

DukeWrites

THOMPSON WRITING PROGRAM

Spring 2018 Writing 101 Courses

Writing 101.01: PREDATORY JOURNALS: SCI OR SCAM?

Instructor: Cary Moskovitz

TuTh 10:05AM - 11:20AM

Writing 101: Predatory journals: science or scam?

In 2013, Harvard University biologist and science journalist John Bohannon did something that would normally be considered highly unethical in the publishing world: using an invented name, he submitted a fake article with clearly bogus content to 304 open-access scientific journals around the world. Over half of the journals accepted the article for publication. Bohannon reported on this sting operation in the journal *Science* (<http://science.sciencemag.org/content/342/6154/60.full>). One year earlier, Jeffrey Beall, an academic librarian at the University of Colorado Denver, began his own effort to fight bogus journals. Beall started an online list of journals that, according to his own analysis, were of questionable character. He added regularly to this widely circulated list over the next five years, but early in 2017 the list was removed from the web. According to Beall, he pulled the list due to harassment he was receiving from publishers and legal concerns of his university. While the scientific peer-review process has never been perfect, the rise of bogus and sub-par journals threatens to undermine the credibility of the scientific enterprise. Over the past decade, there has been a rapid growth in journals that make little effort to oversee the scientific merit of the work they publish in order to maximize revenue from authors who pay to publish their work.

Students in this Writing 101 course will explore the world of what has been dubbed "predatory publishing." We will start by analyzing actual emails soliciting scientists to submit their work to these journal. We will read and discuss essays that lay out the problems of predatory journals as well as published arguments for and against creating public lists of questionable journals. Then we will interrogate some questionable journals on our own. In the major writing project of the course, students will each pick a journal suspected of being predatory, investigate its credibility, and write a formal report that lays out their findings and argues whether the journal should be considered bogus. To determine how to craft effective reports for this context, we will examine a range of possible models, after which students will work together to choose a format and articulate the important features and stylistic characteristics for their reports. Through work on these projects, students will get guided practice in library research, articulating claims and supporting them effectively with compelling and appropriate evidence, organizing their ideas on the page, substantive revision and editing, citation practices, and attending thoughtfully to the needs of readers.

A special feature of this course will be our partnership with Dr. Chad Cook, Program Director of Duke's Doctor of Physical Therapy program, and some of Dr. Cook's colleagues. Dr. Cook, who has a particular interest in predatory publishing, recently published the editorial "Predatory Journals: The Worst Thing in Publishing, Ever" in the *Journal of Orthopaedic & Sports Physical Therapy*, for which he is an editor. Dr. Cook will visit our class early in the term to share his experiences as a journal editor and his views on bogus journals. Then, during the semester, students will have the opportunity to meet with Dr. Cook or another PT faculty member to get feedback on their research and drafts of their reports. At the end of the term, students will present their findings to an audience of PT faculty and others interested in predatory publishing. Students who are interested in publishing their findings will be given guidance in how to do so.

Writing 101.02: THE CRAFT OF ETHNOGRAPHY

Instructor: Marcia Rego

TuTh 1:25PM - 2:40PM

The Craft of Ethnography: Observing and Describing the World Around Us*

More widely known as the immersive approach anthropologists use to study to the lives of others, the ethnographic method is increasingly being employed in other disciplines to produce knowledge about the social world. This course focuses on ethnographic writing, both as a research method and as a literary genre. As we engage in our own immersive research, we will read and write about groundbreaking ethnographies from different periods, and interrogate their rhetorical strategies: How do their authors use description to make arguments? How is *what* they say shaped by *how* they say it? How do their narrative styles position them theoretically and politically in relation to the communities they study? To help us in this exploration, we will also read and respond to key theoretical works about the genre and its place in the social sciences.

As we examine the moral, political, and ethical issues in representing the “other,” you will work towards writing mini-ethnographies of your own. You will choose a social phenomenon in Durham, or at Duke, to study, and will experience first hand the joys and challenges of being an ethnographer. Short (2 to 3 pages) weekly assignments will help you hone your observation and interviewing skills, practice taking field notes, and experiment with writing approaches you will have examined throughout the semester. Your work will culminate in a polished 6-8 page mini-ethnography that will go through several drafts. Through supportive writer’s workshops and ample opportunity to reflect on works-in-progress, you will learn to both critique the work of others and to revise your own. These are valuable skills that, along with those of careful observation, compelling description, and critical analysis, will serve you well in all kinds of writing projects, at Duke and beyond.

* This course requires that you spend time observing and/or interacting with others outside of class.

Writing 101.03: WRITING AND MINDFULNESS

Instructor: Denise Comer

TuTh 11:45AM - 1:00PM

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 words) of a text on mindfulness. Your second and final major writing project 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 101.04-05 & 77: NEURODIVERSITY, NARRATIVE, ACT

Instructor: Marion Quirici

TuTh 3:05PM - 4:20PM- TuTh 4:40PM - 5:55PM- WF 8:30AM - 9:45AM

Neurodiversity is a mindset that challenges the assumption that there is only one “normal” or “right” way for a mind to think and develop. Neurodiversity recognizes the natural variations between brains as having the same value as biodiversity in advancing the progress of life. In this course, we will study neurodiversity to develop a critical perspective on our medical and cultural understandings of consciousness, psychology, and development. All kinds of mental disability and neurological difference are relevant to our theme, including intellectual and developmental disabilities, psychiatric disabilities, trauma, cognitive differences, variations in sensation and perception, and neurological impairments. We will read stories about mental disability, including both fiction (modernist literature) and nonfiction (contemporary personal narratives), to identify the ways that creative representation can revolutionize scientific understandings of human consciousness. We will read critical scholarship from the fields of disability studies and mad studies to understand these narratives in the context of social justice activism. This is not a course about “the brain;” it is a course about how our culture makes mental differences meaningful. Rather than pathologizing individuals, we will focus on the social structures that create psychological struggle, and the cultural conditions that make mental differences harder to live with.

With our writing assignments, our ultimate goal is to use our skills of writing and storytelling to enact social change. Students will participate in a weekly Discussion Forum on Sakai to cultivate the skills of close reading, and engage in conversation with peers. The first major assignment will be a flexible-format activism project, in which students address a wider audience on campus to challenge the stigma of mental differences, and raise awareness about the cultural conditions that cause trauma. The second assignment will be a textual analysis (four to six pages) of one of the stories we read together as a class. For the final paper, you will convert one of your first two assignments into a critical essay (eight to ten pages) by incorporating a body of scholarship (a minimum of four critical sources, one of which will be a book). We will devote class time across the semester to drafting, workshopping, and revising your writing. The course will train you to critically analyze texts and culture, to engage with research, to express yourself clearly, and to support your ideas effectively. It should appeal to students with an interest in service, activism, literature, history, philosophy, anthropology, race and gender studies, the history of medicine, psychology, sociology, and the neurohumanities. “Neurodiversity, Narrative, Activism” is a unique opportunity to connect meaningfully with your community and discover ways to make a difference. We will learn the value of neurological diversity and the power of story.

Writing 101.06-07: THE ECOLOGY OF DISEASE

Instructor: Miranda Welsh

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

Why are some diseases lethal while others are barely noticeable? Why do some cause epidemics while others are rare? Long considered the realm of biology, the answers to these questions are increasingly interdisciplinary. Disease is affected by biological, social, geographic, and historical factors, and the ecological approach to studying disease considers these factors simultaneously. In this course, we will use the topic of disease ecology to develop skills in interdisciplinary composition. Diseases may be biological in nature, but all disciplines contribute to an understanding of their ecology. As such, I encourage all students to consider this course. The second half of the course is largely student-driven, and we will be working to develop writing and collaborative skills that transfer and translate across disciplines.

