Mindfulness, often described as the practice of being fully present, has a long history, but has also gained considerable traction over the past decade. From Wall Street and health care to business and education, many different people are lauding the benefits of mindfulness. How is mindfulness defined and practiced across these contexts? For what purposes? And, most central to this course, how does writing intersect with mindfulness? This course will investigate the many types of writing that define, reflect on, critique, research, and sponsor mindfulness, including blogs, self-help texts, and science writing. As we explore these varied forms of writing, we will consider the roles writing serves, as well as the diverse writing features of these forms, noting intersections and divergences, advantages and limitations.

As we take up this inquiry, though, your writing will be our main focus. Several brief responses (400-words each) will ask you to engage with short texts from across varying contexts. Your first major writing project will be a close reading (750-1000 words) of a text on mindfulness. Your second and final major writing project (2000-2500 words) will offer you the opportunity to expand your thinking by choosing a subset of texts to argue a larger point about mindfulness.
within a particular context. This final project will be developed through stages, including a proposal, an annotated bibliography, and several drafts and revisions. Across the course, you will also have the opportunity to practice mindfulness and write about these experiences, synthesizing them into a capstone reflection narrative (750-1000 words) at the end of the course. All writing throughout the course will be drafted and revised with feedback from peers and instructor.

Writing 101.02

TRAVELERS' TALES

Jennifer Clare Woods

TUTH 3:05PM - 4:20PM

From ancient stories of heroes embarking on epic voyages, to modern writers like Patrick Leigh Fermor and Paul Theroux who encapsulate in prose the sights, sounds, tastes, and experiences of foreign travel, human beings have always enjoyed exploring the world through the eyes and words of good writers and storytellers. While modern travel narratives promise authentic glimpses into unfamiliar cultures and contexts, historical narratives open windows onto worlds that no longer exist, and ways of traveling mostly superseded now by planes, trains, and automobiles.

This course will sample readings from a range of travel narratives including ancient epic, pilgrimage literature, travel journals, and guidebooks. Our focus will be travel to Greece and the Eastern Mediterranean, but there will be opportunity also in short in-class writing prompts, and in the final research paper to write about other places that interest you.

The course includes three short, and two longer writing projects: a close reading of a text (750 words); short responses (each 750 words) to two scholarly studies of historical travel narratives; a synthesis essay, in which you present your own argument about a text, engaging with relevant secondary scholarship on it (1000-1250 words); and a research project, developed and revised over stages with a proposal and annotated bibliography. This will offer you the chance to delve deeper into a destination, a traveler, or travel narrative of your choice. (2000-2500 words).

In the course of the semester, all major assignments will be drafted and revised with feedback from peers and instructor.
The Labor of Sports: Exploitation, Inequality, and ‘Play’

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

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

In order to provide students with the skills required to engage in scholarly writing and debate, including the ability to structure an argument, critique and reference the work of others, and engage directly with primary source material in order to produce original research, the course will be structured in a manner that affords significant portions of classroom time to discussion of theoretical scholarly texts, instruction on academic writing protocols and strategies, and peer-workshopping of student writing. Since this course will use critical writing as a way to unpack the labor of sport, students will be expected to contribute a variety of written assignments over the course of the term. During the first half of the course, as a form of primary critical engagement with our texts, each student will be expected to contribute two-page responses on each week’s primary text. The course will also include two longer written assignments: a co-authored eight-page literature review paper and an eight-page critical analysis paper.
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 use the field of educational psychology to 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 gender, socioeconomics, race, ethnicity, 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 (10-15 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 and willing to learn about yourself & others through personal writing, discussions, and readings, then this Wr101 class might be a great fit for you.

Part of the What Now? network of seminars for first-years.
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, 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 sculptural objects with tactile qualities and as powerful conveyers of content.

In the first weeks of the class we will examine and analyze examples of artists’ books. You will write a three-page paper that analyzes the relationship between the form and content of a specific artist’s book by Julie Chen. 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 write a 3-4 page personal essay about a topic that matters to you. You will then prepare a research portfolio connected to that topic. Finally, you will create an artist’s book about the topic.

Please note: This course requires creating an artist’s book. While Duke has art materials for free available at the Arts Annex, students may need to purchase additional supplies to complete their artists’ books. The exact supplies necessary will vary depending on the students’ plans for their artists’ books.

