



## Writing 101 Course Descriptions Fall 2019

WRITING 101.01

LEARNING WHILE LAUGHING

Cary A Moskovitz

TuTh 10:05AM-11:20AM

We all like to laugh, but can humor actually improve learning? According to “A Review of Humor in Educational Settings: Four Decades of Research” (*Communication Education* 2010), there is evidence that humor can improve retention of information, increase motivation to learn, and enhance enjoyment of courses. This research also suggests, however, that whether such benefits accrue depend on the type of humor and how it is employed. This Writing 101 course will interrogate recent research on the effects of humor on learning.

Through critical analyses of published studies investigating humor as an aid to learning, students will develop skills in academic reading, writing and research. The course will begin with an emphasis on library research skills, as students learn how to locate the most relevant and useful sources for an academic research project. After then learning select principles of experimental, human-subject research and basic statistics, students will practice careful reading, effective summary, and skeptical analysis as they draft, give and receive feedback, and revise written reviews of experimental research reports on humor and learning. In the second half of the term, students will build on their own work and that of their classmates in producing research-driven essays discussing an area of current research on the topic. Audiences for student writing will include both classmates and those beyond the classroom: In coordination with editors of the science communication blog [PLOS SciComm](#) and the popular science blog [The Scope](#), students will submit their final projects for possible online publication in one of these venues.

Over the course of the semester, students will develop skills in analytical reading, identifying and articulating claims, making use of the work of others, synthesizing and incorporating evidence, effective structuring of writing, and addressing counterarguments and conflicting evidence. Much of the work of the course will be collaborative, with students coauthoring at least one paper, giving feedback on others and working in small groups on many occasions.

While this course is open to all Duke students, those with an above average sense of humor are especially encouraged to enroll. If you are unsure of your humor level, you can test yourself at [Online Humor Tester](#) to see if you qualify. To reduce stress, encourage community building, and encourage on-time arrival, students will be assigned to tell (appropriate) jokes lasting no more than 15 seconds to begin class on specific days throughout the semester.

## WRITING 101.02 & 101.12

### NATURE WRITING

Leslie Maxwell

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

What is nature writing? The obvious answer is that it's writing about nature. While that's not wrong, it's only the surface. In this course, we will move beyond Henry David Thoreau and Ralph Waldo Emerson to explore the broad genre of nature writing. We will read contemporary and more historical writers. We will read nature writing by women and writers of color. We will read prose and poetry. We will explore the varied purposes for writing about nature, and we will explore ways nature writing has changed and ways it's stayed the same. We will also discuss the importance of nature writing and its future—particularly in light of our global climate change crisis.

We'll read a huge variety of nature writing. As well, we'll get out in the world to explore the world around us. And then we'll write about it. Students will write regular reading responses that they will share with classmates. Through practice, students will learn to read texts critically. And of course, students will have the opportunity to do some nature writing of their own.

## WRITING 101.03, 101.68

### GEOGRAPHIC MUSES

Denise Comer

TUTH 11:45 AM - 01:00 PM-TuTh 1:25PM - 2:40PM

Geographic Muses: Art, Music, and Literature about Place

What place(s) matter to you? How do artists, musicians, and writers construct place? This course invites you to explore the complexities of place through art and literature. Be it through music, performance,

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

WRITING 101.04-101.06

COMMUNICATING SCIENCE

Miranda Eileen Welsh

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

### Communicating science in sickness and in health

Several recent outbreaks and epidemics (e.g., Ebola, HIV) demonstrate the importance of effective communication in times of crisis. Rumors and misinformation spread faster than disease itself, and successful control efforts depend on replacing these narratives with accurate information. To work, this information must be trusted, accessible, and actionable. Because trust, literacy, and autonomy are shaped by a variety of forces, the challenge of public health communication is best met by interdisciplinary teams. These teams incorporate the perspectives of doctors, epidemiologists, geographers, anthropologists, sociologists, and political scientists (among others!) to design communication strategies for specific populations.

Can we use what public health communicators have learned in times of crisis to improve science communication in calmer times? For example, efforts to reduce vaccine hesitancy and climate change denial have largely assumed that the scientific evidence will speak for itself. Could these efforts benefit from a better understanding of the forces that shape public trust and opinion? Should doctors and climate scientists consider collaborating with social scientists to design better communication strategies?

