, students will account for context; audience; genre; composer/publisher identity; rhetorical appeals; and design decisions such as font, color, layout, size, etc. This analysis will help students identify research variables and craft a research question.
- Preliminary Research Worksheet—Students will begin preliminary research with credible popular sources that respond to their research question through the lens of a social psychology concept. This will also better prepare students for the library workshop.
- Annotations—Students will read and critically annotate at least three scholarly sources and submit their annotations. These sources and annotations will be used in writing the CAA draft.
- Draft—Students will write a 5-6-page draft that effectively presents and supports an argument in response their research questions.

Portfolio

- Students will revise the CAA and annotate their revisions to explain *why* they made the changes they made.
- Students will also produce a work of public scholarship, taking one idea from their Cultural Analysis & Argument Paper and creating a message for an audience of their choosing, in a genre of their choosing. The public scholarship component will be accompanied by a detailed explanation of rhetorical design choices.

- Finally, students will write a Self-Assessment detailing their experiences with the course and the potential future applications of course material.

This course is asynchronous with three synchronous components throughout the semester (a one-on-one Zoom conference with the professor, a Zoom library session, and a Zoom small-group workshop). International students residing in different time zones will be accommodated for the synchronous components.

*Electronic versions of the textbook are acceptable.

WRITING 101.11-13

MEMOIRS & SOCIETY

Instructor: Leslie Maxwell

Synchronous Online Modality: MW 8:30AM - 9:45AM; MW 1:45PM - 3:00PM; MW 12:00PM - 1:15PM

The word memoir is associated with a deeply personal form of writing—a form of writing that explores personal experiences, thoughts, feelings, relationships, and more. Yet some memoirists also write about issues that are not strictly personal; rather, some memoirs use the personal to write about larger issues affecting society. This course will explore the ways in which such a deeply personal form of writing can also explore issues of racism, immigration, poverty, social justice, and group identity, among many other things.

We will read memoirs written by writers of color and writers from marginalized groups. We will ask ourselves a variety of questions: how is the social issue(s) presented? How has the social issue affected the memoirist or their family? How do they help the reader understand it? How do they connect it with their own personal experiences? What role do memoirs play in helping members of a society learn about issues facing the society? To what end do writers engage with these social issues in their writing? And what is the outcome?

In this course, students will participate in regular written and video reading responses using, among other software, a class wiki. Students will write an essay that asks them to read a text critically. Then, students will engage in inquiry-based writing by writing their own memoir, exploring ways in which the personal and social intersect in their own lives. Finally, students will further that inquiry by interrogating, refining, complicating, and supporting their own ideas as they incorporate sources into their memoir.

Meetings: This course will begin by meeting synchronously twice a week. As our writing progresses, we will then meet synchronously once per week. Our other class meeting will be devoted to workshops in small groups or asynchronous work.

WRITING 101.14-15

WRITING THRU DIALOGUE & IMPROV

Instructor: Sarah Town

Synchronous Online Modality: WF 12:00PM - 1:15PM; WF 1:45PM - 3:00PM

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, too, the extent to which scholarly writing, along with these other forms of production, is a social process. Not only that, but it is also a process that – if we allow it to – can take on a life of its own and take us into unexpected places. Those moments are among the most rewarding.

Writing Through Dialogue and Improvisation begins with the premise that scholarly production, like artistic creation, is a social process, and one that benefits from both planning and spontaneity. Further, it understands dialogue and improvisation as often intertwined practices, each of which exists alongside others such as scripted dialogue and solo improvisation. Thus, in this course, we will approach writing and its relationship/s to dialogue and improvisation in two ways. First, we will examine, discuss, and write about performances that feature dialogue and improvisation, such as jazz and improvisational theater. We also will experience first hand their related practices through in-class exercises and discussions, for example with guest artists active in jazz, capoeira, and theater production and performance. And 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. Thus, students will analyze and practice writing through dialogical and spontaneous processes, while developing vocabularies and tools that enable them to write effectively about the performing arts from a number of disciplinary perspectives.

For Spring 2021, Writing Through Dialogue and Improvisation will be offered as a synchronous, online course. The course will meet once or twice weekly on Zoom – details will be made available via Sakai and during our first class meeting. Additional work will take place asynchronously. Besides discussing course materials, we may use our Zoom meetings to engage in some physical activity as we try out certain ideas and work with guest artists. Any and all bodies and experience levels are welcome in this course! You won't need a lot of room, but please do make sure you have a safe space in which to move for these activities.

Weekly reading assignments will range from 50-100 pages. Additional assignments will include one ten-fifteen minute video presentation with a partner, four two-page written reflections on

texts, 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 101.16-17

PREVENTING PANDEMICS

Instructor: Miranda Welsh

Asynchronous Online Modality

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 three weeks of our course, we will examine these questions by conducting a case study of a single epidemic, using guided readings and discussion boards. For each of six readings, you will be assigned a specific role as a discussant: summarizer (~300 words), analyzer (~500 words), or responder. Prompts will be provided for each role, and your role will change for each reading. Across all readings, you will serve as summarizer once and as analyzer once.