Please note: While there are no texts for this class, you are required to print the readings. Duke provides undergraduates with a printing allowance.

Writing 101.11-13

QUEER & TRANS MEMOIR

Jennifer Ansley

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

Memoir is a subgenre of autobiography that focuses on touchstone events in a writer’s life and assembles those memories into a story that offers insight into a larger social issue, event, or phenomenon. An understanding of memoir as an assemblage of memories that add up to the story of a life also highlights the degree to which we can understand memoir as a performance and negotiation of identity. As Carmen Maria Machado suggests, we might also understand memoir as an “act of resurrection,” a retelling of the past that is particularly significant for LGBTQ+ writers given the gaps and silences that exist in the historical record of LGBTQ+ life.
This course examines several memoirs by LGBTQ+ writers and asks: How and to what degree do these memoirs complicate our understanding of gender and sexuality and its relationship to the past? How are these complexities reflected in the form of the text itself?

Our reading will also include work by LGBTQ+ writers whose work blurs the boundaries between memoir and scholarly writing. What might be the value—particularly for people who study and embody marginalized experiences and identities—of incorporating elements of the personal into their academic work and vice versa? What are the risks?

In this course, you will write three essays: a brief close reading of a memoir; a longer researched essay that considers a writer’s work within relevant theoretical, historical, and/or cultural contexts; and finally, a scholarly personal essay of your own.

Writing 101.14-101.15

DISABILITY AND DEMOCRACY

Marion Quirici

TUTH 3:05PM - 4:20PM - TUTH 4:40PM - 5:55PM

This course examines theories of democracy and citizenship alongside histories of exclusion and oppression on the basis of disability. Analyzing disability rhetorics, we will observe how disability injustice intersects with other forms of injustice including racism, sexism, anti-immigration sentiment, and economic inequality. People with disabilities are the world’s largest minority, and also the most disenfranchised and impoverished. How have standards of fitness and ability limited disabled people’s inclusion in citizenship, education, and employment? How have eugenicist beliefs persisted in medicine? 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.

Our course theme is interdisciplinary, and students are encouraged to pursue projects that appeal to your interests, whether those include the health sciences, law, politics and government, the social and behavioral sciences, education, architecture and engineering, business, or the arts and humanities. We will work with an assortment of texts, including critical essays by disabled activists, as well as representations of disability in literature, television, films, and the media. Our exploration of articles and essays addressing disability justice will prepare you to engage with current ideas and contribute to an ongoing conversation, both in speech and in writing.

In an online discussion forum, you will write responses to the readings and other course content across the semester, and interact with your classmates. The first paper is a textual analysis (four to six pages). You will choose a representation of disability from literature, film, television, advertising, or the media. Your final paper is a researched essay (six to eight pages). Our class discussions of a variety of subjects, from language to history, civil rights, the law, medical ethics, institutions, mental disability, chronic illness, race, and the constructed environment (infrastructure, buildings, transportation, public space, and technology) will help you define your topic. While our theme is interdisciplinary, our
papers will follow the disciplinary conventions of cultural studies, which draws on diverse academic methodologies to generate 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. You will work toward the final assignment with an annotated bibliography that summarizes your reading on the topic, a research statement that clarifies your argument, and a short class presentation. By taking this course, you will learn to enter into important conversations, support your ideas effectively, and to raise social consciousness.

Writing 101.16-101.17

WORD ART

Alison Klein

MW 3:05PM - 4:20PM - MW 4:40PM - 5:55PM

In this Writing 101 course, we will consider ethical questions about books, visual art, film, and other artistic mediums. Using works by artists such as Shakespeare, Iggy Izalea, and Harvey Weinstein, we will explore topics such as whether it is truly possible to write an original text, the impact of cultural appropriation, and what we should do with artwork created by people who behave badly. For this class, students will analyze the ethics of a work of art, research a text from the Rubenstei Library’s Archive of Documentary Arts, and create their own piece of visual or written art.