In the first third of our course, we will use a series of guided readings and case studies to examine the social, cultural, and political factors that public health communicators consider in times of crisis, and how they use these factors to design effective communication strategies. You will summarize one of these guided readings independently (1 page), and compose a written analysis of one of them (2 pages).

In the second two-thirds of the course, you will use your developing interests to form a three-person research team. Each team will collaborate to research a topic of current debate (e.g., climate change, vaccination, GM foods) and to compose a review and synthesis paper (11-14 pages total). In this paper, each team will assess whether efforts to communicate their topic could benefit from considering the perspectives of: 1) geographers and demographers, 2) anthropologists and cultural scientists, and 3) political scientists and sociologists. Each team member will be responsible for independently researching and writing one sub-section of this paper (2-3 pages each), and team members will work together to craft an introduction and conclusion to this paper (~5 pages). Most of your grade for this paper will be based on your individual sub-section, and your grade for the collaborative portion will be partially based on team member evaluations.

Throughout the course, we will use guided workshops and small-group discussions to revise our writing, and you will be expected to consider and incorporate the feedback of your peers before submitting a final product. As you work on the review and synthesis paper, you will also be expected to meet with me and to incorporate my suggestions and feedback.

WRITING 101.07-08

FARMING, GARDENING, & ANTHRO

Amanda Wetsel

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

### Farming, Gardening, and Anthropology

Cultural anthropologists treat farms and gardens as rich sites of interaction between humans and non-human actors like plants, soil, air, and water. They also look closely at the forms of labor required to sustain gardens and farms and movements for improving the conditions of farm laborers. Cultural anthropologists argue that activities and relationships in farms and gardens contribute to producing gendered, classed and racialized subjects. In this class we will engage with texts by anthropologists like Seth Holmes, Lochlann Jain, Zora Neale-Hurston and Angela Garcia. We will use these texts for models of how to write engaging and powerful descriptions of the complex interactions in farms and gardens. We will draw on the frameworks and concepts the authors propose to analyze the Sarah P Duke Gardens, The Duke Community Farm, and other spaces of farming and gardening on campus. As we read, we will think both about what the text is saying and how the ideas are being expressed.

To help you understand the texts, I will assign questions for discussion or a short a written task for each text. These brief written tasks involve summarizing the main arguments, creating an outline of the text, or making lists of elements in the text. As you complete the assignments, you will begin to understand the main claims, forms of support and rhetorical style of the texts. Deep understanding of the class texts will guide your larger writing assignments. You will write one

description and one spatial analysis of a garden or farm at Duke. You will also write a research paper on a farm, garden, or tool. Finally, you will use qualitative research techniques of interviewing, observing and participating in activities to learn more about a farm or garden. You will learn about balancing description and analysis as you write an argument based on what you learned from your qualitative research.

WRITING 101.09-11

NEUROLAW

Emily Parks

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

The emerging field of *neurolaw* explores how discoveries in brain science affect our justice system. Can brain scans detect a lying defendant, or even further, a “criminal mind?” Do we have free will, or can we blame the brain for our moral shortcomings?

This course will introduce you to the goals and practices of academic writing as we explore the role of neuroscience in the courtroom. We will reflect on themes both ancient and modern: How can science inform our understanding of our own minds? And how can that understanding, fueled by cutting-edge advances in brain imaging, inform our modern justice system? To tackle these questions, we will first consider what brain science can (and cannot) reveal about the human mind. Then, we will evaluate how that knowledge should be applied in the courtroom.

Through this exploration, you will engage in the process that is writing, completing several projects along the way. At the start of the semester, you will learn to critically read and respond to scientific texts by writing several short (~2 page) reaction papers on various topics in neurolaw (e.g., the insanity defense, juvenile justice, eye witness testimony, etc.). For the first major project, you will forward the work of others, crafting a 3-page op-ed about a controversy in neurolaw (e.g., Should neuroscience be used to predict if a criminal will re-offend?). 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 101.13

BEYOND BONDAGE

Kristina Williams

TuTh 3:05PM - 4:20PM

Beyond Bondage is designed to introduce students to the numerous ways in which Africans and their descendants fought institutionalized slavery in the Caribbean. Since the emergence of plantation economies in the fifteenth century to wide scale emancipation in the nineteenth century, slaves engaged in acts of defiance triggered either by specific objections with their masters or by an overall dissatisfaction with the plantation system. Enslaved men and women were a dynamic people who were neither completely submissive nor rebellious. Hence, the slave experience was not a singular one; therefore the forms of resistance they employed were diverse in scope. Subversive responses reflected a delicate balance between a slaves' urge to resist and their desire to survive.