In the fourth week 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 15 pages). The paper will summarize the epidemic from the perspective of public health and 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 disciplinary narrative, and they will present their findings in one of three sub-sections of the review and synthesis paper (3 pages per sub-section). Team members will work together to compose: 1) an introduction that summarizes the public health response to their epidemic and 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 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.

The online format of the course is asynchronous. Each week, you'll work through a lesson that describes the purpose of your work and provides the resources you need to accomplish specific tasks by the deadlines provided. I will be available to you via email and Zoom as needed. As you work on the review and synthesis paper, you will schedule and attend at least four synchronous meetings with your research team and one synchronous meeting with me. 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 from me.

WRITING 101.18

THE ROM COM

Instructor: Blake Beaver

Synchronous Online Modality: TuTh 1:45PM - 3:00PM

Rom coms, often dismissed as silly, cheesy, and trivial “chick flicks,” are charged with social significance. In fact, the very dismissal of rom coms as “bad” or “tacky” exhibits a sexist tendency to belittle women’s culture. So, on the one hand, the rom com could enable feminists to recover the genre for affirmative representation. On the other hand, the rom com tends to assume characters and spectators with conventional genders and sexual orientations; these constraints force us to consider whether the genre *can* and *will* represent alternative forms of intimacy. In this class, we will take the *form* of rom coms seriously: their stories, their expressive manipulation of space, and their visual techniques. Next, we will look closely at the role of *gender* and *sexuality*—both “normal” and “abnormal”—as primary problems that the rom-com genre attempts to solve through formal choices.

“**The Rom Com**” is an introductory course in intensive writing that will teach us how to communicate analytically about cultural objects, particularly the romantic-comedy film. The primary goal of the course is to compose a polished conference paper. We will build this

conference paper by learning two types of analysis: the formal analysis of film aesthetics and the critical analysis of film scholarship. Then, we will combine our formal and critical analyses by writing a conference paper that explores a unique question in film studies as it relates to one romantic comedy. Along the way, we will try on other writerly “hats”—like the screenwriter’s and film critic’s—to imagine how other genres of film writing can inform our academic compositions. By refining our capacities for creative expression and critical thinking, we will emerge from this course confident in our ability to articulate insights clearly and succinctly in academic and professional settings.

In the first part of the course, we will work to comprehend, speak, and write assuredly about some of the basic formal codes of Hollywood cinema. In this effort, we will draft rom-com scenes (3 minutes) in groups and compose scene analyses (500 words) to hone our skills in the close reading of films’ narrative and visual forms. In the next part of the course, we will think critically about the content of rom coms: specifically, their representation of gender and sexuality. To bolster our understanding of gender and sexuality in rom coms, we will compose annotated bibliographies (500 words), which break down the arguments of two scholarly essays, chapters, or books relevant to our conference paper’s research question.

Finally, we will build a conference paper (2,000 words) by combining our learnings from the formal scene analysis with those from the annotated bibliography. The conference paper will propose an argument in response to a unique research question concerning rom-com films. A peer reviewer will revise and edit our conference paper drafts. From our colleague’s feedback, we will polish our conference papers, turn the revisions into the instructor, and share our final products with the class in 15-minute presentations. The goal of the conference paper and presentation is to empower us to research a unique academic question in the discipline of film studies; workshop our writing with a peer reviewer, the instructor, and other colleagues; revise the reasoning and rhetorical tactics of our analytical compositions; and meticulously edit course deliverables to ensure accuracy and simplicity.

WRITING 101.19-20

BOOK. ART. OBJECT.

Instructor: Amanda Wetsel

Synchronous Online Modality: MW 8:30AM - 9:45AM; MW 12:00PM - 1:15PM

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 choose an issue that you care deeply about to focus on 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.

For this synchronous online course, students are expected to participate in two Zoom sessions each week. The Zoom sessions include small group discussions. Some weeks, students will have small group consultations with me via Zoom to workshop drafts of their writing. I will also offer office hours via Zoom.

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 things found around a home. 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.

You will **not** need to mail your artist's book to me. Instead, you will take photographs, write a description of the artist's book, and show your artist's book during a Zoom session.

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

WRITING 101.21-23

MONKEY MINDREADING

Instructor: Lindsey Smith

Synchronous Online Modality: TuTh 10:15AM - 11:30AM; TuTh 1:45PM - 3:00PM; TuTh 3:30PM - 4:45PM

***Please note that this class will meet entirely online via Zoom.**

“Look at Fido! My dog feels guilty for going to the bathroom on the carpet! He knows he did something wrong.” At some point in your life, I bet you’ve uttered statements like these. But even though we all see something familiar in the eyes and behaviors of other animals, are we justified in claiming that animals feel shame, experience joy, or are manipulative? Can we really know what’s going on in their minds?

For centuries, psychologists, animal behaviorists, and philosophers have attempted to understand what other animals think and feel. Of particular interest are the minds of our closest evolutionary relatives, the primates. In this course, we will examine research aimed at exposing the mental lives of apes and monkeys and discuss how this research can provide insight into our own psychology. Though we will predominantly focus on primates, we will also examine research with animals like dolphins, birds, and octopuses to determine how prevalent abilities like self-awareness, theory of mind, and deception are outside the primate order and what this means for the evolution of cognition.