We will begin our exploration of disease ecology by using a series of guided readings and a case study (the recent emergence of Lyme disease in North Carolina) to illustrate the ecological approach to understanding disease. You will summarize two of these readings independently (1 page each). In the second section of our course, we will broaden our scope to consider multiple diseases and disease processes. For example, across a diverse set of infectious diseases, our readings may examine the influence of biology (e.g., diet, the microbiome), society (e.g., cultural norms and beliefs, public policy), geography (e.g., settlement patterns, climate), or history (e.g., colonialism, migration). We will use these readings to gain context and to make our summaries more analytical, and you will compose a written analysis of one of them (2 pages). We will then work in small groups to compare, contrast, and synthesize a pair of readings, and you will organize your comparisons into a short paper (2-3 pages).

In the third section of our course, we will work incrementally to produce an essay that presents and defends an argument (5-7 pages). Based on your reading and writing thus far, you will identify and research a topic of interest. You will work to develop an argument by responding to your sources, and we will use in-class discussion to refine and organize our arguments. For example, your essay might assess the level of support for a given hypothesis and identify caveats to its application; alternatively, it might assess the degree to which a particular phenomenon is understood and propose means of improving our understanding.

Throughout the course, we will use guided workshops and small-group discussion to revise our work, and you will be expected to consider and incorporate the feedback of your peers before submitting a final product. In closing, we will discuss writing for diverse audiences. You will practice this skill by re-working the content of your argument essay for either a general audience (e.g., as a blog post or news brief) or a younger audience (e.g. as a children's book or comic), and we will solicit feedback from members of our community.

Writing 101.08-10: LANGUAGE & POWER

Instructor: Haleema Welji

TuTh 8:30AM - 9:45AM- TuTh 1:25PM - 2:40PM- TuTh 11:45AM - 1:00PM

Language and Power: Words as Action in Shaping Social Identities

“We cannot be too careful about the words we use; we start out using them and they end up using us.”

- Eugene Peterson from *Christ Plays in Ten Thousand Places*

How we talk has the power to reflect, influence, and create our identities. At the same time, listeners interpret that same talk to form a perception of the speaker – using a large vocabulary may be read as smart *or* elitist, a Southern accent may be interpreted as charming *or* uneducated. In this course, we look at the power of language to reflect who we are, shape how we are perceived, and challenge assumptions. We also look at the power others have to restrict, define, and limit which identities we can claim. In particular, we consider questions about how language impacts our social identities, as seen through race, class, gender, and religion.

Over the course of the semester, through diverse readings and contemporary case studies we will examine the speakers at the center of ongoing struggles, illustrating how language is a central component of how people claim power to develop, express, and innovate identity. Examples may include the use of gender-neutral personal pronouns (they, ze) and similarities between the #BlackLivesMatter protests and the Arab Spring. We also look at how language can be at the center of power imbalances, such as the policing of women’s voices (particularly up-talk and vocal fry) or the process of “othering” Muslims from ideas of what it means to be American. Discussions and written reflections focusing on each case-study will help you learn the structure of argumentation. For the first half of the course, you will write short weekly assignments (2-5 pages) that practice aspects of argumentation. Assignments will build up to two argument assignments making your own arguments about how language shapes, manipulates, and influences social identities. Writing is one way to use your own power as a scholar to critically analyze power hierarchies that may be otherwise taken for granted.

Using the tools of linguistic anthropology – the study of people, society, and culture through the lens of language, language use, and the speakers of language – you will use your own writing to explore the relationship between language and identity in the media that you confront every day. In the second half of the course, you will get a chance to practice the same skills from the case studies on a piece of intriguing media that you select (videos, TV shows, media interviews). With the support and guidance of your peers and the instructor, you will work through building an argument in stages, including a data analysis session and a rough draft. In the end, your final paper (10-12 pages) will apply anthropological theory to argue about the relationship between language, power, and social identities. Based on your work in this course, you will look more

critically at how language influences the way you see yourself and others and think more about how words hold power over you and those around you.

Writing 101.11-12: MEDICAL ANTHROPOLOGY

Instructor: Adam Boyette

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

In this course we will learn to write, read, and think from the perspective of a medical anthropologist. Medical anthropology addresses biological, cultural, and political-economic dimensions of health, illness, and healing. From a biological perspective, humans are primates, mammals, vertebrates, and so on, having been shaped by evolutionary forces over our history as a species. Accordingly, evolutionary theory provides a useful framework for understanding many of the ways our daily experiences contribute to our health and well-being. For example, such aspects of health as weight gain, psychosocial stress, immune function, sleep patterns, susceptibility to chronic and infectious disease, and child development are all rooted in our biology. At the same time, culture interacts with our biology to influence health from the earliest stages of development until death—and has likely done so throughout at least our recent evolutionary history as well. Culture influences how people understand what constitutes “health” and “healing.” Human environments are also shaped by cultural practices, and have, for example, led to some places people live being more toxic than others—leading to vast disparities in health between human communities. More evidence continues to emerge that these disparities can then become “embodied,” and may affect future generations. A political-economy perspective further helps link how global cultural practices, such as transnational capitalism, impact community health on the local level and draws sharp attention to the health diminishing effects of inequality.

In this course, we will draw from and integrate these perspectives in our writing about health and well-being. Utilizing diverse types of reading—book chapters, academic journal articles, blog entries, and more—students will engage with empirical, theoretical, and applied work of medical anthropologists, and be asked to think deeply about what makes someone “healthy” or “ill,” and who gets to decide. Specific topics students will examine include the illness/disease distinction; the cultural construction of health and sickness; the body and emotion; structural violence and population health; childhood origins of chronic disease susceptibility; inequality and stress; institutionalized racism and health; gender and health; and the culture of biomedicine. Student writing projects will include regular short, writings based on close readings of primary sources in the social and medical sciences; a 5-7-page argument essay based on your own ethnographic investigation of health or sickness at Duke; and a 7-10-page collaboratively written literature review, for which you must utilize different types of sources to synthesize and evaluate the state of knowledge regarding a particular topic related to stress and health. Throughout the term, we will go back and forth from our own writing to that which we are reading, thereby reading to write, and writing to think about the biocultural dimensions of health.

Writing 101.13-15: URBAN WILDLIFE CONSERVATION

Instructor: Lindsey Smith

TuTh 3:05PM - 4:20PM- TuTh 10:05AM - 11:20AM- TuTh 11:45AM - 1:00PM

What happens when wildlife and human development collide? Can cities function effectively while also protecting and conserving wildlife? Through seminar-based discussions, research, and writing projects, we will examine the challenges to conserving wildlife in urban areas through case studies like mountain lions in Los Angeles, wild boars in Berlin, and baboons in Cape Town. We will also evaluate the policies and practices that governments, researchers, and non-profit organizations devise to reduce human-wildlife conflicts in cities.

Our course materials will come from environmental science, wildlife conservation, and urban ecology journals and books, popular magazines, films, 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 will enable you to respond to real-world examples of animals and humans coexisting and clashing in urban landscapes. In the second half of the semester, you will collaboratively research a case study and propose a solution to this urban wildlife conservation challenge. 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 101.16-18: RACE & INEQUALITY IN US CITIES

Instructor: Benjamin Holtzman

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

There is nothing natural about the state of race and inequality in American cities today. Urban inequities – around residential segregation; access to housing, schools and jobs; and state violence – are overwhelmingly the result of decades of choices made by individuals and policymakers. This course will examine this history. Through course readings and student writings, we will trace how race has shaped metropolitan America from the late nineteenth century to the present day. We will explore how institutions, government policies, and individual practices developed and perpetuated race and class-based inequalities.