By focusing on the eighteenth and nineteenth centuries, students will identify tactics used by slaves to escape or improve a debilitating life of servitude. As students will learn, the modes of resistance adopted by slaves depended greatly upon their social position in the plantation structure in addition to their gender. Female resistance to slavery was rooted in their roles as women, mothers, and laborers. The multiple functions they played converged and diverged on a number of ways, making for a complex relationship to resistance. If slave women were not involved in the organized efforts of collective resistance such as revolt, it was not because they lacked the drive but because, as mothers of children and nurturers of families, they often engaged in less oppositional or non-violent forms of resistance which threatened the efficacy of the plantation system. Upon satisfactory completion of the course, students will be able to: 1) critically analyze and interpret primary and secondary source materials; 2) evaluate historical scholarship as a mode of academic writing; 3) identify complex arguments in the literature; and 4) adopt research methods used by historians to develop and articulate a position in a substantive research paper.

WRITING 101.14-15

MEDDLING MUGGLES

Lisa Andres

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

Meddling Muggles: Harry Potter and the Freshman Composition Course

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

Whether or not the series is "rubbish," as Bloom believes, is up for discussion, but we can say that, 16 years later, time has not obliterated it. The play *Harry Potter and the Cursed Child* graces the stage in 5 cities across the world; the *Fantastic Beasts* prequel franchise has released two of its five films; and the original series of books still sits in the #4 spot on the New York Times bestseller list that its popularity literally created. How do we account for this enduring legacy? What is it about this series, this world, these characters that makes them so compelling? What relevance does the story of an 11-year old British wizard have to our modern world?

Even as you grew up alongside Harry, you are now in a similar position as he was on his eleventh birthday. Your acceptance letter may not have arrived by owl, the staircases may not move at random, and the ceilings may not be bewitched to look like the night sky, but Duke University is, in a sense, your Hogwarts. This section of Writing 101 provides you with an opportunity to (re)visit Harry's story – in print and in film – and examine Rowling's texts with a more critical eye. You will have the chance to answer the above questions as well as consider how the Harry Potter series contributes to our moral perspectives on modern life. That is, how does the story of *The Boy Who Lived* tell us how to live?

Throughout the semester, you will have the chance to engage in academic discussion not only with your classmates but also with scholars in different fields through a variety of readings. Together, these dialogues will expose you to different theoretical and personal approaches to the texts with the goal of enriching your understanding of the Harry Potter series. Near the beginning of the semester, you will each be sorted into one of Hogwarts' four Houses. You will communicate with your Housemates in your Common Room (or, to use the Muggle term, weekly online forum postings of 1-2 pages) and you will work together to select and research a topic of your choosing.

(Potential topics include, but are not limited to: social hierarchy and class relations; race relations, prejudice, and the marginalization of "othered" groups; social justice and oppression; the abuse of power and (government) corruption; good versus evil and the gray area in between; the magic of love; gender stereotypes and sexuality; and the role of the Harry Potter fandom/fan culture.)

Together, you will work with your Housemates to compile an Annotated Bibliography (3-4 sources per person) on your topic and lead a class discussion on your findings. Finally, you will end the semester by sitting your O.W.L.s (composing your own research-based argumentative essay of 10-12 pages), allowing you to explore and analyze an aspect of the series which most interests you. Ultimately, your writing will seek to find academic merit in the genre of children's literature and, in turn, legitimate the "rubbish," thus debunking Harold Bloom's prediction that the "Harry Potter epiphenomenon will go on...as J. R. R. Tolkien did, and then wane."

Please Note: Prior knowledge of the Harry Potter series is not required. If you enjoy reading and are interested in re-reading (or reading for the first time!) all 7 books of the series and thinking

about them critically, this Writing 101 class might be a good addition to your Muggle Studies curriculum.

WRITING 101.16-17

SAVING NATURE SAVING HUMANS?