Our course materials will come from evolutionary anthropology and cognitive psychology journals and books, popular magazines, and videos. You will learn to use writing as a way to process information and explore ideas, and to write academic papers that follow scientific conventions. Writing assignments will include two short papers in the first half of the semester that enable you to assess the evidence for specific cognitive abilities in primates, and determine whether primates are cognitively unique among animals. In the second half of the semester, you will write a research paper on an aspect of animal cognition that interests you. Throughout the semester, you will also take part in a fundamental element of academic writing, the peer-review process, by reading each other’s work and providing feedback for revisions.

WRITING 101.24-25

DISABILITY AND DEMOCRACY

Instructor: Marion Quirici

Synchronous Online Modality: TuTh 3:30PM - 4:45PM; TuTh 5:15PM - 6:30PM

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 and Discussion Facilitation. 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.

Note on COVID-19 teaching modality: This writing 101 will be taught all online with synchronous components, meaning we will have fairly regular class meetings over Zoom during our scheduled class time. Although I would much rather be meeting you all in person, the more I learn about the coronavirus the more necessary it seems to err on the side of caution. In order to make the best of this situation, we will get to know each other through full-class discussions on Zoom as well as small-group writing workshops. Students are encouraged to attend as many synchronous sessions as possible, but if you must miss a session we will do what we can to catch you up, whether by recording the session (with all students' consent) or providing discussion notes on Sakai.

WRITING 101.26

CHASING PREY, FINDING REFUGE

Instructor: Jamie Browne

Synchronous Online Modality: TuTh 3:30PM - 4:45PM

Chasing Prey, Finding Refuge: Researching Marine Behavioral Ecology in a Changing World

Course Modality Note: This is an online course with both synchronous and asynchronous components. I expect to meet once per week synchronously for class discussions, writing workshops, and other components that work best with real-time interaction. Other elements of class, including a significant amount of online written discussion, will be handled asynchronously. Students who cannot attend synchronous sessions due to large time zone differences can work with me to develop alternate methods of participation.

As the oceans warm, currents shift, and weather patterns change, all animals must adapt. But what, really, does “adaptation” mean in the short term? What determines when and how animals change their behavior? What effects do these new behaviors have on the rest of the ecosystem, or on the humans who live in relationship with these animals?

Our class will explore the fascinating intersection of marine ecosystems, animal behavior, and climate change, working 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. Focusing on marine megafauna (for example, sharks and rays, marine mammals, and sea turtles), we will work with current research questions on a range of topics such as migration, foraging strategies, predator defense, and diving energetics.

Our readings for the class will consist mostly of scholarly journal articles in the fields of marine and behavioral ecology, with a few readings from essays, interviews, and other formats. 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 brief Forum posts discussing the readings, two short (1-2 page) papers, and one 2-3 page synthesis paper. You will also be asked to identify a topic of interest to you and, working with a classmate, design a research question around that topic, which you will ultimately build into a 7-8 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 practiced and comfortable with the process of review and revision. Skills gained in this class will be useful for any area of academic writing, as they emphasize understanding and engaging with scholarly literature and data, crafting research proposals, and effectively communicating ideas to different audiences.

WRITING 101.30-31

IT'S A BUG'S WORLD

Instructor: Sarah Parsons

Synchronous Online Modality: MW 12:00PM - 1:15PM; MW 3:30PM - 4:45PM

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. This class is online and synchronous. It is expected that you attend classes remotely via Zoom during the class times assigned to the course. If you are unable to meet synchronously, however, arrangements can be made to accommodate you. Please let the instructor know as soon as possible, if you are unable to meet synchronously during assigned class times.

WRITING 101.32

PRINCE & POST-CIVIL RIGHTS POP

Instructor: Matthew Valnes

Synchronous Online Modality: 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 representations 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 weekly online forum responses to readings and assigned listenings. 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 (~4-5 pages). Second, students will produce a final paper (~8-10 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. 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 101.33

WRITING ABOUT MUSIC

Instructor: Cynthea Ballard

Synchronous Online Modality: WF 3:30PM - 4:45PM

“Writing about music is like dancing about architecture—it’s a really stupid thing to want to do,” goes that pesky old adage. And yet struggles with the form of “music writing” have produced all manner of innovation, across theory, popular music discourse, and in music itself. This course will examine what it means to write about music, different forms of music criticism, and how writing about sound can inform an analytic academic practice. Interacting with music of all genres, popular or otherwise, is invited; critical listening is a must. This course will focus in particular in the experimental, which we will address as a genre of music and writing, but also more openly as an orientation toward creative production. The broad thesis of this seminar is that writing about music can and probably should do more than simply evaluate whether a given cultural product is good or bad. By getting to know one another’s writing and our respective stakes in the practice of criticism, we’ll theorize together what that “more” might be, and put it into practice with our own work.

This course will prepare students to produce thoughtful academic writing, but it will also introduce the possibility of engaging in and with nonacademic forms of analytic writing, from popular criticism to poetics. We’ll read texts ranging from music blogs to ethnomusicology to critical theory to artists’ writings to press releases, gaining a sense of the recent history of English-language music criticism as well as the numerous forms and platforms in which it exists today. Topics of discussion will include forms of critical description; the purpose of criticism; the role of voice in persuasive writing; style, taste, and elitism; and how different kinds of writing circulate in our current media environment. Assignments will include short weekly sound responses (250 words), a personal essay recounting a musical experience (1000 words), and a research paper on a sound object of your choice (2000 words); we will work through assignment drafts in one-on-one and group peer editing sessions, as well as individual instructor conferences. Students will revise an assignment from the semester to publish as part of a collectively edited zine featuring writing from the class.

