

DukeWrites

THOMPSON WRITING PROGRAM

Fall 2020 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 101.05-07

Coming of Age/Happiness

Instructor: Sheryl Welte

In Person: TUTH 3:30 PM - 4:45 PM; TUTH 10:15 AM - 11:30 AM; TUTH 12:00 PM - 1:15 PM

What’s 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 first-year seminars](#).

WRITING 101.24-25

Power of the Disney Princess

Instructor: Lisa Andres

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

What's Now? Decoding Disney: The Pervasive & Problematic Power of the Princess

Course Modality Note: This course will be offered as a hybrid course, with time evenly split between face-to-face meetings and asynchronous online components. Face-to-face meetings will most likely be front-loaded at the beginning of the semester, to account for the potential of a return to remote-delivery later in the semester.

In her powerful memoir, *Hunger*, Roxane Gay writes, “This is what most girls are taught—that we should be slender and small. We should not take up space. We should be seen and not heard, and if we are seen, we should be pleasing to men, acceptable to society.” While she goes on to encourage resistance to this message/lesson, it’s worth posing the question, “Where does this message come from?”

The idea that harmful messages about body image – and so much more – come from the media isn’t really new anymore – nor is the call to resist them and change the narrative. But how early are children exposed to these messages, and how influential are they? Critics – both academic and non-academic alike – are quick to lay a large portion of the blame at The Walt Disney Company’s feet, citing their influential presence in the lives of American children and the popularity of their seemingly ubiquitous Princess franchise.

With that in mind, this semester we will be looking specifically at gender in Disney films: particularly the Disney Princess franchise and its contribution to girlhood and "princess culture." Using Stuart Hall's theories of audience reception and encoding/decoding, as well as Peggy Orenstein's arguments about "girlhood" (and "boyhood"), we'll discuss the following: How does Disney define femininity? How does Disney define masculinity? What impact have Disney films had on gender stereotypes? On our own perceptions and interpretations? How does Disney (and the princess franchise -- both heroes and heroines, as well as villains) affect the conversation on what it means to be a "woman"? On what it means to be a "man"?

We'll explore the answers to these questions primarily through class discussion and several major writing assignments. Our class discussion will focus on several films in the Disney Princess franchise as well as scholarly interpretations and opinions of those films. Our writing assignments may involve: creating and maintaining a blog to (1) practice digital writing and (2) engage with the conversation in a low-stakes setting; a 4-6-page analysis of a Disney film; a literature review on a topic of your choosing; and a 12-15-page final research-based narrative essay.

Finally, please note that no prior knowledge of or experience with Disney or the Princess franchise is necessary for this course. However, a genuine interest in the topic, as well as a willingness to *consider* the potential negative messages of these childhood classics, is strongly recommended. Part of the [What Now? network of first-year seminars](#).

WRITING 101.28-29

Human Connections

Instructor: Susan Thananopavarn

In Person: WF 1:45 PM - 3:00 PM; WF 12:00 PM - 1:15 PM

What Now? 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 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 first-year seminars](#).

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WRITING 101.01-02

It's A Bug's World

Instructor: Sarah Parsons

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

Course Modality Note: 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.

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 reflection outlining your chosen topic (750-1000 words), compile a short literature review (3-4 pages), and write a well-informed policy memo (3-4 pages) to a local elected official or leader in your community outlining potential solutions. You will have the option, if you choose, to share your policy memo with your local elected official. You will also do a short presentation connected to your policy memo at the end of the semester. From this course you will learn valuable skills in how to dissect and evaluate research articles in scientific disciplines, specifically in entomology, conservation biology, and ecology, articulate a position in response to primary literature, and communicate and write about science to different kinds of audiences, including the general public, scientific peers, and policy makers. The skills you learn in this course can be applied broadly across disciplines, and will enable you to communicate research in science and beyond to readers who are not experts in a specific research field. Throughout the semester you will receive feedback from either the instructor or peers on all assignments before you submit final drafts.