Paolo Bocci

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

For whom does conservation work? Are indigenous people stewards of the Earth? What has colonialism to do with the environment? What does it mean to “care for nature” in a time of planetary environmental crisis? What are the ecological consequences of “conserving” our lifestyle?

This course invites students to grapple with these and other important questions. This collaborative and writing-intensive class offers students tools for thinking about these issues in their political, cultural, and ecological aspects. The goal of this class is to deepen students’ knowledge of conservation and reflect critically on the interconnected nature of environmental and social issues. We will study the history of conservation in the US and abroad. We will also use conservation as a provocation: what are the costs of “conserving” our societal habits (such as lawns, SUVs) and ideas about what nature is and ought to be protected (such as in national parks)? Through a sequence of targeted writing exercises, you will consolidate your knowledge of writing expectations in social sciences. Your research paper will contribute to the thriving field of critical studies of the environment.

WRITING 101.18-19

PSYCH NARRATIVES OF UNDERGRADS

Jessica Corey

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

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



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

More specifically, you will learn to identify, articulate, and reflect on the rhetorical choices informing any text; analyze and develop your own arguments from multiple points of view; articulate and support your positions with research in a variety of forms; respond critically and ethically to others’ ideas; adjust your writing for multiple audiences, purposes, and contexts; and develop prose that is thoughtful, organized, exact in diction, and structured in a clear manner.

You will practice the above skills in a variety of individual and collaborative in-class workshops and annotation assignments, and produce the following major assignments:

#### Myers-Briggs Type Indicator (MBTI) & Response Paper (4-5 pages)

After completing the MBTI (a personality assessment), you will write about your results in relation to course readings. You will consider how you are a cultural text, how the language of the Myers-Briggs constructs you as such, and/or how you represent yourself as a cultural text through language and images in spaces like social media sites.

#### Rhetorical Cultural Analysis Paper (5-6 pages)

You will choose and analyze a “text” related to mental health, mindfulness, and/or well-being (a medical facility, a gym or yoga studio, a PSA, a university counseling services website, a gif or meme, etc.). You will account for context; audience; genre; composer/publisher identity; rhetorical appeals; and design decisions such as font, color, layout, size, etc.

#### Argumentative Essay (6-8 pages)

You will select an issue of mental health, mindfulness, or well-being that is of interest to you and research and make an argument about that issue. You will analyze and synthesize a variety of sources (scholarly journal articles, books, newspaper articles, TED Talks, infographics, etc.).

#### Portfolio

You will revise one of your previous assignments and annotate your revisions to explain why you made the changes you made. You will also write a Self-Assessment detailing your experiences with the course and potential future applications of course material. The portfolio may also include an alternative representation project (representing information from the argumentative essay in a visual form and writing a paper about the rhetorical design of the text).

WRITING 101.20-22

MONKEY MINDREADING

Lindsey Smith

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

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

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

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

WRITING 101.23-25

HIV/AIDS IN LIT & CULTURE

Jennifer Ansley

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

### HIV/ AIDS in Literature and Culture

In the introduction to her book, *Moving Politics: Emotion and ACT UP’s Fight Against AIDS*, Deborah Gould argues that the early years of the AIDS crisis-- years that helped define LGBTQ+ community organizing and shape the U.S. political landscape of the 1980s and 90s--are being forgotten.

This course explores the cultural and political factors that have contributed to that forgetting, and asks what we can learn from the writers, filmmakers, and artists whose work documents and remembers the early years of the crisis. Course texts include poetry and stories by Essex Hemphill, Rebecca Makkai, and Sarah Schulman; films such as Marlon Riggs' *Tongues Untied* and Lee Daniels' *Precious* (based on the novel *Push* by Sapphire); and art by David Wojnarowicz and Kia Labeija. We'll listen to both what this work tells us *and* to the places where the cultural and historical record falls silent as we consider the lingering effects of a devastating public health crisis that continues to disproportionately impact men who have sex with men, trans people, and people of color.

In this course, you'll write three essays: a brief analysis of a literary or cultural text related to the HIV/AIDS crisis (3-5 pages); a slightly longer essay that builds on the first by locating a particular text in its historical, cultural, and political context (5-7 pages); and a research paper that engages with archival records related to HIV/AIDS housed at the Rubenstein Rare Books & Manuscript Library (6-8 pages).