WRITING 101.34

WRITING AFRICA

Instructor: Nathaniel Berndt

Synchronous Online Modality: TuTh 5:15PM - 6:30PM

This course, designed to build strong academic writing skills, uses Africa as a particularly striking case study for reflecting on the role and power of writing in human societies. In it, we will investigate the complex history of writing about Africa and writing in Africa, revealing both the construction of Africa through writing as well as the Africa that actually writes. For example, Georg Hegel famously proclaimed that Africa “is no historical part of the World” but rather “[w]hat we properly understand by Africa, is the Unhistorical, Undeveloped Spirit, still involved in the conditions of mere nature.” This pernicious and widespread idea of an Africa outside history and human civilization was often founded on the notion that Africa was a place without writing. Yet, in rebuttal to this common image of Africans as defined in essence by their orality, we can point to a rich history of African manuscripts. Souleymane Bachir Diagne employs the phrase “the meanings of Timbuktu,” in reference to one particularly prominent center of Islamic learning in sub-Saharan Africa, to capture the symbolic and historical significance of these written testaments to an African intellectual tradition that stretches back centuries and continues to evolve in the present day.

Thematically, the course is structured in three units. The first unit serves as an introduction to the major themes of the course and explores book culture in ancient and medieval Africa. Focusing on North Africa, Ethiopia, and the Sahel, we look at foundational texts such as *The Confessions* of Saint Augustine, the *Kebrā Nagast*, and the *Tarikh al-Sudan*. This opening unit closes with a reading from V.Y. Mudimbe’s *The Invention of Africa* that serves as a bridge to the final two units of the course. The second unit focuses on writing about sub-Saharan Africa by various outsiders. This unit is divided into three phases: Arabs Write Africa, Europeans Write Africa, and African-Americans Write Africa. Selections range from Ibn Battuta and Leo Africanus to Mungo Park and Joseph Conrad to W.E.B. Du Bois and Malcolm X. The final unit is dedicated to the modern African intellectual tradition and the idea of Africans themselves writing Africa. It explores the work of such figures as Chinua Achebe, Léopold Sédar Senghor, Ngugi wa Thiong’o, and Kwame Anthony Appiah.

As a writing course, the principal goals of the course are to introduce students to a number of skills that are essential to becoming an academic writer and to practice these skills consistently through a series of writing assignments and in-class activities. On a weekly basis, students will submit a paragraph response to one of the week’s readings. These will serve as a foundation for class discussions, help cultivate the skill of close reading, and encourage students to reflect on what makes for effective writing. In addition to these weekly responses, there will be three larger writing assignments that students will develop through independent research, classroom workshops, and an ongoing process of editing and revising. The first of these is a response essay (3-5 pages, double-spaced) that offers a critical analysis of a single text concerning Africa. These may stem from the assigned readings in class or from outside in consultation with

the instructor. The second assignment is an analytical essay (3-5 pages, double-spaced) that moves beyond responding to a single written text either by engaging with non-written form of African intellectual production such as music or film or by responding to multiple texts on a common subject pertaining to Africa. The final writing assignment is a longer research paper (8-10 pages, double-spaced) that explores a relevant topic of interest to the student. Students are encouraged to use this research project as an opportunity to expand the inquiry they began in their first two essays and to develop a persuasive argument in relation to other academic literature.

WRITING 101.35

WRITING HYSTERIA

Instructor: Amanda Bennett

Synchronous Online Modality: WF 3:30PM - 4:45PM

Who has been writing the narrative of your life? Is that the only one available? How might you go about writing the story of your life—past, present, and future—differently? Attending college can offer the opportunity to reinvent the self and establish a new identity as a young adult. However, finding the words to describe this distinct self and its intellectual interests can be difficult. This course takes up the concept of hysteria to consider the historical and linguistic obstacles that emerge from trying to write as your “self.” We will approach hysteria as a psychological and social construct that has been used to overdetermine not only who can be defined as a “writer,” but also what subjects are worthy of preservation in writing. Within that frame, we will analyze the stylistic moves made by a wide range of women writers, including Alice Walker, Virginia Woolf, Rokeya Sakhawat Hossain, Charlotte Perkins Gilman, and Claudia Rankine. What were they writing, how did they write it, and why? The purpose of reading these texts is not to decide if some or all of these writers are “hysterical,” but rather to teach students how to write academic and creative work which plumbs the margins of language. How can students use writing to express the content of themselves, even within the formal demands of the academic essay?

Formal textual assignments will include weekly blog posts responding to the assigned reading, a 3-4 page essay in which students may choose to narrate themselves as texts, a 5-7 page analytical or comparative essay, and a 6-8 page final paper and/or multimedia project in which students provide a critical reflection on the relationship between the concept of “hysteria,” genre, writing, and identity. Students will also be encouraged to contribute not only their Writing 101 essays, but also their own works of poetry, short fiction, personal essays, illustrations, comics, and manifestos to a class ‘zine which we will publish at the end of the semester. Students’ creative contributions to the ‘zine will constitute their final projects. Students will have the opportunity to revise their first and second papers through large group workshops, small group workshops, and peer workshops.