You will engage this history while pursuing a variety of written assignments that will develop a range of writing skills and deepen understandings of course content. You will learn how to contextualize and evaluate different kinds of history texts by writing 1 page response papers to historians' scholarship. You will then reflect on individual and collaborative learning processes through a short essay exploring how your thinking about one of the assigned readings changed. You will next practice developing and supporting their own historical argument in a short paper

examining several assigned readings. Over the second half of the course, you will work on an argument-driven essay of 8-10 pages that utilizes the writing, organizational, analytical, and research skills you have developed in the course. In each of these assignments, we will emphasize outlining and organizing ideas, crafting theses, using evidence to support arguments, peer review, and revising. These practices aim not just to give a firm comprehension of race and inequality in America but also to develop a range of skills important to succeeding at the college level and beyond.

Writing 101.19: HOW DOES WRITING WORK?

Instructor: Margaret Swezey

MW 1:25PM - 2:40PM

Beyond the Five-Paragraph Essay: Debates, Theory, and Practice in Composition Studies

In high school, we often learn to write five-paragraph essays that follow a set structure. Some of us may also have used freewriting or other techniques to generate ideas or develop our authentic voice as a writer, a goal seemingly at odds with the formulaic nature of the five-paragraph essay. Where do these ideas come from? What really happens in the writing process?

This course will go beyond the ways writing is taught in U.S. classrooms to explore debates in the field of composition studies. Throughout the course, we'll use writing to respond to ideas, engage with the work of others, and develop our own arguments. The goal of this course is to introduce you to academic writing by asking you to read, think, discuss, and write about current debates in composition studies.

We'll start by examining influential theories in composition studies, such as expressivism and social-constructionism, which present different ways of understanding the writing process. These theories will provide a framework when we move on to explore current debates, such as the issue of Standard Written English. Some have argued that it's outdated, racist, and doesn't reflect the diversity of American dialects, much less that of Global Englishes. Is there even such a thing as Standard Written English? What is the argument for its usefulness? We'll investigate multiple perspectives on the issue and proposals for expanding the discourse of academic writing beyond a single standard of English. Among other questions, we'll also consider perspectives in composition studies that historically have not been part of the academic community, or have not been recognized by it. We'll engage with writers who may have been marginalized due to class, race, gender, sexuality, or gender identity, and whose work seeks not only to participate in the academic community but even to transform it.

This course is organized as a semester-long writing workshop in which we will practice different aspects of the writing process, including invention, drafting, revising, editing, and research, with opportunities for multiple drafts and peer review. You should expect to write almost every day, including informal in-class writing and blog posts, as well as 3 short writing projects (2-4 pages)

and a 6-8-page research paper. You will workshop and develop the research paper in the second half of the course, in several stages, including an annotated bibliography, a literature review, and several drafts. Over the semester, you will grow as a writer, enrich your own writing process, and gain valuable writing skills that you can transfer to your future writing in a wide range of disciplines.

Writing 101.20-22: ASIAN AMERICAN NARRATIVES

Instructor: Susan Thananopavarn

TuTh 10:05AM - 11:20AM- TuTh 11:45AM - 1:00PM- TuTh 3:05PM - 4:20PM

Asian American Narratives: Literature, History, and Activism

From laws like the 1882 Chinese Exclusion Act to the anti-immigration rhetoric of today, Asian Americans have often been understood as “foreigners” in the U.S. Asian Americans have resisted this trope through historical, literary, and personal narratives as well as through legal and social activism. This class will examine Asian American history through narrative, concentrating on the relevance of this history to current policies. Through our writing projects, we will explore how understanding past Asian American resistance may pave the way for a more informed activism today. Texts for the class will include novels, poetry, memoirs, and films and will address topics such as representation, the politics of immigration, nativistic or “patriotic” racism, and how Asian American demographics have been shaped by U.S. foreign policy. Our reading and weekly writing about these topics will culminate in three major projects for the class: 1) a 3-4 page analysis of how a literary text responds to an aspect of U.S. history, 2) a short (publishable) opinion essay on the relevance of Asian American history to a current event or policy, and 3) an exploration of Asian American history through narrative. For the last project, you will decide the best form – essay, multimedia presentation, graphic novel, etc. – in which to convey an aspect of Asian American history through the lens of a single person’s story.

Writing 101.23-25: WELCOME TO THE ANTHROPOCENE

Instructor: Paolo Bocci

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

Welcome to the Anthropocene: rethinking life on a damaged planet.

It is no secret that humans affect the environment. But have we come to rival geological forces, in our devastating impact on the Earth as a whole? Phenomena such as climate change, biodiversity loss, and sea level rise suggest that humans have ushered the Earth into a new era, the Anthropocene, the first one defined by the human footprint. But, when did this epoch begin? Are humans the protagonists or the victims of this geologic shift?

Through a series of short response papers (700 words), in the first half of the course we will explore the thriving research from Earth science, geology, and anthropology on the Anthropocene. Examining evidence about the markers of humanity's impact on the Earth, we will connect crucial historical moments such as globalization, urbanization, and oil dependency to planetary ecological changes. In the second half of the class, students will select a topic for their research projects and write a short proposal and a literature review (700 words), and an initial draft of their final paper (1,200 words). Lastly, students will workshop their complete drafts and individually offer short presentations to the class on their research topics. The final paper (1,500 words) will be due by the exam day. Reflecting on how the Anthropocene has affected both societies and the environment, students will use the Anthropocene as a tool to bridge natural and human history and to look at global issues in an integrated, provocative fashion.

Writing 101.26 & 101.72: GARBAGE POLITICS

Instructor: Michael Dimpfl

WF 8:30AM - 9:45AM- WF 1:25PM - 2:40PM

Garbage Politics: Theories and Cultures of Waste in Everyday Life

It's no secret that human beings make a lot of garbage. Whether people are "trashing the planet" or "reducing, reusing, and recycling," trash occupies a considerable amount of cultural *and* physical space. But, what kind of waste is trash? How is it organized or categorized as an object of concern for individuals, activists, municipal government, or society at large? To take an emblematic example, why is it that in certain spaces, people *hear* or *learn* about the metric tons of trash being produced every minute, and yet see so little of it?

We will develop a theoretical framework for categorizing waste, trace its historical origins, and explore why it is an essential and overlooked component of everyday life. How does waste produce and maintain boundaries, especially between people? How does waste inform ideas about what belongs—and why—and what must be excluded? Furthermore, what does recent and historical thinking about waste tell us about our obligations as writers and scholars? What specific lessons does an analysis of waste offer in terms of strengthening writing practice, particularly in the social sciences?

Course materials will include popular and academic non-fiction, web content, journalism, two films, and a wide array of scholarly literature from geography, anthropology and environmental studies. The focus of your intellectual effort will be engaging directly with existing scholarly debates and building and responding to draft writing material – the “waste” of early writing that is a critical building block necessary to producing powerful writing. You will complete a series of sequential assignments focused on writing as a form of analysis -- in-class response writing and short out-of-class writing assignments; a collaborative literature review project; and a final essay on waste as an ethical conundrum.

This course will do two things: focus understanding of the mobility of waste as a material thing and an important idea *and* guide you to a better understanding of the rigors of writing in the social sciences. You will practice effective citation habits, the selection of powerful quotes, develop thesis statements and learn about analytical writing. You will have an opportunity to hone peer reviewing, outlining and editing skills, and address issues of style and flow. Writing is challenging and best developed in an environment of *generous* critique. A primary goal of this course is to help you develop an ability to engage with what *works* in each other’s writing while at the same time improving skills in service of developing strong writing habits.

Writing 101.27-28: SOCIAL INEQUALITY AND SPORTS

Instructor: Nathan Kalman-Lamb

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

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 it is comforting to view sport simply as a form of apolitical recreation, this perspective fails to acknowledge the ways in which sporting cultures persistently produce and reproduce forms of social inequality. In this course, students will use critical, academic writing to explore the familiar realm of sport from a new perspective. Students will thus simultaneously develop a new critical approach to sport and a new critical approach to writing in the social sciences. Our exploration of sport and social inequality will be guided by a series of questions. Are professional athletes playing or working? Does exploitation exist in high performance sport? Is high performance sport contested on a level playing field? What forms of gender identity are privileged in sporting cultures? Does sport promote racial equity and justice?