Writing 101.18-101.20

PREVENTING PANDEMICS

Miranda Welsh

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

Preventing Pandemics: interdisciplinary approaches to preparedness

In 2015, in the wake of SARS, H1N1, and Ebola, the United Nations and the World Health Organization convened a global team of experts to assess the threat of future epidemics. The team concluded that outbreaks are becoming more common for a multitude of reasons, and we are woefully unprepared to deal with them when they occur. They predicted that, without better approaches to prevention and control, future epidemics are inevitable, and their prediction has already come to bear.
Where are new outbreaks most likely to occur and why? What epidemiological, ecological, socio-political, and cultural factors contribute to differences across locales in disease emergence, spread, and our capacity to respond? How have our dominant understandings—or narratives—of disease shaped our response and preparedness efforts to date? In the first third of our course, we will use a series of guided readings and case studies to examine these questions. You will independently summarize one of these readings (1 page), and compose a written analysis of one of them (2 pages).

In the next two-thirds of the course, you will use your developing interests to form a three-person research team. Each team will collaborate to research a contemporary epidemic (e.g., cholera, measles) and to compose a review and synthesis paper. The paper will present three different disciplinary narratives—or understandings—of the epidemic, those that seem most relevant to that epidemic. Disciplinary narratives include:

1) Epidemiological/geographic: characteristics of individuals or regions increase their risk of infection or outbreaks (e.g., age, profession, population density, connectivity)

2) Ecological/developmental: human-environment interactions or aspects of the built environment encourage outbreaks (e.g., global change, deforestation, poor infrastructure)

3) Cultural/anthropological: beliefs, values, norms, and customs encourage outbreaks (e.g., stigma, medical customs, norms of caretaking)

4) Social/structural: specific economic and political systems encourage outbreaks (e.g., by increasing poverty or inequality, by decreasing security or sustainability).

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 paper (2-3 pages per subsection). Team members will work together to compose: 1) an introduction that frames their paper in the context of epidemic preparedness, and 2) a conclusion that combines the results of all three sub-sections to suggest specific means of improving prevention and control efforts (~5 pages total). Most of your grade for the review and synthesis paper will be based on your individual sub-section, and your grade for the collaborative portion will be partially based on team member evaluations.

Finally, in the last two weeks of the course, we will discuss writing for diverse audiences. Each team will practice this skill by producing a public-facing product that presents the results of their review and synthesis to a non-academic audience (e.g., policy brief, editorial, TED talk). Throughout the course, we will use guided workshops and small-group discussions to revise our writing, and you will be expected to consider and incorporate the feedback of your peers before submitting a final product. As you work on the review and synthesis paper, you will also be expected to meet with me and to incorporate my suggestions and feedback.
The Fandom Menace: Fandom and Identity in the Digital Age

In a 2003 interview, famed literary critic Harold Bloom had this to say about J. K. Rowling’s Harry Potter series: “But, of course, the Harry Potter series is rubbish. Like all rubbish, it will eventually be rubbed down. Time will obliterate it.”

Whether or not the series is “rubbish,” as Bloom believes, is up for discussion, but we can say that, 16 years later, time has not obliterated it. The play Harry Potter and the Cursed Child graces the stage in 5 cities across the world; the Fantastic Beasts prequel franchise has released two of its five films; and the original series of books still sits in the #4 spot on the New York Times bestseller list that its popularity literally created.

The people largely responsible for this legacy? The fans. Fans are the ones who keep the spirit of the franchise alive – Sorting themselves into their Hogwarts House; flocking to the Wizarding World theme parks, brightly colored scarves wrapped around their necks, wands at the ready; re-reading the books and marathoning movies to escape reality into a world of magic; and ensuring the story lives on through the creation of fanart and fanfiction.

With that in mind, this semester we will be looking specifically at the intersection of fandom, identity, and the digital age. We will use J. K. Rowling’s seven-book Harry Potter series as our communal entry-point: together, we will read (or re-read!) the series. Some of the questions we’ll consider are: what role does Sorting play in identity formation? How does J. K. Rowling contribute to the afterlives of her characters (and how do we feel about that)? How has the series inspired its readers to pursue activism? How does fandom (in general) bring people together? How does fandom contribute to our overall happiness? What about the “dark side” of fandom?