WRITING 101.03-04

The Labor of Sports

Instructor: Nathan Kalman-Lamb

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

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*, *At the Heart of Gold*, and *Hoop Dreams*.

In order to provide students with the skills required to engage in scholarly writing and debate, including the ability to structure an argument, critique and reference the work of others, and

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

WRITING 101.08-10

Book. Art. Object.

Instructor: Amanda Wetsel

**Online Synchronous: WF 8:30 AM - 9:45 AM; WF 12:00 PM - 1:15 PM;
WF 3:30 PM- 4:45 PM**

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 analyze examples of artists' books. The artists' books will engage with critical issues including racism, inequality in schools, precarious housing, the environment, migration, mental illness, and losing a loved one, among other issues. You will write short (one-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 a topic 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. On most Fridays, we will have a Zoom discussion with the whole class. On most Wednesdays, students will meet synchronously via Zoom for small group discussions. Some

weeks, instead of discussions, students will have small group consultations with me via Zoom to workshop drafts of their writing. Students will view recorded lectures and slideshows asynchronously. 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 101.12-13, 101.74

Queer & Trans Memoir

Instructor Jennifer Ansley

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

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 suggests that we can understand memoir, in part, as performance of identity that has the potential to reflect and/or challenge cultural discourses of gender, sexuality, race, class, and ability. We might also understand memoir, as Carmen Maria Machado suggests, as an "act of resurrection," or a telling of the past, that is especially significant for LGBTQ+ people, given the gaps and silences that exist in the historical record of LGBTQ+ life.

In light of these definitions of memoir, this class will ask you to engage with the following questions: How and to what degree do the memoirs we'll be looking at complicate and critique dominant cultural discourses of gender and sexuality? How do the "acts of resurrection" performed in these works contribute to that critique? And how does the form that these works take contribute to their purpose?

In addition to several popular memoirs by writers such as Saeed Jones, Kai Cheng Thom, and Eli Clare, we'll also look at the collections of queer zines housed in the Sallie Bingham Center for Women's History and Culture and the Queer Zine Archive Project (QZAP). Zines are non-commercial, DIY publications that have been a historically important resource for queer and

transgender people, allowing them to share personal stories and resources, even as they've been excluded from mainstream publishing, and we'll consider the special challenges zine culture has levied against dominant identity discourses.

The writing projects in this course will include 1) a brief close reading of a memoir (3-4 pages); 2) a longer researched essay that considers a writer's work within relevant theoretical, historical, and/or cultural contexts (5-7 pages); and 3) a short personal essay OR zine in which you will reflect on how your own beliefs about gender and sexuality (and their intersections with race, class, and ability) have been shaped by cultural norms and discourses.

This is a fully online course that will have both synchronous and asynchronous components, which should allow everyone to find a way to engage that feels comfortable for them regardless of whether they're on campus or not. Please don't hesitate to contact me if you have questions or concerns regarding your access to the course.

WRITING 101.14-15

Disability and Democracy

Instructor: Marion Quirici

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

Course Modality Note: 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.

With a major election around the corner and a pandemic laying bare the vast inequalities in our society, there is no time like the present to study the American ideal of democracy, and whom it serves. In this course, we will examine theories of democracy and citizenship alongside histories of exclusion and oppression on the basis 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. Analyzing disability rhetorics, we will observe how disability injustice intersects with other forms of injustice including 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 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 101.16-17

The Ethics of Art

Instructor: Alison Klein

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

Course Modality Note: This is an online course with synchronous course meetings. Classes will meet via Zoom on Mondays and Wednesdays for approximately 45 minutes. There will be an alternate assignment for students who cannot attend the synchronous meeting.