Ultimately, our exploration of sporting culture will prompt students to explore their capacities as cultural critics capable of grappling with both popular and scholarly material. We will investigate how to think and write critically about sport by engaging with a range of theoretical texts that examine how sport is informed by structural forms of social inequality. These texts may include selections from Gamal Abdel-Shehid and Nathan Kalman-Lamb's *Out of Left Field*, Harry Edwards' *The Revolt of the Black Athlete*, Jean-Marie Brohm's *Sport: A Prison of Measured Time*, Varda Burstyn's *The Rites of Men*, and others. Texts may also include narrative and documentary films such as *Bend it Like Beckham*, *Hoop Dreams*, and *I Hate Christian Laettner* and media and pop cultural commentary.

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 social inequality in sporting culture, 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 one to 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 101.29-30: WHAT THEY WANT YOU TO THINK

Instructor: Departmental Staff (Elise Wang)

WF 11:45AM - 1:00PM- WF 3:05PM - 4:20PM

A 2013 poll found that 28% of Americans believe that, at this very moment, a clandestine global elite is conspiring to establish an authoritarian world government, or New World Order. The same poll showed that fewer people support funding NASA than believe that a UFO really did crash at Roswell in 1947. Conspiracy theories predictably surface at moments of social crisis, but their comfort is dubious; they thrive on fear and usually prefer complication to simplicity, malevolence to benevolence. So why do we create, propagate, and believe in them? Specifically, what is it about a secretive truth that makes for a story that just won't die?

In this course, we will use analytical and creative writing assignments to delve into some of history's most popular political conspiracy theories, including the alleged role of the Illuminati in the American and French revolutions, *The Manchurian Candidate*, the Kennedy assassination, *The Matrix*, and *Infowars*. As historians, we will skeptically ask how these theories come to be, and what they say about our experience of power and authority. As writers, we will admiringly ask why they are so good at what they do, and what they can teach us about constructing durable arguments. After briefly surveying a few historical and psychological theories of conspiracy

narratives, students will use one of these texts to illuminate an aspect of a conspiracy narrative in a short (3-4 page) essay. Students will develop their research skills with a second short (4-5 page) essay, which will place a conspiracy narrative in context and respond to another scholar's argument. At mid-semester, we will explore a signature of this genre – its collaborative argumentation – by creating original conspiracy theories, posting them to a class wiki, and inviting everyone to anonymously embellish each other's entries. Throughout the course, we will use imitation exercises to help us uncover the conspiratorial style and weekly responses to practice writing about historical documents, essays, films, and newspaper articles. A final research essay (8-10 pages) will build on the second essay to develop an original argument about a conspiracy narrative and what it can tell us about how we deal with authority and knowledge.

Writing 101.31: THE ART OF WRITING LETTERS

Instructor: Joanna Murdoch

MW 10:05AM - 11:20AM

Dear First-Year Student,

You're going to be writing a lot, these next four years. Why not start with the basics—an "I" who is addressing a "You," expecting a response? In this course you will:

*Read other people's letters. We will sift through historical correspondence in the Rubenstein Library's special holdings. We will also study missives from lovers, freed slaves, soldiers, artists, and scientists gathered in the collection *Letters of Note*. You'll draft, workshop, and revise an analytical essay on something that strikes you in any of these letters.

*Write weekly letters to family, friends, or public figures. These missives will help you practice the strategies and effects you've noted in course readings and seminar discussions. And you'll get to experiment with different ways to make your voice count in our world. Are you a policy-maker? Use your weekly letters to practice moving your readers to share your concerns. Are you a poet? Try your hand at a verse epistle. Are you far away from someone you love? See if you agree with the poet John Donne that "more than kisses, letters mingle souls." Your weekly practice will culminate in a letter to a public figure on an issue you deem urgent. Like the other two primary writing assignments in this course, you'll develop this letter over several rounds of feedback and revision.

*Finally, you will use your readings and exercises to draft, workshop, and revise a lively research paper about a letter exchange that intrigues you. Librarians and I will help you find interesting volleys in almost any area, public or private—war correspondence, scientific debate, letters between lovers. If you like fiction, you can write your paper on an epistolary novel like Bram Stoker's *Dracula*, Jane Austen's *Lady Susan*, or more recently, Shusaku Endo's *Silence*. Or maybe you'd prefer to work on a single person's collected correspondence, like the letters of Vincent van Gogh.

Whatever you choose, I'm excited to work with you.

Sincerely,

Prof. Joanna Murdoch

Writing 101.32-33: MEMOIRS AND OBSTACLES

Instructor: Leslie Maxwell

TuTh 4:40PM - 5:55PM- TuTh 6:15PM - 7:30PM

Adjusting to college. Keeping friends. Family problems. Deaths. We all face obstacles—big and small—in our lives. Some of these challenges impact us more than others, and we each respond to these challenges in different ways. Some people even write memoirs about the obstacles they've faced.

In this class, we'll read memoirs in which the author has dealt with an obstacle or challenge, responded to the obstacle, and written a memoir about facing that challenge. Memoirs, which are typically about a specific experience, moment, or part of a writer's life, require a writer to reveal personal feelings and experiences, so we'll encounter these personal revelations in the texts we read. In our reading, we will look to learn how writers address the idea of their "obstacle" (or obstacles) in writing. How do they frame the obstacle? How do they help the reader understand it? How do they use writing to help themselves understand it? As well, we'll ask if and how writers overcome the obstacles they face. Is it possible to overcome an obstacle, truly? If so, how? And if not, how do writers deal with their challenges going forward?

We will explore our ideas through our own writing, including one critical reading essay and informal reflections (on our class readings and on personal experiences) on a class wiki. Students will participate in inquiry-based writing, examining challenges and obstacles they've faced by writing their own memoir. Then, students will further that inquiry, interrogating, refining, complicating, refuting, and supporting their own ideas by incorporating sources into the memoir.

Writing 101.34-36: STRANGER THAN FICTION

Instructor: Kevin Casey

TuTh 10:05AM - 11:20AM- TuTh 3:05PM - 4:20PM- TuTh 11:45AM - 1:00PM

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. Writing will include a close reading (~5 pages), a research proposal (~2 pages), a source annotation (~2 pages), a research paper (~10 pages), and several contributions to our *Stranger Than Fiction* blog (~750+ words each). This latter project will enable us to take additional intellectual and creative approaches to the novels, and to explore the opportunities and affordances of writing for an online medium relative to more traditional academic formats.

Writing 101.37-39: COMING OF AGE AT DUKE

Instructor: Sheryl Welte

WF 10:05AM - 11:20AM- WF 11:45AM - 1:00PM- WF 3:05PM - 4:20PM

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?" & "What do I want?" – are often daily challenges as you navigate being more independent. Together, we will use the field of educational psychology to explore your personal and academic identity development. In particular, we will reflect on emerging adulthood & student development theories to help us understand how various factors - such as gender, socioeconomics, race, ethnicity, religion, and culture - shape the development of self and voice.

By using a variety of texts, videos, observations and interviews about coming of age, 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 profiles using both our personal experiences & existing theories on coming of age (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 a personal narrative & analysis of some issue(s) significant to your coming of age (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're interested and willing to learn about yourself & others through writing, discussion, & readings, then this Wr101 class might be a great fit for you.

Writing 101.40-42: ANTHROPOLOGY AND ARCHITECTURE

Instructor: Amanda Wetsel

TuTh 1:25PM - 2:40PM- TuTh 10:05AM - 11:20AM- TuTh 8:30AM - 9:45AM

How does architecture shape our lives? How are values, inequalities, and hierarchies manifested in the built environment? Do architectural objects have politics? How do architectural spaces affect how people relate to each other? In this course we will engage with anthropological writings and concepts as we think about the built environment. Class readings will include both classic and contemporary texts, ranging from Pierre Bourdieu's writing about houses in Algeria to Catherine Fennell's work on housing projects in Chicago. We will also read recently published articles from top-tier anthropological journals. As we read, we will think both about what the text is saying and how the ideas are being expressed. We will use the texts as models for our writing and research.