We’ll explore the answers to these questions primarily through class-discussion and a semester-long research project. But while Harry Potter will be our focus in class, outside of class you will have the opportunity and agency to shape your course of study. Throughout the semester, you’ll have the chance to explore and immerse yourself in a fandom that you belong to – and the great thing about fandoms is how wide ranging they are. Fandoms exist for TV shows (Doctor Who, Game of Thrones, Stranger Things), film (Marvel, Star Wars), music (Beyoncé, Taylor Swift) and even sports (the Cameron Crazies, for one!). Once you have identified a fandom, you will (1) compile a preliminary, 2-4 page “state of the fandom”; (2) work to identify
Please Note: Prior knowledge of the Harry Potter series is not required. However, if you enjoy reading, are interested in (re-)reading all 7 books of the series and thinking about them critically, or are an enthusiastic fanboy/fangirl – come to the Dark Side. We have cookies.

Writing 101.26-101.27

ANCIENT ALIENS

Andrew Tharler

MW 1:25PM - 2:40PM- MW 3:05PM - 4:20PM

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 the Ancient Near East transform civilizations in the 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 civilizations around the world.

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 arguments by learning and applying more conventional archaeological approaches. 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 as conspiracies, 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 external or even extraterrestrial interventions in a civilization’s 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 misinformation 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 how particular pseudo-archaeological interpretations of the past have been used to justify oppressive ideologies.

Truth in archaeology is a slippery notion. In fact, it may be impossible to make truly 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 and critical voices against the pervasive misinformation shaping conversations in our communities.

Writing 101.28-29

HUMAN CONNECTION DIGITAL AGE

Susan Thananopavarn

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

Human Connection in the Digital Age

MIT psychologist Sherry Turkle has characterized the twenty-first century as a time in which we are increasingly “alone together.” The Internet has 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 four major areas of research in wellness: the science and practice of mindfulness; 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. The final area of research will incorporate a variety of topics such as studies on exercise, sleep, and human connection to the natural world.

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 writing assignment in which you document your own application of a practice known to foster well-being (e.g., mindfulness, limiting social media, or joining a community), 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 ideal for pre-med students or students interested in the social sciences, neurology, or physiology. However, the course is also designed for all students who want to learn more about the science of wellness and how to incorporate healthier practices into their everyday lives at Duke. Part of the “What Now?” network of seminars for first-years.

Writing 101.30-31

PSYCH NARRATIVES OF UNDERGRADS

Jessica Corey

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

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 individual and collaborative in-class workshops and annotation assignments, and produce the following major assignments:

Myers-Briggs Type Indicator (MBTI) & Response Paper (aprox. 4-5 double-spaced pages)

After completing the MBTI (a personality assessment), students will write about their results in relation to course readings and social narratives. Students will consider relationships among how they themselves are a cultural text, how the language of the Myers-Briggs constructs them as
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 include: a close reading (~1500 words), a research proposal (~500 pages), a source annotation (~500 words), a research paper (~10 pages), an essay that explores online criticism (~750), and brief, ungraded written responses to regular readings.

Writing 101.35-101.36

THE CONVERSATION OF SCIENCE

Emily Parks

TUTH 8:30AM - 9:45AM, TUTH 10:05AM - 11:20AM

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 (merely) with uncovering the mysteries 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. Put simply, science is built on science.

In this course, you will get a backstage pass to the process that is scientific inquiry by, none other than, consulting scientists here at Duke. Like researchers in the real world, you will conduct this inquiry collaboratively, working with a team of students across a series of projects.

For the first major project, you and your team will explore a line of research at Duke, interviewing one of the scientists who conducts that work. Perhaps you might ask Dr. Kimberly Carpenter how the brain of children with autism can be rewired with early intervention, or Dr. Miguel Nicolelis how neuro-prosthetics can help paralyzed individuals regain feeling. In preparation for your interview, you will learn to critically read and respond to scientific texts. Next, your team will synthesize the interview in a news piece (modeled after a Duke Today article) that highlights the scientist’s research, the motivations for their work, and the big-picture questions it raises for science and society.
In your second major project, you and your team will translate these themes into an article similar to a *Nature News & Views* report. These short articles (~1,000 words) will offer scholarly readers a broad and accessible analysis of interesting advances in a field – in this case, inspired by the work of your Duke scientist. The report should infuse scientific research with your opinions, criticisms, and predictions; thus, it should have as much in common with formal scientific literature as with journalistic news reports. For your final project, you and your team will create a science communication poster that visually presents your *News & Views* report for a public audience.