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

WRITING 101.18-20
Preventing Pandemics
Instructor: Miranda Welsh
Online Asynchronous

Preventing Pandemics: Interdisciplinary Approaches to Preparedness

The online format of the course will include opportunities for synchronous engagement about once per week, with asynchronous options for those who are unable to attend. As you work on the review and synthesis paper, you will be expected to schedule and attend at least four synchronous meetings with your research team. We will use guided workshops and peer review to revise our writing, and you will be expected to consider and incorporate the feedback of your peers. You will also be expected to meet with me and to incorporate my suggestions and feedback.

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. 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 (2-3 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 (~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 sections will be partially based on team member evaluations.

WRITING 101.23

Love in Medieval Europe

Instructor: Meghan Woolley

Online Synchronous: TUTH 3:30 PM - 4:45 PM

The twelfth century has been described as the “age of love,” but what did that love mean? In this class, we will examine the multiple meanings of love in twelfth-century Europe, exploring how an idea we often view as fixed could hold very different meanings within different historical contexts. Some of these meanings may fit with our understanding of romantic or communal love today, while others will be significantly different. We will explore how concepts of love could unite communities but also exclude outsiders; how they could reinforce power hierarchies based on gender and race but also enable transgressions.

We will focus on Christian love in monastic communities, courtly love, loving friendship, and marriage and conversion. Class readings will be focused on historical documents, including theological treatises, love letters, and literature. We’ll consider the love between cloistered monks, troubadour poets and their ladies, Lancelot and Guinevere, forbidden lovers Abelard and Heloise, princes, and more. With each source, we will ask how historical people defined what love meant to them, alternatively reinforcing and pushing against the limits of cultural expectations. We will examine how medieval actors publicly displayed love, and how these social performances intersected with cultural ideas about sex, gender, religion, race, and power. In addition to learning about medieval history, students will learn how to analyze emotions as culturally variable and gain a new perspective on the meanings of love today.

In this Writing 101 class, students will learn how to conduct historical research, articulate an argument, use evidence, and place their own analysis in conversation with scholarly literature. In addition to informal writing assignments, students will produce four papers:

1. A 3-page essay defining what love means within one of our class sources
2. A 3-page essay on how a piece of art or material culture represents love
3. A 6-8-page research paper about the relationship between love and gender in one or more of our class readings
4. A final 5-6-page paper comparing a modern concept of love to the twelfth-century concepts of love we have discussed in class

We will also devote class time to engaging with writing as a process, with in-class opportunities for drafting and peer feedback. Students should emerge from the course not only with insight into the historically constructed meanings of love, but with confidence in their ability to read critically, write thoughtfully, and revise productively.

WRITING 101.26-27

Monuments and Memory

Instructor: Andrew Tharler

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

Course Modality 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.

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

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

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

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

WRITING 101.30-31

Psych Narratives of Undergrads

Instructor: Jessica Corey

Online Asynchronous

Psychological Narratives of Undergrad Life

Course Modality Note: 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.

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.

WRITING 101.32-34

Stranger Than Fiction

Instructor: Kevin Casey

Hybrid Modality: TUTH 10:15 AM - 11:30 AM; TUTH 1:45 PM - 3:00 PM; TUTH 5:15 PM- 6:30 PM

Course Modality Note: We will begin by meeting synchronously online (during the scheduled class time) for the first two weeks of the semester. I hope that we will be able to meet on campus at least occasionally (while following all requirements and guidelines re: masks, distance, etc.) We will discuss additional details of our adaptable course plan during our first meeting. Our class will include both synchronous and asynchronous online work, and it is possible that our class will operate primarily online. Students who are unable to attend synchronous class sessions (whether conducted online or in-person) will work with me to develop substantive plans for alternate modes of accessing and completing coursework.

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 with a capital "L." 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. 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 that 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: two close readings (~1200-1500 words each), an exploration of online book criticism (~750 words), a personal reflection essay (~1000 words), and regular written responses to our course readings and peer writing.