To develop skills of visual analysis and summarizing and evaluating arguments, you will write 2-page weekly reading responses during the first weeks of the semester. In addition to these short written assignments, you will regularly respond to our assigned texts visually by making drawings, photographs, or models. These creative responses will visually represent, extend, challenge, or update a theme or rhetorical choice from the text. You and your classmates will practice looking at, analyzing, and writing about these visual responses and their relationships to the texts.

You will also develop your ability to observe, reflect on your behavior and the behavior of others, and conduct interviews—techniques that anthropologists use when conducting original research. We will use the texts we read as inspiration for short research projects that culminate in 3-4 page papers. For example, after reading Pierre Bourdieu’s analysis of a Berber house, you will draw and write an analysis of a room or building at Duke.

For your final project, you will conduct a longer anthropological research project and write an 8-9 page journal article based on your research. Like the articles we will read, your article will include both the findings from your original research and a review of other scholars’ research. This means that in addition to drawing on class readings, you will identify and read additional sources. Based on your careful reading of these sources, you will map out the scholarly conversation and write a literature review. Just as published journal articles are peer-reviewed and revised prior to submission, your peers will provide feedback on your writing throughout the course, and you will use those suggestions to thoughtfully revise your work. As you do your research, you will reflect on your own theoretical and ethical commitments.

Writing 101.43-44 & 70: AFRICAN DIASPORA LIT AND HIST

Instructor: Sachelle Ford

TuTh 10:05AM - 11:20AM- TuTh 1:25PM - 2:40PM- WF 1:25PM - 2:40PM

Family Matters: African Diaspora Literature and History

Are Black families different from other families? Rhetoric on both the left and right sides of our political system has long associated Black families with deviance and poverty. Are such families truly unstable and if so, how do we explain the root causes of their condition? Some scholars have argued that slavery permanently severed their family bonds while others have contended that “ghetto culture” established matriarchal family formations where fathers are absent. These ideas have been influential in economic policy and shape how we think about Black culture and the Black experience.

In this course, we will use academic writing, literary analysis, and historical research to challenge ideas about the culture of Black families and the causes of Black poverty. Reading literary texts and historical documents will enable us to recuperate narratives of intimate family bonds that proffer tenderness and protection. We will write our own scholarly accounts of the history, traditions, and experiences of Black families in America and the Caribbean. Our writing will also expose how the practices of governments and other policy-making bodies create challenges families have to confront to survive.

Over the course of the semester, students will be asked to produce formal and informal writing assignments to probe literary and historical texts and generate their own ideas. The first major project will ask students to close read a work of literature or a historical document in 4-5 pages to hone their analytic reading and writing skills. Building on these skills, students will excavate

the archive of an African American family in Duke's special collections library and write a 5-7 page essay examining how that archive intersects with and departs from the scholarship we have studied in class. For the final major project, students will have the opportunity to tell the stories of their families and contextualize them among the history of the U.S. and other diasporic locations in an 8-10 page essay. In addition to these major projects, students will also work in pairs to prepare the discussion questions for one course reading, write two informal responses to the readings (2-pages), and participate in workshops designed to cultivate their writing skills.

Writing 101.45: CARIBBEAN EMANCIPATIONS

Instructor: Michael Becker

TuTh 8:30AM - 9:45AM

Although slavery was euphemistically referred to as “the peculiar institution” in the eighteenth century, its global reach and deep roots would more accurately characterize it as a quotidian, naturalized practice. Rather, abolition – the movement to end the buying and selling of human beings as property – is the aberration that must be explained. This course asks: How did slavery come to an end? What factors caused it to end at different times and in different ways in different societies? In what ways does its legacy continue to shape our contemporary world? In order to study this question comparatively, we will examine slavery and its conclusion in two Caribbean contexts as a group: the Haitian Revolution and immediate self-liberation of enslaved people and Jamaica and the British abolitionist movement leading to a more gradual emancipation through apprenticeship. In the second part of the class, you will have the opportunity to examine yet another Caribbean context on your own or delve deeper into one of these two examples through a structured research project.

We will read across disciplines, including history, literary studies, and cultural studies, to explore these questions and to explore different genres and conventions of writing. We will also write extensively, in class and out, including free writing, summaries, structured notes, outlines, responses, and many drafts. In this course, you will write three essays: 1) a 4-5 page close reading of a primary historical source, 2) a 1,000 word review of a journal article, 3) a 10-12 page research paper which explores a topic of your choice related to course themes. Each project will build upon those prior, and will be the subject of peer workshopping as well as regular feedback from the instructor.

Writing 101.46-48: SCIENCE AND SOCIAL JUSTICE

Instructor: Amber Carr

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

Science and Social Justice

The ultimate goal of science is to train an objective lens on the world in order to discover its fundamental truths. In order to do so, scientists must operate independently of the conscious and unconscious biases that comprise our socially constructed reality and be willing to use empirical evidence to challenge established knowledge and norms. Often, scientific evidence leads to conclusions that are difficult for those in power to accept, as these conclusions expose the false, yet socially accepted, beliefs that are used as tools of oppression. Through its insistence upon empirical evidence and its exposure of socially constructed biases, the practice of science might serve to promote justice, equality, and democracy in society. But does it? And in an era of “fake news,” how might the effective communication of scientific ideas and practices lead to increased science literacy and appreciation by the public?

This course will explore writing by scientists and journalists for both expert and general audiences in order to better understand how different genres of communication influence public perception of scientific research methodology and results. Readings and other course media will thus span multiple genres, including news reports from various types of outlets, magazine articles, book chapters, opinion pieces, blog and social media posts, and podcasts. Course writing assignments will be similarly diverse, including a press release on a scientific finding, a letter to the editor of a popular news source responding to a piece of scientific journalism, a position paper addressing a scientific issue, and a project in which students present the results of an experiment that they designed and conducted themselves. For their capstone projects, students will complete a mock grant application of approximately ten pages on a research problem of their choosing.

Through these assignments, students will explore firsthand the full spectrum of communication of scientific results, the conventions of different genres of writing, and the crafting of communication to foster scientific literacy and appreciation in the public. We will also develop an understanding of scientific methodology, including the construction of scientific studies to eliminate bias and confounding factors, and the statistical interpretation of data. Peer review will be used with writing assignments in order to give students the opportunity to improve and revise their work, and to provide insight on the importance of peer review in maintaining high standards of scholarship in the scientific community. Additionally, an exploration of the funding landscape for science will be undertaken in order to understand how the funding system for science potentially incentivizes certain methods of inquiry and certain types of questions.

Course topics will be determined in part based on student interest and may include: the discovery of the origins of the HIV virus and its ties with past colonialism and current zoonotic infections such as Ebola; the implications of studies such as the Stanford Prison Experiment on the dispositional hypothesis and the criminal justice system; the retraction of the Wakefield paper and the debates on individual rights versus community responsibilities within the context of

vaccination; and the discovery of lead contamination in the water supplies of Washington, D.C. and Flint, Michigan and the ensuing erosion of societal trust in governmental agencies.

Some questions that might be discussed within the context of these topics include: Is it the role and responsibility of scientists to challenge the societal status quo in order to make way for new knowledge? Why does our current political climate reflect a growing distrust of experts, and what are the potential repercussions of this distrust?

No particular scientific or mathematics background is required to participate in this course.