WRITING 101.26-27

## DISABILITY AND REPRESENTATION

Marion Quirici

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

Representation is a cornerstone of modern democracy. Traditionally, however, representation and rights have been reserved for citizens who meet particular standards of fitness and ability. American values of self-reliance and competition enable a narrative in which the “haves” are somehow more deserving than the “have nots.” This course considers the consequences of these ideals, especially for disabled people, who are the world’s largest minority. We will discuss multiple forms of “representation”—within the legal and public sphere, as well as in the world of culture, arts and entertainment, work, the marketplace, and the physical environment. In our current political climate, a “survival of the fittest” philosophy survives in healthcare proposals that would cut Medicare and Medicaid, and leave those with “pre-existing conditions” without affordable coverage. How do we define strength and weakness in our national culture? How do these values impede our professed commitment to equality and civil rights? By considering the perspectives of the more vulnerable members of society, we will expand our understanding of “diversity.” The skills and ideas you learn in this class will make you stand out in your discipline, whether you’re interested in the health sciences, law, politics and government, the social and behavioral sciences, education, architecture and engineering, business, or the arts and humanities.

To address these questions, we will work with an assortment of texts, including representations of disability in television, films, commercials, short stories, and personal narratives, as well as critical essays by disabled activists. Our exploration of articles and essays addressing disability

justice will prepare you to engage with current ideas and contribute to an ongoing conversation, both in speech and in writing. You will write responses to the readings and other course content across the semester in an online discussion forum, where you are encouraged to interact with your classmates. For your first formal writing assignment, you will choose a representation of disability from literature, film, television, advertising, or the media, and write a textual analysis (four pages). Our class discussions of a variety of subjects, from history to civil rights, the law, medical ethics, institutions, mental disability, chronic illness, race, and the constructed environment (infrastructure, buildings, transportation, public space, and technology) will help you define your topic for the researched essay (six to eight pages). We will devote class time in the final weeks of the semester to drafting, workshoping, and revising your writing. You will work toward the final assignment with an annotated bibliography that summarizes your reading on the topic, a research statement that clarifies your argument, and a short class presentation. By taking this course, you will learn to enter into important conversations, support your ideas effectively, and to raise social consciousness.

WRITING 101.28-29

CLIMATE CRISIS

Brenda Baletti

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

### Climate Crisis: Capitalism and a World on Fire

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

Current best proposals to address these crises include non-binding international treaties like the Paris Accords, ineffective and self-defeating economic incentives like carbon credits, the flawed logics of eco-consumerism, and geoengineering, which by most accounts would create as much damage as it would prevent. Recent suggestions that the United States immediately transform the energy grid to be 100% carbon free 2030 have been met with derision by politicians and media

pundits alike. Given the magnitude of the challenge, why are nearly all solutions on the table so inadequate? Why is it seemingly impossible to mobilize the political will and economic resources to confront climate change?

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

The four sections of Writing 101 labeled Climate Crisis are being taught by Drs. Baletti and Dimpfl as a shared endeavor to build a community of scholars able to begin to attend to this pressing issue in this moment of crisis. Over the course of the semester, students will complete a series of low-stakes writing assignments designed to build connections between critical reading and analytical writing skills. Then, students will begin to work in collaboration across sections, producing a series of essays that will mark an engagement with course materials, their own research interests, and the ideas that grow out of a collaborative research group. We will be particularly focused on collaborative writing practices including the development of research topics, short and medium-length response essay writing, and peer review. The course will culminate in a mini-conference on the climate crisis, enabling student research groups to present ideas in conversation with peers and community members.

WRITING 101.30-31

CLIMATE CRISIS

Michael Dimpfl

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

Climate Crisis: Capitalism and a World on Fire

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

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WRITING 101.32-34

GENDER SEXUALITY LATIN AM FILM

Sandra Sotelo-Miller

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

When one thinks of gender issues in Latin America, more likely than not certain stereotypes come to mind: the Latin lover who is smooth with the ladies and rough with men, the dark haired, sultry femme fatale who enchants men, and the devoted Madonna-like type that is devoted to her family. However, these stereotypes fall short of the broad range of gender and

sexual differences represented in literature, art, performance, and film in Latin America. This course specifically examines the representation of gender and sexual discourses in Latin American film and how they intersect with the political and social life of the region.