WRITING 101.35-36

Collaborations in Neuroscience

Instructor: Emily Parks

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

Course Modality Note: In the first few weeks of the semester, we will meet face-to-face to participate in socially-distanced team-building activities. Once we get to know each other, we will likely transition to a remote platform, primarily meeting synchronously online at our regularly scheduled time.

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 (and majority) 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 another budding scholar – your classmate! Together, 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, 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 101.39

Experiments in the Essay

Instructor: Aaron Colton

Online Synchronous: WF 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 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 consider how the essay might elevate, scrutinize, and reveal the influence of popular culture, looking to recent examples from Hanif Abdurraqib, Chuck Klosterman, and Wesley Morris. We’ll examine the uses (and abuses) of writing from personal experience, guided by Jia Tolentino, Leslie Jamison, and David Foster Wallace. 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, Angela Davis, Ta-Nehisi Coates, and Gloria Steinem.

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 of students’ choosing, brainstormed, outlined, and developed throughout the semester. In the past, students have written on topics including 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 101.40

The Future of Money

Instructor: Christopher Daley

Online Synchronous: WF 8:30AM - 9:45AM

What is money and why do we need it? How did we come to consider a dead president's face printed on paper to be valuable? With the emergence of digital currencies like bitcoin and payment platforms like Apple Pay and Venmo, we might now ask if money as a material "thing" will exist for much longer. The paradox of money is that it is simple to use but complex to understand.

The aim of this online course is to explore the complex history of money in its various forms to understand how money fundamentally shapes our everyday lives. Drawing from the disciplines of history, anthropology, political philosophy, and film, we will explore the various ways societies have used money in different forms – from gold bars to plastic cards – to make the process of exchanging goods more convenient. Using case studies ranging from Papua New Guinea's shell currency, to the gold standard in 19th century England, to the emerging digital cryptocurrencies like Bitcoin, we will investigate the different forms money takes across time and space. Moreover, by exploring the emergence of digital cryptocurrencies, we will explore the difficulties and possibilities of a future cashless society and the implications that may have for national currencies, like the U.S. dollar.

In our online format, we will meet synchronously during our regularly allotted time (W/F 8:30-9:45 EDT). Additionally, we will "meet" asynchronously via weekly forum posts on Sakai. Students will get the opportunity to write in a variety of formats as we work through theories and concepts raised from the weekly readings. Students will learn the basic skills of digital ethnography while also learning how to craft a research question, outline, draft, and revise an essay.

Assignments include: 1) weekly 250-word critical summaries drawn from one assigned reading; 2) a 5-6-page public writing paper (this could be an op-ed, long form essay, or film/book review); and 3) a 7-9-page research paper.

WRITING 101.41-42

Monkey Mindreading

Instructor: Lindsey Smith

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

Monkey Mindreading: Exploring Primate Psychology

This class is entirely online. We will meet on Zoom at class time on Wednesdays and some Fridays. Many Fridays will be reserved for group work on Zoom at times chosen by groups.

“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 write a research paper on an aspect of primate psychology of your choice. 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 101.45-46

Disability and Performance

Instructor: Michael Accinno

Section 45: Hybrid Modality: TUTH 3:30 PM - 4:45 PM

Section 46: Online Asynchronous

Section 45 Course Modality Note: Section 45 will be taught in a hybrid format, with in-person meetings on Tuesdays and asynchronous online activities on Thursdays.

Section 46 Course Modality Note: Section 46 will be taught in an asynchronous online format. Please be prepared to interact with your classmates through reading assignments, forum posts, and draft workshops.

In 2019, disability activists met the release of the film *The Upside* with withering criticism. Like many contemporary productions, the film starred an able-bodied actor, Bryan Cranston, in the role of a disabled character. Assessing Cranston’s casting in light of the paucity of roles for

disabled actors, critics of *The Upside* also posed more fundamental questions about the ethics of cultural representation: how are minorities represented in cultural texts or artworks? What material or cultural benefits does representation confer, and to whom? In what ways does disability shape, inform, or alter the meaning of a performance?