Writing 101.49-51: POWER OF THE DISNEY PRINCESS

Instructor: Lisa Andres

MW 11:45AM - 1:00PM- MW 1:25PM - 2:40PM- MW 8:30AM - 9:45AM

“Decoding Disney: The Pervasive & Problematic Power of the Princess”

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." These films in particular have had a profound and lasting impact on popular culture and gender stereotypes and, whether we realize it or not, on ourselves. Some of the questions we’ll consider are: How does Disney define femininity? How does Disney define masculinity? What impact have Disney films had on gender stereotypes? 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 will 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.

Writing 101.52-53: LAND OF THE FREE

Instructor: Matthew Whitt

TuTh 11:45AM - 1:00PM- TuTh 3:05PM - 4:20PM

A profound tension runs through the public culture of the United States. On the one hand, the U.S. declares itself to be a “land of liberty,” in which individual freedom is cherished and protected. On the other hand, the U.S. has historically denied freedom to large sections of its population, and today it imprisons more people per capita than any other nation. What do we make of this? How do we reconcile the ideals of liberty affirmed by U.S. public culture with the realities of bondage and imprisonment that shape U.S. society?

In this class, we will use political theory, philosophy, and academic writing to explore this important issue. Writing is an especially deft tool for examining the apparent disconnect between political ideals and social realities. Effective writing demands that we clarify our thoughts, evaluate our commitments, and genuinely consider opposing views. In your own writing, you will connect philosophical theories of individual freedom, punishment, and justice to concrete issues of imprisonment, policing, and legal reform. This work will help you see how seemingly abstract ideals can have tangible and weighty impact in the real world.

In the first half of the course, we will examine philosophical theories of liberty and punishment, focusing on when, how, and why the state should be able to deprive individuals of their liberty in response to a crime. Through brief blog posts, students will evaluate these theories in connection to current events surrounding policing, criminal justice, and imprisonment. This half of the course culminates in a formal analytic essay, which students will draft and revise several times, gaining feedback from their peers.

In the second half of the course, we will examine incarceration in more detail, with emphasis on the use of solitary confinement within prisons, and the disparate racial impact of policing in the United States. Students will construct an independent research project that explores, in great detail, any theme of the course that interests them. A series of workshops, peer review, and revisions will culminate in a final seminar paper suitable for publication in print or online.

Writing 101.54: THE CREATIVITY LAB

Instructor: Nancy Mullenneaux

TuTh 8:30AM - 9:45AM

What place does creativity have in academic success?

Can creative writing give birth to successful academic writing?

Can the fine and performing arts serve as portals to great research papers in other fields such as science, medicine, public policy, engineering, etc.?

This course uses creative writing, art, improv, music, and movement to explore both the requirements of and the possibilities for academic research papers. Beginning with short personal essays that explore the power of the spoken or written word to change or heal us, the course will then examine the broader implications of our own experience with words. If the lyrics in a song once inspired us to resolve a conflict, for example, we might consider researching the use of music or poetry to ease national, sectional, political, or racial tensions. Part of our broader research will include discovering what other writers and scholars have said on the topic and relating their arguments to our own ideas. To help shape our growing writing projects, we will get constructive peer feedback in small and large group workshops, express our ideas through dialogue, short fiction, lyric or poetry exercises and even play out our themes with a fine art, photography, or graphic design assignment. As our writing projects develop, we will explore ways to make our research, our words, public. What kind of performance art might bring our discoveries to a broader audience? Collaborating as an ensemble, the class will present their discoveries to invited guests. No performance experience is required as class members may choose to focus on scripting, directing, working tech or stage managing the performance instead of, or in addition to, performing.

Writing 101.55-56: NEUROLAW

Instructor: Emily Parks

TuTh 10:05AM - 11:20AM- TuTh 1:25PM - 2:40PM

The emerging field of *neurolaw* explores how discoveries in brain science affect our legal system. Can brain scans detect a lying defendant, or even further, a criminal mind? Are some legal offenders merely products of a dysfunctional or underdeveloped brain? What neural mechanisms influence a jury's decision to charge and then sentence a defendant?

This course will introduce you to the goals and practices of academic writing as we explore the role of neuroscience in the courtroom. If the law exists to govern behavior - behavior enabled by the brain - then what role should neuroscience play in defining our legal system? Drawing from sources ranging from scientific journals to mainstream media, you will complete several projects as you engage in the writing process. First, you will learn to actively read and respond to scientific texts by writing several short response papers (~2 pages each) on a given area of neurolaw (e.g., criminal culpability, juvenile justice, eye witness testimony, etc.). In the second project (~4 pages), you will extend the work of others, arguing for or against the use of neuroscientific evidence in court. For the final writing project (~10 pages), you will synthesize previous scientific research as you write a literature review on the intersection of neuroscience and a legal topic of your choice. Each of these projects will undergo multiple stages of revision and editing as you share your work with other students.

Writing 101.57-58: FEMINISM(S), CAPITALISM, CHANGE

Instructor: Brenda Baletti

MW 6:15PM - 7:30PM- MW 3:05PM - 4:20PM

Feminism(s), Capitalism, and Social Change

Key contemporary political struggles, including struggles for clean water, access to education, and health care, and against racist police violence and gentrification may not seem like obviously feminist issues. What these seemingly disparate struggles have in common, however, is that they are located in what feminist movements and theorists have called the sphere of “social reproduction” – the historically unpaid work that sustains practices of caring, community, and building social bonds. In this class, we will explore the premises and possibilities of feminist politics that go beyond a narrow critique of “sexism” to analyze and challenge fundamental structural injustices within contemporary society.

To that end, in the first half of the class we will study that ways that feminist thinkers have theorized the place of social reproduction in our society and how that produces gendered and racialized hierarchies, inequalities, and forms of domination. In the second half of the class, we will study several key historical and contemporary struggles to overcome this domination that seek to place a feminist critique of capitalism at their center. Readings will include seminal thinkers such as Maria Mies, Angela Davis, Silvia Federici, Iris Morales, Hortense Spillers and others.

Through this investigation, we will develop skills in research-based writing for qualitative social science. Throughout the course, you will use short writing assignments as a practice to learn how to read, understand, and respond to scholarly texts. In the first short paper (750 words), you will use course readings to synthesize an argument about social reproduction and gendered and racialized inequality. For the final project, you will undertake a research project, carried out in phases (research question proposal, literature review, and drafts) and in conversation with your

peers, about a historical or contemporary struggle or movement for social justice. You will ask: what societal dynamics these movements are responding to? How do they understand the injustice they seek to confront? What is their strategy for change? As a class, we will put your research into conversation in order to think about what it might mean to “feminize politics” today.

Writing 101.59-61: MIGRATION, RACE IN NORTH AM

Instructor: Janine Rose

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

Approximately 180 million individuals or 3% of the world’s population reside in places that are outside their country of birth. The United States and Canada are among the most important destination countries with cities such as New York and Toronto being major places of settlement. Additionally, the migration of international populations, particularly racialized groups, has had significant social, economic and political impacts on the countries of origin and destination. In this course, you will focus on how geography and identity shape the migration process and the experiences of immigrants at their destination. Using information derived from text and film, you will write about the circumstances influencing the nature of international migration as well the experiences of immigrants who are often of diverse racial and ethnic backgrounds. This course is also a useful introduction to how human geographers and other social scientists have written about and broadened the field of migration studies. You will also encounter the following themes in the course: theories explaining the causes of migration; the global interconnections that emerge as a result of the connections that immigrants maintain with their countries of birth and issues that influence the social and economic integration of immigrants in the USA and Canada. Among the questions that will drive our inquiry in this course are: Why do individuals choose to migrate to particular destinations? Where do immigrants settle and why? How do localities differ in how they treat immigrants? How do race, class and gender intersect to shape the migration experience? How does migration impact the country of origin and destination?