WRITING 101.36-37

STRANGER THAN FICTION

Instructor: Kevin Casey

Hybrid Modality: TuTh 5:15PM - 6:30PM; TuTh 3:30PM - 4:45PM

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

We're going to investigate speculative stories that unsettle our realities or otherwise challenge the safe haven that "it's just make-believe." We'll focus on stories that rely on speculative genre conventions to engage significant contemporary issues but that simultaneously defy easy categorization in a specific genre. Our reading will include the novels *The Handmaid's Tale* (Margaret Atwood), *The Intuitionist* (Colson Whitehead), *The Road* (Cormac McCarthy), and selected essays and articles from both scholarly and non-scholarly sources.

These form the basis of our conversation and writing about speculative fiction and its intersection with our real worlds. Our regular practice of writing and revision will likely include: a close reading essay (~1500-2000 words), an exploration of online book criticism (~750 words), a personal reflection essay (~1000 words), and regular written responses to our course readings (totaling ~3000 words at the end of the semester).

A note about our hybrid format: It is my current intention that our class will be conducted in person for the majority of scheduled meetings. If/when we do meet online, we will do so synchronously (meaning during the regularly scheduled class days/times.) We may meet online for the first week or two of the semester before beginning our face-to-face meetings. I'll share additional details about our hybrid plan prior to the first class meeting.

WRITING 101.38-39

YOU ARE WHAT YOU EAT

Instructor: Haleema Welji

Synchronous Online Modality: WF 3:30PM - 4:45PM; WF 1:45PM - 3:00PM

You are what you eat: An anthropological exploration of food justice, culture, and privilege

“You are what you eat” is a cultural and linguistic anthropology class, exploring food and the humans that eat it. Anthropology, the study of what makes us human, is a powerful lens to examine how culture is tied to food, how food brings joy, and importantly, how food reflects privilege, class, and social injustices. The outbreak of COVID-19 has turned attention to some important aspects of food – who has it, who doesn’t, and how food relates to who can and who cannot practice physical and social distancing. This course challenges you to ask: how is power and privilege tied to food, and what will food justice look like as societies cope with and recover from COVID-19?

The course is structured around anthropological readings which use food as a category of analysis. Some topics include how food intersects with marketing, migration, stereotypes, racism, and religion. Foods can serve as symbols and signs of power and privilege and at the same time markers of taboos or lines of exclusions. The course will also include activities that develop critical thinking skills through the application of anthropological theory. Activities include an examination of fast food advertisements, an analysis of food TV shows, and an exploration of the term “ethnic.”

The writing assignments for “You are what you eat” are inspired by The Great British Bake Off. Your “signature bake” (3-4 pages) is an ethnographic description and personal reflection on food in your life. The “technical challenge” (7-10 pages) is a research paper, allowing you to do your own exploration of food and the concept of power. Ideas may include an investigation of food at the intersection of race, restaurant genres and their popularity, an ethnography of “unique” ingredients, or an analysis of how COVID-19 is impacting food culture and access. Using cultural and linguistic anthropology methods, your project may combine interviews, observations, news articles, analysis of websites and menus, etc. The final project is a “showstopper challenge” – a creative project of your own design — seeking to share issues of food justice with a wider audience. This may include creating a cooking video through the lens of food equity, a podcast episode based on your research, or recreating a “lost” family recipe. Your project will be accompanied by a reflective statement that connects the project to course themes. By the end of “You are what you eat,” you will have a better understanding of food culture and a more critical approach to questions of food justice. If “you are what you eat,” what do you want to be eating?

WRITING 101.40

WOMEN, LEADERSHIP, PURPOSE

Instructor: Jennifer Ahern-Dodson

Synchronous Online Modality: MW 1:45PM - 3:00PM

What does it mean to be a woman leader? How have women leaders navigated the course of their lives and careers? How have they found their purpose? How might their stories and strategies inspire you to reflect on your own?

Our course will study the ways that women have told their stories about their lives, leadership, and careers in a range of contexts, including politics and popular culture. 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 Michelle Obama, Ali Wong, Janet Mock, and Pauli Murray. 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. The project culminates with an extended essay (~10 pages).

WRITING 101.41-42

DOC TALES: MED NARRS IN HISTORY

Instructor: Seth LeJacq

Synchronous Online Modality: WF 12:00PM - 1:15PM;

WF 3:30PM - 4:45PM

Doc Tales: Practitioner Narratives in History

This course is online-only. It has two weekly synchronous sessions, held during the assigned meeting times

Healers have told medical stories since the very dawn of medicine. These "doc tales" have profoundly shaped medicine and perceptions of those who practice it, and are some of the richest sources for studying the history of medicine. In this course, we will examine the phenomenon of doc tales and explore a wide variety of different medical stories using approaches taken from history and related disciplines. As a Writing 101, *Doc Tales* is not a traditional history course; students will learn methods historians use to analyze historical sources, but our focus will be

careful analysis of such sources and presentation of that analysis in our own writing rather than the comprehensive history of medical storytelling.