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

WRITING 101.47-49

Doc Tales: Med Narrs in History

Instructor: Seth Lejacq

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

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 101.50-52

Gender and Sex in LA Film

Instructor: Sandra Sotelo-Miller

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

Gender and Sexuality in Latin American Film

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. It is also a region, however, that is home to seven out of the top ten 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 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 in which

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 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 effectively 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 101.53

Keepin' It Real

Instructor: Karen Little

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

Keepin' it Real in American Culture: Writing about "Authenticity"

In this course, we will try to get to the bottom of what "authenticity" means while learning to write with clarity, precision, and zest. As the American slang website Urban Dictionary tells us in the entry for "keepin' it real", this term "originally meant... being true to oneself and representing oneself in an authentic manner." This begs the questions: How does one know when one is, in fact, true to oneself? What is this inner truth, and does it change with time? How are things (Picasso paintings, for example) authentic in a way that is different from the way that people are authentic? Why do we tend to equate being authentic with being "good"? Who gets to decide who is keepin' it real and who is acting fake?

This class will be an exploration into, and a celebration of, language; we will use writing as a tool for learning, and discover that seemingly simple words like "real," "authentic," "genuine," and "true" often hide unexamined cultural assumptions and values as well as implicit codes of conduct. We will begin our journey by reading and writing about texts (journalism, poetry, film, fiction, memoir) that consider what it means to live an authentic life and especially how cultural affiliations can impact what that means for different people. The writing assignments for this course will vary in form. Students will compose frequent (~weekly), relatively brief blog entries to facilitate class discussion and reflect on class readings. As the semester progresses, students will compose and defend a definition of one of our class's key terms (~2 pages), compose and revise a short analysis of a piece of writing that we read as a group (3-5 pages), and produce a final research paper or creative project (8-10 pages or the equivalent). The final paper/project will involve peer feedback at the brainstorming stage, as well as multiple drafts and workshopping, so that students will grow not only as writers but as constructive, helpful colleagues to one another.

WRITING 101.54-55-56-57

Capitalism vs. the Climate

Instructor for Sections 54-55: Brenda Baletti

Instructor for Sections 56-57: Michael Dimpfl

Hybrid Modality: TUTH 12:00 PM - 1:15 PM; TUTH 3:30 PM - 4:45 PM

Course format. This is a hybrid synchronous course. Course meetings will be either face-to-face on campus or online in synchronous Zoom sessions.

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 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%. 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 Ecological Crisis are taught by Drs. Baletti and Dimpfl as a shared endeavor. The goal is to teach first-year students how to approach writing as a powerful tool for analyzing the world and to build a community of scholars prepared to address issues of the crisis. Students will complete weekly writing assignments designed to develop thinking and writing skills. In two major essays, students will develop writing skills including: summarizing academic concepts and articles; creating arguments; drafting, editing and practicing

peer review. The course will culminate with a small group “book club” project where students independently analyze recent scholarship on the ecological crisis.

WRITING 101.59-61

You Are What You Eat

Instructor: Haleema Welji

Online Synchronous: TUTH 8:30 AM - 9:45 AM; TUTH 5:15 PM - 6:30 PM; TUTH 3:30 PM - 4:45 PM

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, 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, and an analysis of the term “ethnic.”

This class will be a combination of synchronous and asynchronous online. Tuesday timeslots will be used for synchronous discussions and activities with additional asynchronous classwork each week. This asynchronous course work may consist of discussion posts, individual activities, one-on-one conferences with the professor about writing assignments, or a small writing group with 3 of your peers.