This course is ideally suited for future science majors, particularly those interested in neuroscience, psychology, and biology. The course is built on two principles. First, writing is a vehicle for critical thinking - it is the tool by which you will bridge the classroom and the lab. Second, scientific innovation requires collaboration. Thus, by joining this Writing 101, you agree to be a contributing member of a team.

**Writing 101.39**

**HOW TO WRITE AN ESSAY**

Aaron Colton

**WF 3:05PM - 4:20PM**

In this seminar, we’ll take a deep dive into the messy and ambiguous genre of the essay, attempting to define a centuries-old tradition that continues to see radical transformations. We’ll consider how what began in the sixteenth-century writer Michel de Montaigne’s practice as a transformation of thought through prose evolved into something as narrow and restrictive as the five-paragraph argument. We’ll contend with challenges to popular and academic understandings of the essay, investigating why recent writers have infused the genre with elements from memoir, fiction, poetry, and popular culture. And as we stake out our own positions on what is and isn’t an essay, we’ll write substantial, well-researched essays of our own.

Throughout the semester, we’ll read some of the best and most controversial and perplexing essays of the last century, including works by writers such as James Baldwin, Joan Didion, Hanif Abdurraqib, George Orwell, Chinua Achebe, Oliver Sacks, Ta-Nehisi Coates, Jia Tolentino, David Foster Wallace, Zadie Smith, Leslie Jamison, Susan Sontag, Wesley Morris, and Alexander Chee. Topics may include (but are not limited to): the uses of personal experiences and first-person perspectives, argumentative vs. exploratory writing, academic conventions (and their justifications), hybrid genres, incorporations of pop-culture, uses of multimedia elements, a writer’s “voice,” and the norms of writing for specific platforms (e.g., blogs, magazines, scholarly journals). Students will take a leading role in determining the assigned readings and topics for discussion.
Assignments may include a position paper defining “the essay” and close readings of particular essay writers’ techniques. The major project for the course will be a long (~10 pages) essay on the subject of students’ choosing, brainstormed, outlined, and developed throughout the semester. As participants in a workshop, 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. In sharing frequently, we will improve our craft not only as essay writers, but also as collegial readers and editors.

Writing 101.41-101.42
MONKEY MINDREADING
Lindsey Smith
WF 11:45AM - 1:00PM - WF 1:25PM - 2:40PM

“Look at Fido! He 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, monkeys, and lemurs, 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 dogs to determine how prevalent abilities like self-awareness, theory of mind, and deception are outside the primate order.

Our course materials will come from evolutionary anthropology and cognitive psychology journals and books, popular magazines, videos, and podcasts. 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 other animals. In the second half of the semester, you will take on the role of monkey mind readers by collaboratively writing a scientific research proposal that sheds light on an unresolved aspect of primate psychology. 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.
In popular culture, music, movement, and social space often interact in particular ways to produce a specific individual emotional experience and a specific sense of community. One example of this can be seen in Cuban timba culture, in which music, dance, and social context come together to produce a communal sense of sensual euphoria called la gozadera. Understanding how these processes work and interact with one another requires thoughtful interdisciplinary research, and describing them in writing requires detailed attention to numerous actors, interactions, and cultural and social objects, often translated through the lenses of multiple disciplines.

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

The course combines classroom discussion, workshop sessions, and embodied learning through weekly sessions in a dance studio space. Weekly reading assignments will range from 50-100 pages. Additional assignments will include two oral presentations and four short written reflections on texts, audio/visual examples, and themes from class discussion. Students will produce deeper analytical work in two longer papers, one focused on a single performance event, and another on a popular dance culture and theme of their choice. Constructive participation in creative thinking and feedback exercises as well as other activities will be central to the individual and group processes we develop over the semester.
In 2019, disability activists met the release of the film *The Upside* with withering criticism. Like many contemporary productions, the film starred an able-bodied actor, Bryan Cranston, in the role of a disabled character. Assessing Cranston’s casting in light of the paucity of roles for disabled actors, critics of *The Upside* also posed more fundamental questions about the ethics of cultural representation: how are minorities represented in cultural texts or artworks? What material or cultural benefits does representation confer, and to whom? In what ways does disability shape, challenge, or alter the meaning of a performance?