Over the course of the semester, students will learn to analyze historical scholarship, conduct original historical research, and develop their skills in presenting their thinking and arguments in writing. Course readings will range from classics like the “iatroversalia” (doctor poems) of William Carlos Williams and the controversial internship novel *House of God* to the powerful reformist texts of authors like Lu Xun and Paul Farmer to lesser-known sources like Victorian autopsy portraiture and the unusual science fiction stories of Nobel Prize-winning neuroscientist Santiago Ramón y Cajal. Students will also have opportunities to choose their own self-directed reading and movie watching—the latter as part of our course “movie club,” featuring films like *Frankenstein* and episodes of television shows like *Grey’s Anatomy*.

Doc Tales will have two weekly synchronous, seminar-style meetings. Students will engage in in-class discussions and online message board conversations and will complete weekly writing assignments building up to three larger projects. In the first, they will write an essay analyzing a historical source using a piece of contemporary historical scholarship. For their second paper, students will select a historical source of their own choosing, research it, and write a “close read” analysis. Finally, we will end the semester with a creative project in which students present their “close read” sources to classmates.

WRITING 101.43-44

GEN + SEXUALITY LAT AME FILM

Instructor: Sandra Sotelo-Miller

Synchronous Online Modality: MW 8:30AM - 9:45AM; MW 12:00PM - 1:15PM

Beyond machos and virgins - Gender and Sexuality in Latin American Film

Latin America is a region filled with contradictions in terms of gender and sexuality. While there are many countries that have yet to choose a female president, Latin America has seen more female presidents than any other part in the world. Furthermore, this is also a region that has written and passed many new laws protecting the LGBTQIA+ community, such as equal marriage and adoption rights. This region, however, is also home to seven out of the top ten countries taking the lead in femicide and also where the LGBTQIA+ community suffers from violent and often fatal discrimination. Issues surrounding gender and sexuality have long been represented and thought about in literature, art, theater, performance, and film.

This course specifically examines the representation of gender and sexual discourses in Latin American film and how they intersect with the political and social life of the region.

In helping us understand the meaning and importance of these films, we will read and engage with the work of Latin American Studies scholars who reflect on Latin American understandings of gender and sexuality and how these are represented in popular culture. In coming into conversation with the work of these writers as well as the work of the directors of films, we will consider the following questions: What is the role of Latin American cinema in the formation of a sexual and gender system? How are Latin American films reinforcing or destabilizing traditional patriarchal society? How does gender and sexuality intersect with national, class, ethnic or racial discourses in Latin American film? What is the role of film in our understanding of contemporary gender and sexual violence?

Writing will be the primary mode of investigation into the concepts raised by the films and readings we have in class. Through formal and informal writing assignments, we will practice thoughtful and practical strategies for responding to the filmmakers' and scholars' ideas as well as developing our own. The core assignments in this course will include: one film review (875-1000 words), where you practice communicating a general assessment of a film to a general audience by using film description and analysis techniques; a research-oriented film analysis (1825-2000 words) in which you cater to an academic audience and practice coming into conversation with primary and secondary sources; and finally, a personal research project in which you will showcase your knowledge on a topic centering representations of gender and sexuality in Latin America or the Latinx community in the US and create a product (essay, podcast, video essay, blog, etc) that caters to your audience of choice. Through multiple writers' workshops and reflective exercises, you will learn to usefully critique your peers' work as well as revise your own. These are invaluable skills, that along with careful observations, gripping descriptions, and critical analysis will prepare you to clearly articulate your thoughts and ideas during your time at Duke and beyond.

This class will be taught as a synchronous online course. This means that we will have regularly scheduled weekly class meetings to both discuss films and readings as well as to participate in writing workshops. At times I will cancel class to allow students time for independent work or to make room for individual or small group conferences, however, you should plan to set aside our class time to focus on this class on a regular basis.

WRITING 101.48-50

CAPITALISM VS. THE CLIMATE

Instructor: Brenda Baletti

Synchronous Online Modality: TuTh 10:15AM - 11:30AM; TuTh 1:45PM - 3:00PM; TuTh 3:30PM - 4:45PM

WRITING 101.51-53

CAPITALISM VS. THE CLIMATE

Instructor: Michael Dimpfl

Synchronous Online Modality: TuTh 10:15AM - 11:30AM; TuTh 1:45PM - 3:00PM; TuTh 3:30PM - 4:45PM

In the last year, humanity's hottest on record, the world's pre-eminent climate scientists issued a series of stark warnings. We will pass 1.5 degrees of warming by 2040, if not earlier. Even if we stop here, one-third of the Himalayan ice cap will melt, displacing 2 billion people. With each degree of warming, crop yields decline by at least 10%. In the last decade, half the coral in the Great Barrier Reef died and the West Antarctic ice sheet melted at an unprecedented rate. Air pollution currently kills 10,000 people a day. 2017's Hurricane Harvey produced Houston's third 500,000-year flood since 2015 and catastrophic flooding displaced hundreds of thousands from communities around the globe. The UN estimates that more than 200 million people will become climate refugees in the next 30 years, forced from their homes in Bangladesh, Syria, India, Southeast Asia, Central America, and Sub-Saharan Africa in unprecedented numbers, uprooted in an unrecognizable world.