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 and the concept of power. Ideas may include an exploration 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. 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 101.62-64

Liberation Ecologies

Instructor: Paolo Bocci

Online Asynchronous

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

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

We will read critical studies of Western environmentalism, in both its conceptual premises and practical results, and contemporary, alternative efforts from the Global South. The final project will ask students to write extensively on one of such efforts. 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

WRITING 101.62; 101.75

The Science of Cooperation

Instructor: Kerry Ossi-Lupo

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

Humans have an amazing capacity for cooperation. Yet, as we struggle with global-scale social dilemmas such as the climate crisis or the coronavirus pandemic response, are there lessons to be learned from an evolutionary understanding of what motivates altruistic behaviors? The study of animal behavioral ecology makes clear the advantages of competition in nature, but how do

scientists account for the evolution of cooperation? After all, we aren't the only species capable of helping others: vampire bats share food with other hungry bats, meerkats care for young that aren't their own, and hyenas work together to solve experimental cooperative challenges. What can we learn from animal altruism to better understand our own behavior?

To explore these questions, we will critically engage with research articles from disciplines such as animal behavior, psychology, behavioral economics, evolutionary biology, and anthropology as well as popular-science columns, podcasts, videos, and social media – you'll even compose your own public-outreach tweet after our virtual field trip to the Duke Lemur Center. Along the way, we will analyze the choices different writers and scientists make in communicating about research within and across disciplines as well as to a non-expert audience.

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. 2-3 pages), you will use course readings as evidence to support your own academic argument regarding animal empathy. You will have two major assignments. The first is a group research project on a topic that explores connections between evolutionary explanations for human prosocial behavior and large-scale social dilemmas (for example, the evolution of punishment and our criminal justice system or human inter-group cooperation and conflict as it relates to diversity and racial equity). In small groups, you will research relevant primary literature to create an annotated bibliography and an oral presentation of your findings. For the second major assignment, you will work individually on a composition that translates your research topic for the public. 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. I will ask you to write a short essay (1-2 pages) explaining the choices you made in consideration of a public, non-expert audience.

The majority of our online class meetings will be synchronous sessions (approx. 65-70 percent), especially at the beginning 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 discussions. Although we won't be meeting in person, we will foster community through these 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 101.69

Images of Black Womanhood

Instructor: Kelsey Desir

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

You may not know their names, but you have definitely seen them. Images of the Mammy (the humble domestic servant), Sapphire (the Angry Black Woman), Matriarch (the overbearing Black mother), Jezebel (the hypersexualized Black woman), and the Strong Black Woman are pervasive in American media and expressive culture. Patricia Hill Collins, sociologist and Black feminist scholar, asserts that the figures aforementioned are controlling images, socially constructed and widely circulated distortions of Black womanhood, that are used as fallacious messaging to justify the oppression of Black women. Using Collins's conceptual framework and that of other Black feminist theorists such as Saidiya Hartman, Christina Sharpe, and Hortense Spillers, this course will examine the reverberations of white supremacist patriarchal constructions of Black womanhood in the American imaginary and the material consequences they have on Black women's lives.

To this end, we will examine multiple forms of expressive culture (e.g. literature, film, and photography) produced in the United States, from the late 20th century to our contemporary moment, that put forth (mis-)representations of Black womanhood, taking all of them seriously as texts that present arguments through various rhetorical tactics. Assigned readings/viewings will include Daniel Patrick Moynihan's "The Negro Family: The Case for National Action" (1965), Toni Cade Bambara's *The Salt Eaters* (1980), and Tate Taylor's *The Help* (2011). Throughout the semester we will use such texts to explore the following questions: How do these authors employ tone and style to convey their arguments? What tensions exist between the ways in which Black women write themselves and the representations of Black womanhood crafted by those who belong to outside groups? How might we think about writing as both a mode of resistance for the marginalized and a hegemonic tool wielded by the powerful? By grappling with these questions, students will become better readers and in turn better writers as they are tasked to think about the assumptions that are present in the texts they encounter and the important relationship that exists between form and content. Having taken this course, students will learn of the insidious nature of controlling images and other pervasive messages that they encounter daily in both academic and mainstream works.