In helping us understand the meaning and importance of these films, we will read and engage with the work of Film Studies and Latin American Studies scholars who reflect on the importance and power of these films in understandings of Latin American conceptions of gender and sexuality and how these intersect with everyday life. 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 Latin American cinema in the formation of a gender system? How have Latin American films reinforced or destabilized patriarchal hegemony? How do gender and sexual discourses intersect with national, class, ethnic or racial discourses in Latin American film? What is the role of film in our understanding of contemporary gender violence?

Writing will be the primary mode of investigation into the concepts raised by the films and readings we have in class. Through formal and informal writing assignments, we will practice thoughtful and practical strategies for responding to the filmmakers' and scholars' ideas as well as developing our own. 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 101.35-37

THE MYTH OF MERITOCRACY

Haleema Welji

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

The Myth of Meritocracy: Linguistic Anthropology, Education, and Equity

“Pull yourself up by your bootstraps.” “I’m self-made.” “I earned this.” Hard work for the American Dream. These clichés center around the idea that as long as you work hard, you will be successful. It is easy to find examples of individuals who earned their “American dream.” The ideal that one is judged and rewarded by their merit is a powerful concept. But does everyone have the same access?

In this course, we use the lens of linguistic anthropology to examine the overt and subtle ways in which the myth of meritocracy justifies, excuses, and perpetuates inequity. Linguistic anthropology is the study of people, society, and culture through the lens of language, language use, and the speakers of language. This includes looking at the way in which language can be used to create or reinforce hierarchies. Some examples including looking at classrooms as a space where immigrants and other minorities find it more challenging to be successful, and their “merit” is not equally valued. We also look at the intersection between language and social justice to consider how the ideology of a “standard language” impacts speakers of non-standard varieties of a language or minority languages.

The Myth of Meritocracy includes several short papers and two longer papers, all of which allow you to practice critical thinking, argumentative writing, and essential research skills. These skills will be beneficial as you continue to understand the role of education in your everyday life and the culture in which you live. The first paper (7-10 pages) focuses on the anthropological method of interviewing. Starting with an issue from the course material that interests you, you will conduct interviews and write a paper about the personal impact of equity issues. The second paper (10-12 pages) is an examination of the effectiveness (or ineffectiveness) of a policy or practice that impacts equity in education, such as affirmative action, teacher training, housing policies, etc. It draws on primary sources such as interviews, documentaries, news stories, and legal documents as well as secondary research including scholarly articles. By the end of this course, you will learn to question ideologies that claim equity and equal access, think critically about programs meant to lead to equity, and begin to think about areas where justice work still needs to be done.

WRITING 101.38

STAND AND DELIVER

Nancy Mullenneaux

MW 11:45AM - 1:00PM

Stand and Deliver: Writing and Speaking with Passion and Purpose

“There are only 2 types of speakers in the world: the nervous and the liars.” Mark Twain

If TED talks are any indication, public speaking has come a long way from standing behind a lectern and zapping a PowerPoint with your laser pointer! Both academic writing and public speaking demand the courage to present your perspective supported with compelling evidence, persuasive logic, and a framework of others’ ideas that point out the significance of what you have to offer. This course will encourage and guide students from meaningful questions to dynamic arguments to inventive presentations. Using creative writing, art, improvisation, music, and storytelling, students can explore both the requirements of the academic research paper and the possibilities for a captivating presentation. Included in the variety of writing prompts



provided throughout the course will be several short personal essay, poem and dialogue projects on topics inspired by current events and issues of interest to the writers themselves. These and other assignments explore how rich description, story/narrative, monologue/dialogue and other writing moves can help engage both reader and audience. As students hone in on a larger individual research and writing project, they will discover how to place their ideas in the context of what other writers and speakers have expressed on the topic. Employing workshops and drafting, students will enjoy the support of their peers as they traverse the stages of the writing process. Midway through the course students will begin to adapt their written work into a ten-minute, talk/presentation. An estimated 75% - or some 238 million people – of our population fear speaking in public. Yet that very skill is one of the top drivers for leadership impact and efficacy in any field. Thought leaders need the skills to show up with presence, passion and purpose in order to land their ideas and generate the impact they desire. This experiential course will utilize practices, tools and techniques from the world of acting to help speakers increase their influence by learning how to maximize their impact and minimize their shortcomings.

WRITING 101.39-40

BIG DIFFICULT BOOKS

Kevin Casey

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

What makes some books harder to read than others?