Current best proposals to address these crises include non-binding international treaties like the Paris Accords, historically ineffective and economic incentives like carbon credits, minor behavioral modifications through eco-consumerism, and geoengineering, which many argue would create as much damage as it would prevent. Even more popular suggestions like the idea that the United States immediately transform the energy grid to be 100% carbon free 2030 have been met with derision by politicians and skepticism by scientists. Given the magnitude of the challenge, why are nearly all solutions on the table so inadequate? Why is it seemingly impossible to mobilize the political will and economic resources to confront climate change?

The hypothesis of this class is that to understand and address the climate crisis, we must understand the relationship between our social/political/economic system -- capitalism -- and the earth's interconnected climate systems. Approaching writing as a key tool for analytical understanding, we will begin the class with a brief investigation of the situation we are facing on a global scale, its unequal distribution, and potential futures. We will then examine the social, political, and economic dynamics that have produced this situation and the radical transformation that scholars argue would be necessary to confront it.

The six sections of Writing 101 labeled Climate Crisis are being taught by Drs. Baletti and Dimpfl as a shared endeavor to build a community of scholars able to begin to attend to this pressing issue in this moment of crisis. Over the course of the semester, students will complete a series of low-stakes writing assignments designed to build connections between critical reading and analytical writing skills. Then, students will begin to work in collaboration across sections,

producing a series of essays that will mark an engagement with course materials, their own research interests, and the ideas that grow out of a collaborative research group. We will be particularly focused on collaborative writing practices including the development of research topics, short and medium-length response essay writing, and peer review. The course will culminate with a series of student-led seminar sessions focused on the climate crisis, enabling student research groups to present ideas in conversation with their peers.

WRITING 101.54

INEQUALITY, POLICY, & POLITICS

Instructor: Brett Gall

Synchronous Online Modality: MW 3:30PM - 4:45PM

Many have called for the government to reduce the growth of the purportedly already-high levels of economic inequality in the United States. However, others have pushed back against these calls for government action, arguing that claims about the level and growth of inequality are overblown or that the government either should not or cannot reduce inequality. In this course, we will explore and critically evaluate different perspectives regarding the meaning, measurement, consequences, and desirability of inequality and some of the strategies proposed to combat inequality and socioeconomic deprivation. Drawing upon insights from across the social sciences and humanities, students will improve their understanding of prominent perspectives while honing their critical thinking and argumentative skills. By the end of the semester, students will have developed their own arguments about the state of inequality and/or social policy and gained practical experience articulating their ideas to policymakers, academics, and the mass public via policy brief, presentation, and newspaper op-ed.

WRITING 101.55-56

Instructor: Kerry Ossi-Lupo

Synchronous Online Modality: TuTh 3:30PM - 4:45PM;

TuTh 5:15PM - 6:30PM

If you can picture children rolling gleefully down a grassy hill, it brings to mind a style of play that 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, anthropology, and even behavioral economics. As we go, I'll 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 our virtual field trip to the Duke Lemur Center.

Throughout the semester, you will have several brief response assignments (ranging from 1 paragraph to 1 page) that count toward participation. 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 words), you will use course readings to take a position on an evolutionary hypothesis for social play and its translation to a lay audience. 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, and then give an 8-to-10-minute 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.

The majority of our online class meetings will be synchronous sessions (approx. 70 percent), especially the first half of the semester. As the semester progresses and you start to work on your research projects, we will transition to fewer synchronous meetings with more time dedicated to your small-group collaborations and asynchronous peer feedback. As we work together remotely, 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 101.59-60

THE 1619 PROJECT

Instructor: Michael Accinno

Hybrid Modality: WF 1:45PM - 3:00PM; WF 3:30PM - 4:45PM

In 2019, the *New York Times Magazine* published the 1619 Project, a series of essays commissioned by journalist Nikole Hannah-Jones to commemorate the 400th anniversary of the arrival of slavery in colonial America, and to “reframe the country’s history by placing the consequences of slavery and the contributions of black Americans at the very center of our national narrative.” While supporters have praised the project for sparking debates about the role of race in American culture, some critics have accused the essayists of simplifying the nuances of history. Conservative political opponents have judged the 1619 Project in even harsher terms, accusing the *New York Times* of distorting American history for ideological purposes. Senator Tom Cotton introduced federal legislation to ban the project in school curricula; President Trump recently dismissed the 1619 Project as “ideological poison,” calling for a 1776 Commission to promote traditional notions of “patriotic education.”

How can writing facilitate discussions about race, history, and cultural memory in the United States? In this class, we will use the 1619 Project as an informative case study, reading the set of essays with and against the critiques of journalists, academics, and politicians. Each week will be centered around an individual essay, beginning with Hannah-Jones’s lead essay, which was awarded the 2020 Pulitzer Prize for Commentary. Wesley Morris’s essay on American popular music will serve as the inspiration for our first major writing project, an essay (4-5 pages) analyzing a piece of music through the lens of cultural appropriation. In the final capstone project, each student will develop, draft, and revise an original essay (5 pages) modeled after the style, format, and aspirations of the 1619 Project.

Note: This course will be taught in a hybrid format, with in-person meetings on Wednesdays and asynchronous online activities on Fridays. Occasionally, we will meet in-person on Fridays during our regularly-scheduled class time.