To keep students actively engaged with both assigned course materials and each other's thoughts, they will post weekly responses (350-500 words) on Sakai. Each student will serve as a discussion lead in which they will deliver a close reading of one of the assigned texts. Two papers will be assigned, giving students more occasions to develop their analytical and writing skills. The mid-term paper (6-7 pages) will require students to analyze one or two assigned texts. Upon receiving thorough comments from both their peers and the instructor, students will be able to revise and resubmit. The final paper (7-10 pages) will be completed in stages. Students will first complete an annotated bibliography, paper proposal, and first draft receiving both peer and instructor feedback before submitting their final draft. There will also be the option to do a creative project instead of writing a standard seminar paper for the final.

WRITING 101.76-77

La Gozadera!: Music/Dance/Emo.

Instructor: Sarah Town

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

¡La gozadera!: Music/ Dance/ Emotion

In popular culture, music, movement, and social context often interact in particular ways to produce a specific kind of experience. For example, in Cuban timba culture, musicians and dancers come together to produce a communal sense of sensual euphoria called la gozadera. To describe these processes in writing requires detailed attention to numerous actors, interactions, cultural objects, and social realities; to understand them requires thoughtful interdisciplinary research. This semester, we have the unique opportunity to study popular dance cultures within the context of COVID-19 and social distancing by experiencing that reality first hand.

¡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, race, and gender studies, to explore the ways in which popular music and dance work together to both express and produce individual and communal experiences. Using Cuban timba culture as a model, students will explore dance cultures of their choice through audio/video analysis, movement activities, and writing.

For Fall 2020, La gozadera 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. Besides discussing course materials, we will use our Zoom meetings to work with guest artists and dance together. 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 any dance-related activities. In addition to full class meetings, students will meet in small groups and with the instructor via Zoom a few times during the semester to check in and give and receive feedback on works in progress.

Weekly reading assignments will range from 50-100 pages. Additional assignments will include two video presentations with partners, four short written reflections on texts, audio/visual examples, and themes from class discussion, and daily writing in response to prompts, all to be submitted and saved in the Sakai course DropBox. Students also will produce two longer papers, one focused on a single performance event and another on a theme related to the course, both selected from a list of options provided by the instructor. Although we will not be able to meet and work together physically this semester, 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.

WRITING 101.78

Travel Writing

Instructors: Clare Woods and Denise Comer

Online Asynchronous, with Occasional Synchronous Meetings: M 7:00PM - 9:30 PM

Course Modality Note: The course will mostly be conducted online asynchronously. We will occasionally hold a writing workshop during the synchronous timeslot listed. Accommodations will be made for students unable to attend the periodic synchronous workshops.

From ancient stories of heroes embarking on epic voyages, to modern writers 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.

As we journey, like armchair travelers, through the words of others, think of your own writing as a journey of discovery. Several short-written assignments (each 400-500 words) will allow us to develop our skills with close reading, visual and textual analysis, and synthesis as we work with primary texts and scholarly writing. Over the second half of the semester, you will have the chance to pose a research question about travel writing and write about a place, text, person(s), or culture of your choosing through a longer essay (2000-2500 words). A final course project will be more creative: you will be invited to design your own travel text (visual, written, aural, or multimodal) about a real or imagined destination. Because our course is a writing seminar, your writing will be the primary area of focus, and your writing will be drafted and revised with feedback from peers and instructor.

WRITING 101.79-80

Memoirs & Society

Instructor: Leslie Maxwell

Online Synchronous: TUTH 8:30 AM - 9:45 AM; TUTH 10:15 AM - 11:30 AM

Course Modality Note: This course will meet online, synchronously, for at least 45 minutes during each class meeting period. We will rely on Zoom, a class wiki, email, and other technologies for connecting with each other and building our community.

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.

Updated 8/3/20