To better understand the implications of migration for everyday life in North America, you will write reflections (minimum of 3 double spaced pages) that will not only allow for an understanding of complex international migration trends but will also facilitate your practice with different aspects of writing. You will use these reflections to explore your own ideas, conceptions and misconceptions about immigrants and the immigration process. These critical reflections should address gaps and complexities in the readings and examine connections between the course material and your own personal experiences or observations. Further, these weekly papers will also allow you to practice and develop a repertoire of writing skills that will prove useful for the final writing project.

For the final writing assignment, you will be asked to use what you have learned about the experiences of immigrants, other individuals implicated in the migration process and the academic literature on international migration to write a research paper that analyzes the impact

of international migration on a city of your choice. This writing assignment will allow you to apply your understanding of writing conventions in the social sciences as well as your knowledge of contemporary debates about immigration to explain how immigration is resulting in changes to the social and geographical landscape of many North American cities and communities. This exercise will involve identifying factors that make the immigration experience unique for immigrants in particular locations and interpreting reasons for these differences.

Associated with the final project is an essay outline that you will create and revise prior to submitting the final writing assignment. This outline will allow you to develop and better articulate your ideas before submitting a full draft of your research paper. Additionally, you will have the opportunity to further develop your ideas and arguments through discussions that will take place in workshops dedicated to essay development. During the workshops, you will provide and receive feedback from classmates on the relevance of evidence to be used in your research paper as well as the clarity and effectiveness of the thesis statement, topic sentences and preliminary paragraphs presented in the outline. You will improve your skills as a writer through the practice of revising and editing the final research essay based on critiques received during the peer review workshops.

Writing 101.62: ANTIHEROES

Instructor: Kevin Spencer

WF 8:30AM - 9:45AM

In the 2016 blockbuster film *Deadpool*, the main character declares, “I may be super, but I am no hero.” Compare that to what Dostoevsky wrote in his 1864 *Notes from Underground*: “A novel needs a hero, whereas here all the traits of an antihero have been assembled.” Unheroic protagonists abound in our stories. Whereas heroes are brave, strong, and selfless, antiheroes come in a variety of flavors. They are stubborn, cowardly, ruthless, selfish, manipulative, weak, incompetent, and so on. What draws us to them?

A compelling antihero story stretches our empathy to the limit. It asks us to root for the antihero, but it also forces us to confront that character’s prominent, often detestable, flaws. In foregrounding this tension, the antihero story offers lessons about writing we will explore over fifteen weeks. What techniques can a writer use to get readers to care about a subject that seems at first glance unpleasant? How can a writer incorporate multiple, sometimes conflicting, perspectives? Antiheroes are not irrational; they justify their action. How does the antihero story teach us to engage with faulty reasoning?

Writing assignments will consist of blog posts, a book/film review (~3-4 pages), a short essay (~4-5 pages) and a longer essay (~6-8 pages). The class will feature regular sessions devoted to writing instruction and workshoping. We will cultivate good writing habits, including free-

writing as way of generating ideas, learning to give and take constructive criticism, and developing comfort with revision as an ongoing and essential aspect of good writing.

Course readings will include Dostoevsky's novella *Notes from Underground*, Richard Wright's novel *Native Son*, David Mamet's play *Oleanna*, as well as other materials to be held on reserve.

Writing 101.63-65: WOMEN'S MEDICINE IN WSTRN HIST

Instructor: Seth Lejacq

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

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 work 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 work 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 work 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 new Lisa Unger Baskin

collection on women's history at Duke's Rubenstein Library (<https://library.duke.edu/rubenstein/bingham/lisa-unger-baskin>) and will work closely with materials in it over the course of the semester. Writing assignments will center on engaging with scholarly work 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 works, building up to a short paper analyzing works in the historical literature. During and after this early writing we will also work with 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 101.66-67: INTELLECTUALS: WHO ARE THEY?

Instructor: Jed Cohen

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

The Death and Life of the Intellectual

–Who is the greatest living philosopher? How about historian? Or economist? Or political scientist?

–When you see a challenging film or read a difficult book, whose evaluation or interpretation do you seek out?

–When you recognize a problem in your community—or your country—or your world—whom do you look to for an explanation or a plan of action?

In this course, we are going to construct a genealogy of the intellectual—his or her origins, distinguishing traits, habitats, and habits. Through readings in the disciplines of history, sociology, and cultural criticism, case studies of individual intellectuals, and units outlining key topics of intellectual debate, we will attempt to 1) situate the emergence of the intellectual historically, 2) define what it means to be “an intellectual,” in the past and now, 3) track cultural representations and reactions to intellectuals, and 4) debate the relevance of intellectuals today.

Much like the intellectuals we'll be studying, we'll hone our thinking not only through careful reading, but through writing. Five scaffolded writing assignments, each with a peer-review or

draft-and-revise component, provide practice in the essential moves of academic writing, including engaging the work of others, generating a central claim, employing research, and assembling and annotating a scholarly bibliography. The final project offers students the opportunity to pursue an intellectual passion or interest of their own through the development of a robust research paper.

Although we will be encountering an array of thinkers of diverse backgrounds and nationalities, the course will emphasize the situation of the American intellectual in particular. Readings may include essays by Susan Sontag, Edward Shils, Susan Jacoby, Ta-Nehisi Coates, Thomas Sowell, Irving Howe, and Allan Bloom.

Writing 101.68 & 71: LAT AM. HISTORY THROUGH FILM

Instructor: Sandra Sotelo-Miller

WF 8:30AM - 9:45AM- WF 11:45AM - 1:00PM

Writing has been crucial to Latin America in the construction and understanding of the region's histories and identities. Since the introduction of cinema into the Latin American imaginary at the end of the 19th Century, however, this art-form has far surpassed the influence writing has had in the region. Film's ability to evade the challenges of illiteracy as well as its ability to be mass-produced quickly caught the interest of artists and intellectuals alike. Initially, the majority of the films shown came from Hollywood or mimicked productions coming from the U.S or Europe, by the 1960s, the Third World Cinema movement swept through the region. Directors stopped seeing film as a form of personal expression and instead saw it as a vehicle for collective expression. Through movies, many directors sought to present the truth about each country's history and culture and in doing so, inspiring revolutionary activism with their audiences. In this class, we will view the best movies stemming from this movement. These films explore themes including the legacy of colonialism and slavery in the region, the construction of a national identity, repression during dictatorships, and the role of women and youth in resistance movements. In our explorations, we will consider how film can be seen as a valuable form of historical discourse in providing meaning to the past.

In helping us understand the meaning and importance of these films, we will also read and engage with the work of Film Studies and Latin American Studies scholars who reflect on the importance and power of these films in understandings of Latin American history and memory. In coming into conversation with the films and these writer's thoughts on them, we will consider the following questions: What is the role of film in the construction or deconstruction of history? What new meaning do these films provide to our imaginings of the past? What power does film have in reflecting counter-narratives to oppressive historical discourses? How do films participate in collective memory processes?

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. Core assignments in this course will include one film review, where we practice film description and analysis techniques; a critical response, where we learn to come into conversation with a piece of writing; a 6-8 page collaborative, research-oriented paper on a film; and finally a creative piece in which you will showcase your knowledge of film and write an artist statement and reflection. Through multiple writer's 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 101.73: WRITING FOR REAL

Instructor: Emily LaDue

WF 3:05PM-4:20PM

WRITING FOR REAL: Creating and Interpreting Documentary Media

Reality changes; in order to represent it, modes of representation must change.

—Bertolt Brecht, 1938

This course will interrogate, critique, analyze, and create the documentary form. The increasing accessibility of digital media and internet access has made video, photography, and sound production cheaper, faster, and more accessible to many. During this time, reality television and documentary film have given us dynamic and instrumental reflections and analyses of our expansive, collective world. Simultaneously, we have grown obsessed with celebrity status and communicating aspects of our individual lives through social media, documenting everything we eat, think, buy, desire, hate, fear, love, harm, and kill. Where is the line between documentary and social media? Where is the line between fiction and nonfiction? How does understanding these distinctions allow us to better understand ourselves, our world, scholarship, and storytelling? What distinguishes entertainment from information, journalism from scholarship, or an Instagram story from a photographic essay? What makes a documentary distinct from journalism, ethnography, reality TV, and even fiction, and when and why does it matter? And simply, what makes a documentary worth watching?