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

**Writing 101.47-101.49**

**WOMEN'S MEDICINE IN WSTRN HIST**

Seth Lejacq

**TUTH 1:25PM - 2:40PM - TUTH 3:05PM - 4:20PM - TUTH 10:05AM - 11:20AM**

**Women’s Medicine: Medicine by and for Women in Western History**

Picture a doctor--not a doctor you know, but your generic image of a doctor. What is this person like for you? For a great many, the practitioner is male. A long line of research has shown a pervasive cultural expectation in the US that doctoring is a man’s profession, despite decades of progress towards more equal representation in health care work. The cultural forces that lead to this expectation are evident elsewhere as well—in persistent pay disparities, for instance, and women’s underrepresentation in medical school faculties and administrations. Women were long excluded from formal medical education and participating in high level practice, but historically they have undertaken the vast majority of health and healing work performed in western societies. As a culture, we have tended to overlook women’s medical knowledge and labor in our
own time and in history, though. As a result, the history of medicine traditionally focused on a succession of influential male doctors and their medical advancements. In this class we will recenter the history of western medicine, looking instead at the rich traditions of health and healing by and for women.

Writing has been an essential tool for women to record their medical work and assert its importance, and for historians and other observers to uncover that labor and argue for the need for attention to it. By working closely with the writings of female medical figures and scholarship dealing with them we will explore the roles writing has had in history, historical research, scholarly exchange, and public discourse. We will consider the writings of figures like the medieval religious leader and healer Hildegard of Bingen, the great early modern French midwife and medical educator Louise Bourgeois, and the pioneering physician Elizabeth Blackwell. Groundbreaking scholarship like Laurel Thatcher Ulrich’s recreation of the world of New England healer Martha Ballard and Judith Walzer Leavitt’s biography of “Typhoid Mary” Mallon will allow us to explore historical research and writing, and to think about how we can produce our own scholarship in this field.

This course will focus heavily on original research using historical sources and on methods of communicating findings and analysis. We will be embedded in the women’s and medical history collections at Duke’s Rubenstein Library and will work closely with materials in them over the course of the semester. Writing assignments will center on engaging with scholarship and close reading of historical sources. We will begin by exploring influential historical scholarship that will help students think about and prepare for conducting their own research. Students will write informal responses to these texts, building up to a short paper analyzing works in the historical literature. During and after this early writing we will also explore historical sources at the Rubenstein and elsewhere, including items in digital databases like the Wellcome Library’s collection of manuscript recipe books. These investigations will lead to a second paper closely analyzing a historical source in the Duke collections. The semester will culminate in a two-part project in which students conduct more extensive research on sources of their own choosing and produce a research paper, and also present their sources in a group exhibition that will be shown in Perkins Library. Students will design displays of reproductions of the sources they are researching, write labels for them, arrange the exhibit, and assemble and hang the displays in the exhibition space.

**Writing 101.50-52**

**GENDER AND SEX IN LA FILM**

Sandra Sotelo-Miller

**MW 8:30AM - 9:45AM - MW 11:45AM - 1:00PM - MW 1:25PM - 2:40PM**
Gender and Sex in Latin American Films

Latin America is a region filled with contradictions in terms of gender and sexuality. While the US failed to elect the first female president in 2016, Latin America has seen more female presidents than any other part in the world. Furthermore, this is a region that has written many new laws protecting the LGBTQ+ community, such as equal marriage and adoption. This region, however, is also home to 7 out of the 10 top countries taking the lead in femicide and also where the LGBTQ+ community suffers from violent and 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 these 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, where you practice film description and analysis techniques; a research-oriented film analysis you practice coming into conversation with primary and secondary sources; and finally, a personal 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. Through multiple writers workshops and reflective exercises, you will learn to critique your peer’s work as well as revise your own. These are invaluable skills, that along with careful observations, gripping descriptions, and critical analysis will adequately prepare you to articulate your thoughts and ideas in writing here at Duke and beyond.

Writing 101.54-57

ECOLOGICAL CRISIS

Brenda Baletti and Michael Dimpfl

TUTH 11:45AM - 1:00PM - TUTH 3:05PM - 4:20PM
Ecological Crisis: Capitalism and the World on Fire.