WRITING 101.61-62

ANCIENT ALIENS

Instructor: Andrew Tharler

In Person Modality: MW 1:45PM - 3:00PM; MW 3:30PM - 4:45PM

Instructors note: This class will meet in person. As such, it is especially important that students take responsibility for each other’s health and work actively to maintain a safe classroom environment. Masks and social distancing will be required at all times. If circumstances on campus change, parts of the course may be taken online.

Were the Egyptian pyramids built by aliens? Did a utopian society on the island of Atlantis perish to the depths of the ocean? Did innovations in Asia transform cultures in the ancient Americas?

Of course not, yet History Channel's Ancient Aliens recently finished its 15th season, and YouTube channels propagating conspiracy theories about the ancient world have attracted millions of subscribers. How have these seemingly absurd notions about the past captured public imagination? This class introduces first-year students to the principles and practices of academic writing by critically examining popular pseudo-archaeological theories about the past.

The first part of the semester will focus on close readings of influential pseudo-archaeological texts. We will identify the rhetorical devices, logical fallacies, and biases that make even the most outlandish ideas seem compelling and perhaps even plausible. In class we will evaluate these theories by learning and applying more conventional archaeological approaches to our study of the past. In comparing popular and academic writing, we will also consider the role archaeologists play in responding to eccentric theories. Who decides what counts as a valid claim about the past? By dismissing radical notions, do we risk marginalizing alternative perspectives and hindering progress in the discipline?

In the second part of the semester, we will explore the darker implications of pseudo-archaeological theories. Fanciful explanations about extraterrestrial interventions in history may seem harmless, but these narratives often mask more insidious agendas. In fact, archaeology may be particularly vulnerable to these slyly suggestive arguments because our understanding of the past has profound implications on ideologies and identities in the present. We will close the semester by looking beyond archaeology, examining the dissemination of disinformation and pseudoscience currently informing public discourse on a range of important issues.

Writing will guide our inquiry throughout the semester. Readings will be accompanied by short prompts asking you to identify inherent assumptions and flawed reasoning underlying arguments in the texts. You will then employ these deceptive techniques for yourself in the first major writing project, which invites you to concoct a persuasive conspiracy theory of your own. Understanding bad arguments will help us write good ones, and for the final paper, you will research a popular pseudo-archaeological theory and investigate how particular understandings of the past have been used to justify broader ideologies.

Truth in archaeology is a slippery notion. In fact, it may be impossible to make purely objective claims about the past. This challenge makes the responsible interpretation of evidence all the more important. The rigorous analytical and research practices we develop will not only make you better writers, but more persuasive voices against the pervasive disinformation shaping conversations in our communities.

WRITING 101.63-64

LIBERATION ECOLOGIES

Instructor: Paolo Bocci

Asynchronous Online Modality

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) will ask students 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 101.65-67

THE LABOR OF SPORT

Instructor: Nathan Kalman-Lamb

Synchronous Online Modality: TuTh 10:15AM - 11:30AM;

TuTh 12:00PM - 1:15PM; TuTh 3:30PM - 4:45PM

Long Title: 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 synchronous/asynchronous remote 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? And, perhaps most pertinently, what has the pandemic revealed about the dynamics of athletic labor?

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 synchronous 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 101.68

TRANSLATING THE CULTURE SHOCK

Instructor: Marcia Rego

Synchronous Online Modality: TuTh 3:30PM - 4:45PM

Translating the Culture Shock: Beyond Intercultural (Mis)Understanding

Have you ever felt misunderstood or out of place when traveling away from home? Do you hope to study abroad, join the Peace Corps, or develop a Duke Engage project with a local community unfamiliar to you? Are you an international student trying to make sense of American life or Duke's campus culture? Are you a *national* student trying to adjust to college life?

Many who have experienced powerful intercultural encounters claim they have been “changed forever,” yet find their experience untranslatable, difficult to put into words.

The ever-increasing globalization of our world offers many opportunities for intercultural contact and exchange; yet it also carries the potential for many untranslatable moments, misunderstandings and conflicts in interpersonal, educational and professional settings. This has sparked a renewed interest in the scholarly research of intercultural communication by linguists and social scientists alike, as well as the publication of numerous practical training guides designed to develop one’s “cultural competency” in the diplomatic, philanthropic and business worlds.

In this course, we will read and write about different theories and perspectives on intercultural communication and its barriers. Drawing from readings in anthropology, translation studies, linguistics, psychology and short fiction, you will compose short weekly (~500 words) responses focusing on different aspects of academic writing (i.e., acknowledging sources, delineating a claim, supporting an argument). These will help you build both a theoretical background and a repertoire of writing skills that you will use to write two longer projects (6-8 pages).

For the first project, you will analyze a work of fiction (of your choice) depicting a cross-cultural encounter by critically employing one or more of the interpretive lenses previously explored in the course. The final project will be a case study of your choosing. You will draw from the readings, your own and your fellow classmates’ experiences at home and abroad to develop a “translation” of an intercultural encounter or conflict that interests you. This may involve conducting interviews and fieldwork observations, or it may take the form of an exploratory research on an issue or site you hope to visit in the future.

Updated: 10/23/20