In the first part of this course, we'll read, discuss, and write about *A Little Life*, by Hanya Yanagihara. The novel, published in 2015, is literally big: its paperback edition is 814 pages. It follows the lives, over the course of several decades, of four college friends who move to New York City after graduation, and explores the nature of friendship, family, and sexuality. It also navigates in intense detail the experience of abuse, trauma, and addiction. Yanagihara, her agent, and her publisher had assumed the book was too big and its subject matter too difficult to be a commercial hit, but *A Little Life* became a bestseller and won or was a finalist for numerous prestigious awards.

In the second part of the course, we'll read, discuss, and write about Cormac McCarthy's *Blood Meridian*. McCarthy's 1985 epic western is shorter, at 338 pages, but it's big and difficult in other ways: in the density and complexity of the writing, in its allusiveness, in the vastness of its southwestern landscapes, and in its notoriously unrelenting violence. *Blood Meridian* now commonly appears on lists of the great American novels, but that didn't really begin happening until years later when McCarthy became a mainstream literary star.

Neither of these books became popular because they were easy to read, nor did they do so on similar timelines. So why and how did they become popular at all?

Your writing in this class will include a book review (~700 words), an essay that examines the nature of online comments and criticism (~700 words), a research proposal (~500 words), a research paper (3000+ words), and a personal reflection essay (~700 words), as well as brief, ungraded written responses to weekly readings. It will also include the regular practice of drafting, revision, and peer-review workshops.

Students considering enrolling in this class should be aware that both novels we will read as a requirement of our work in the class contain very explicit subject matter. *A Little Life*, in particular, includes graphic descriptions of self-harm, physical and emotional abuse, sexual assault, and other traumatic experiences.

WRITING 101.41

WRITING AFRICA

Nathaniel Berndt

MW 4:40PM - 5:55PM

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

The course is structured in three units. The first unit serves as an introduction to the major themes of the course and explores book culture in ancient and medieval Africa. Focusing on North Africa, Ethiopia, and the Sahel, we look at foundational texts such as *The Confessions* of Saint Augustine, the *Kebrā Nagast*, and the *Tarikh al-Sudan*. This opening unit closes with a reading from V.Y. Mudimbe’s *The Invention of Africa* that serves as a bridge to the final two units of the course which interrogate the production of ideas about Africa in writing. The second unit focuses on writing about sub-Saharan Africa by various outsiders. This unit is divided into

three phases: Arabs Write Africa, Europeans Write Africa, and African-Americans Write Africa. Selections range from Ibn Battuta and Leo Africanus to Mungo Park and Joseph Conrad to W.E.B. Du Bois and Alex Haley. The final unit is dedicated to the modern African intellectual tradition and the idea of Africans themselves writing Africa. It explores the work of such figures as Chinua Achebe, Léopold Sédar Senghor, Ngugi wa Thiong'o, and Achille Mbembe.

As a writing course, the principal goals of the course are to introduce students to a number of skills that are essential to becoming an academic writer and to practice these skills consistently through a series of writing assignments and in-class activities. On a weekly basis, students will submit a paragraph response to one of the week's readings. These will serve as a foundation for class discussions, help cultivate the skill of close reading, and encourage students to reflect on what makes for effective writing. In addition to these weekly responses, there will be three larger writing assignments that students will develop through independent research, classroom workshops, and an ongoing process of editing and revising. The first of these is a book review (3-5 pages, double-spaced) that offers a critical analysis of a text concerning Africa. These may stem from the assigned readings in class or from outside in consultation with the instructor. The second writing assignment (also 3-5 pages, double-spaced) is similar to the book review but instead of responding to a written text the idea is to use writing to engage with non-written African intellectual production, such as can be found in films, music, religious traditions, politics, etc.. The final writing assignment is a longer research paper (8-10 pages, double-spaced) that explores a topic of interest to the student that is relevant to the major themes of the course. Students are encouraged to use this research assignment as an opportunity to expand the inquiry they began in one of their first two essays and to develop a persuasive argument in relation to other academic literature.