Throughout the course, we will answer these questions together by viewing documentary media that influences and represents different genres and styles of nonfiction media throughout the twentieth century, with a focus on contemporary films. We will primarily examine films, but we will also engage with audio, photography, written essays, and websites to study the historical, theoretical, technological, political, and financial circumstances that have influenced the creation and reception of documentary media, and its effects on other audiovisual forms. We will be both

analytical spectators and methodical writers and producers: we will watch, read, analyze, write, review, and produce.

We will learn how to write critically about nonfiction media, and in doing so, become more analytical in our viewing practices. Each week, we will watch one film or study one piece of documentary media each week and thoroughly learn the film and its relevance to filmmaking, news-making, politics, and/or the entertainment industry. Each student will read critical essays, write and present an introduction for a film, write their own critical essays about two films, and workshop these essays in small groups throughout the semester.

As a final project, students will write and produce their own documentaries on an approved topic in an approved medium (digital video, web design, photography, audio, or a combination). Throughout the semester, we will workshop these projects from idea, to treatment, to script, to final documentary work, building on what we learn each week.

Writing 101.74 & 76: ARTICULATING SOUND & VISION

Instructor: Nathaniel Bowles

WF 1:25PM-2:40PM- WF 4:40PM - 5:55PM

Our current media environment, where we find ourselves awash in creative product (or more cynically, "content"), forces us to consider our level of engagement with the creative world. I admit it is often tempting to submit to being passively pulled along the currents of popular culture, following the streams dictated by advertising bidding wars, focus groups, and market trends. What I am asking you to do in this course is to critically consider not only the value of a particular piece of art, but to question its intent, its context, and its audience. In short, I'm asking you to swim in the face of currents that would rather you not consider the direction we're floating or the water we're floating in. I'm asking you to do this through writing.

Your writing will examine and interrogate art objects (for instance: music albums, films, visual art) and art performances (for instance: plays, live music performances, dance performances). You are probably familiar with one genre of writing that engages with art in this way: the review. All of us informally review experiences, places, or objects to friends and loved ones in casual conversation. This course will ask you to build on this informal experience with 3 formal writing projects to be completed throughout the course of the semester.

Your first project will be a 3-4 page close reading of a review, identifying and analyzing the parts of the text that make the review genre work: What is the author's rhetorical position? What specific criteria are the author using to evaluate their subject? What is their specific audience and how do they write to that audience?

The second project will be a 5-6 page comparison/contrast of two to three art criticism/theory texts. These will be texts that argue towards a specific art theory or method of criticism. By illuminating how these texts interact with one another in the greater field of art writing, you'll not only illustrate the variety of viewpoints and methods of inquiry within the field, but you'll also strengthen your ability to synthesize different voices and sources in your own writing and criticism.

This brings us to the final project: an 8-10 page academic review of an art object or art performance. With the tools you've acquired in previous class writings, you'll be able to deeply interrogate and evaluate your chosen subject by using specific criteria, addressing a specific audience, and bringing in differing critical voices from within the field. This larger project will have a series of build-up assignments: an annotated bibliography, multiple drafts, and peer reviews.

Besides these major projects, we'll also use more informal writing assignments (out-of-class responses to prompts and in-class responses to discussion) to dig more specifically into articulating why it is we respond to art in the ways we do. We'll be reading a variety of responses to art (shorter reviews, theoretical texts, broader art criticism, artist statements, etc.) not only as sources to use in our 3 major projects, but also as material to help us understand how writing is a particularly powerful way to situate ourselves in relation to what we see and hear.

Writing as a thoughtful, considered, contextual, critical response to art is our goal in this course; it is a goal well-suited to the specific outcomes of Writing 101 here at Duke. Luckily, writing about art is also a lot of fun. We already respond to art everyday, even if we don't realize it. I'm asking you to go from response to articulation, from response to assertion. Dive in.

Writing 101.75: Prince and the King of Pop

Instructor: Matthew Valnes

WF 8:30AM - 9:45AM

Prince and the King of Pop: Race and Identity in Popular Music from the 1980s to the Present

Music plays an important role in how we understand each other and ourselves, as well as how we interact with the world around us. It both reflects and shapes contemporaneous sociocultural, political, and technological developments. This course will use the work of Prince and Michael Jackson to explore popular music and its intersections with race and identity from the 1980s to the present. Few artists over the past four decades have impacted popular music and culture more

so than Prince and Michael Jackson. From Prince's "Minneapolis Sound" and awe-inspiring live performances to Jackson's crossover success, each has had a profound impact on the performance, reception, and consumption of popular music. Their work has also been instrumental in the discourses surrounding music and its relationship to race, gender, sexuality, and technology in the post-civil rights era.

In this class, we will pay particular attention to how music participates in the construction of racial identity and conceptions of masculinity. Throughout, we will address how the music industry in the 1980s had separated musical practices into marketing categories that distinguished the "white" genres of rock and roll and country from the "black" genres encompassed under the label R & B. We will also examine how Prince and Jackson's music put pressure on those marketing categories through their combination of myriad musical styles and their engagement with emerging music technologies. Additionally, we will explore how both musicians expanded traditional conceptions of masculinity through their onstage attire, performances, vocal techniques, and lyrical subject matter. Throughout the course, we will read, discuss, and debate insights from music studies (broadly conceived), African American studies, gender studies and cultural studies to help us understand the dramatic sonic and sociocultural changes that the work of Prince and Michael Jackson highlighted in post-civil rights era American culture.

Writing will serve as our means of investigation and debate into the pieces, concepts, and arguments raised in the readings and class discussions. Through various writing assignments, students will gain the tools, strategies, and experience to engage with other scholars' ideas and develop their own. Writing assignments will take multiple forms. There will be semi-weekly short responses (either in short essay or blogpost form) to an assigned piece and/or reading. There will also be 3 longer writing assignments. The first will be a close reading (~2-3 pages) of a scholarly text of the student's choice. Next, students will participate in an ongoing scholarly debate by producing an argumentative essay (~4-5 pages). And finally, students will produce a final paper (~8-10 pages) that offers an in-depth analysis of either a piece, an album, or debate of their choosing that relates to the course material. Clear, concise, and effective communication is our goal, and throughout the course, students will participate in peer review and revision sessions to try out and work through their ideas with each other. In doing so, students will gain valuable communication and critical reading skills that are broadly applicable inside and outside of an academic context.

Writing 101.78: H2O 101

Instructor: Jamie Browne

WF 1:25PM - 2:40PM

H2O 101: The Science of a Dynamic Resource

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

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

Our readings for the class will consist mostly of scholarly journal articles in the fields of freshwater and coastal ecology, with a few readings from essays, blogs, and other formats. As you build proficiency in close reading, you will practice summarizing, analyzing, synthesizing, and ultimately critiquing the research of others. Writing assignments for this part of the course will consist of three short (1-2 page) papers and one 2-3 page synthesis paper. You will also be asked to identify a topic of interest to you and design a research question around that topic, which you will ultimately build into an 8-10 page scientific research proposal. Peer review and revision is a critical part of the scientific writing process, and writing projects in this class will incorporate these stages, allowing you to become practiced and comfortable with the process of review and revision. Finally, since scientists must often communicate with policymakers or the public, you will have the opportunity to present an analysis of an issue in a format of your choice for a nonspecialist audience. Some possible formats are: an op-ed, a podcast or videocast, or a blog post. Skills gained in this class will be useful for any area of academic writing, as they emphasize understanding and engaging with scholarly literature, crafting research proposals, and effectively communicating ideas to different kinds of audiences.

Updated: 10/31/17