The world’s pre-eminent climate scientists have issued a series of stark warnings. We will pass 1.5 degrees of warming by 2040, if not earlier. Even if we stop carbon emissions now, 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%. Rapid ice melt from Greenland to Antarctica is disrupting ocean circulation patterns and accelerating sea level rise. Air pollution currently kills 10,000 people a day. 2019 saw unprecedented forest fires in California and Australia, taking lives and property and devastating local ecosystems. 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, economic incentives like carbon credits that have failed repeatedly, hyper-individualized eco-consumerism, and magical thinking that places all hope in technological fixes that do not yet exist. Suggestions that the United States immediately transform the energy grid to be 100% carbon free by 2030 have percolated into national political discourse, but have largely been met with derision by politicians and media pundits alike. 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?

In this class, we will answer these questions by examining the relationship between the social/political/economic system that organizes our world -- capitalism -- and the earth’s ecology. Using writing as a tool for developing our analysis, we will begin the class with a brief investigation of the global ecological crisis, its unequal distribution, and potential futures. We will then examine the hypothesis that the dynamics of capitalism itself have created this crisis and explore the fundamental transformation that scholars argue would be necessary to confront it.

The four 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 in a mini-conference, enabling student research groups to present ideas in conversation with peers and community members.
You are what you eat: An anthropological exploration of food, cultural exchange, and social justice

“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 recover?

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, and religion. Food 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, a comparison of recipes from across the world, an analysis of the term “ethnic,” and a chance to cook and eat together.

The writing assignments for “You are what you eat” are inspired by The Great British Bake Off. Your “signature bake” (4-6 pages) is an ethnographic description and personal reflection on food in your life. The “technical challenge” (7-10 pages) is an ethnographic exploration of food culture. Ideas may include an exploration of restaurant genres and their popularity, an ethnography of “unique” ingredients, or an analysis of how COVID-19 is impacting different restaurants. 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. This may include creating a cooking video, a podcast episode based on your research, or recreating a “lost” family recipe. Your project will be accompanied by a reflective statement. 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?
Liberation Ecologies: feminist, decolonial, and collective struggles for a just earth.

Environmentalism has long been thought as a preoccupation for sophisticated minds (of Western male thinkers). Propelled by 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. The final project will ask students to “apply” this critical knowledge to a local issue. Through a sequence of targeted writing exercises, you will consolidate your knowledge of writing expectations in social sciences. Your research paper will contribute to the thriving field of critical studies of the environment.

The Science of Cooperation

When a capuchin monkey objects to an unfair situation or a vampire bat shares food with a fellow colony member, can we learn anything about our own behavior? The study of animal behavioral ecology makes clear the advantages of competition in nature, but how do scientists account for the evolution of cooperative behaviors such as sharing, helping, and self-sacrifice? And what significance might these explanations have for social dilemmas we now face at local and global scales?
To explore these questions, we will critically engage with research articles from disciplines such as psychology, behavioral economics, evolutionary biology, and anthropology as well as popular-science columns, podcasts, and social media (you’ll compose your own public-outreach tweet after our field trip to the Duke Lemur Center!). As we go, we will analyze the choices different writers make in communicating about research within and across disciplines as well as to a non-expert audience. In your first short essay (2-to-3 pages), you will rely on course readings as evidence to support your own academic argument regarding animal empathy.

We will take the middle 2/3 of the semester to work on your major assignment: a group research proposal on a course-relevant topic of your choice. The main components are as follows:

- **Collaboration** – working collaboratively is a key skill for academic writing in the sciences; therefore, we will take care to develop collaboration plans in your groups of three, including peer and self-assessments, to help navigate potential challenges.
- **Literature review and synthesis** – in developing a research question and study design, you will review the existing primary literature relevant to your topic, which you will organize and synthesize in an annotated bibliography and synthesis matrix.
- **Oral presentations** – to gain practice with oral communication, we will discuss and design our own class rubric for assessing presentations; each group will create slides for a brief oral presentation explaining your research proposal.

Finally, to wrap up the semester, you will have a chance to get creative, reflecting on science communication by translating your research proposal into a piece of public scholarship (e.g., a podcast, an infographic, a blog, a comic strip). Artistic skills are not required, so you should feel free to try something new. I will ask you to write a short analysis essay (2 pages) on your own composition explaining your rhetorical choices in consideration of a public, non-expert audience.

There will be additional Writing 101 courses added to the schedule.
6/2/2020