WRITING 101.42-43

WHAT THEY WANT YOU TO THINK

Elise Wang

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

A 2013 poll showed that fewer people support funding NASA than believe that a UFO really did crash at Roswell in 1947. Three years later, the same poll found that more than three quarters of Americans believe in at least one conspiracy theory. 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. Looking back, we will study the relationship conspiracy theories have built with power and authority over time. Facing the present, we will

consider their digital spread on Twitter, Reddit, and YouTube, and discuss what influence they have had on our contemporary world. After surveying a few theoretical and psychological theories of conspiracy narratives, students will use one of these texts to illuminate an aspect of a conspiracy narrative in a critical analysis (4 page) essay. 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 a variety of writing exercises to practice responding to historical documents, essays, films, and newspaper articles. A final research essay (8 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 101.44-45

CONGRESS AND QUANT WRITING

Jacob Smith

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

The American people widely view Congress to be a dysfunctional institution, with a 2013 *Public Policy Polling* poll rating Congress as less popular than cockroaches, root canals, and the band *Nickelback*. Yet despite this unpopularity, most members of Congress who seek reelection continue to win. In this course, we will look at how scholars explain puzzles about Congress such as this through writings including theoretical essays, descriptive analyses, and quantitative research articles.

We will begin the course by reading historical and modern critiques and defenses of Congress. These readings will include historical writings such as *The Federalist Papers* and Frederick Douglass’ *Fourth of July Speech*, as well as contemporary analyses by scholars of Congress. We will then explore how scholars explain the outcomes of congressional elections. Political scientists use a variety of approaches to write about congressional elections, but many of the most recent scholarly analyses have emphasized the use of quantitative techniques. Moreover, with the emergence of blogs such as *FiveThirtyEight* and *The Upshot*, writing about elections that incorporates statistical analyses has become an important staple for the broader reading public. Thus, the second part of the course will seek to hone your quantitative writing skills.

To develop as a writer, you will complete a variety of assignments in this course including an analysis of congressional dysfunction (about 5-6 pgs.) and an extended research paper (about 12-15 pages). As you complete this extended research project, you will turn in a proposal and annotated bibliography and sections of the paper along the way, which you will revise based on my comments and those of your peers. Finally, you will complete a short blog post (800-1000 words) about this paper in the style of *FiveThirtyEight* and *The Upshot* to develop your skills at writing for the public sphere.

\*This course assumes no prior experience with statistics.

WRITING 101.46-76

PERFORMING DISABILITY

Michael Accinno

TuTh 10:05AM - 11:20AM- TuTh 8:30AM - 9:45AM

“Performing Disability: Representation, Access, and Artistic Practice”

In 2019, disability activists met the release of the film *The Upside* with withering criticism. Like many contemporary productions, the film starred an able-bodied actor, Bryan Cranston, in the role of a disabled character. Assessing Cranston’s casting in light of the paucity of roles for disabled actors, critics of *The Upside* also posed more fundamental questions about the ethics of cultural representation: how are minorities represented in cultural texts or artworks? What material or cultural benefits does representation confer, and to whom? Taking the texts of disability activists as a starting point, this course introduces students to representations of disability on stage and screen. Through a series of progressive writing assignments, students will learn how to interpret scenes from a movie, opera, and musical using disability as a lens for cultural critique.

Along with readings drawn from music and theater scholarship, this course will also include a visit to the Nasher Museum of Art, where we will seek out traces of disability and other forms of bodily difference within the museum’s exhibitions and permanent collection. Subsequent screenings of George Gershwin’s opera *Porgy and Bess* (1935) and Deaf West Theatre Company’s production of the rock musical *Spring Awakening* will provide further opportunities to question how different bodies are staged by directors, performed by actors, and received by audiences: how have these productions succeeded (or failed) in incorporating disability alongside other intersecting forms of difference, such as race, gender, and sexuality? How might disability be reconceived as a creative resource rather than as a hindrance?

Writing assignments will include two short papers (3-4 pages) analyzing selected scenes from *Porgy and Bess* and *Spring Awakening*. Students will receive feedback through peer review and be given the opportunity to revise and resubmit their work. In the second half of the semester, students will draft and revise a longer research essay (10 pages) on a film, play, or musical work

of their choice. Additionally, several short, in-class writing activities will introduce students to such accessible design principles as image description and captioning.

WRITING 101.48, 101.61, and 101.77

## COMING OF AGE & HAPPINESS

Sheryl Welte

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

College is one of the many turning points in your coming of age. It is a time when you separate from your family of origin, and thus are in a unique position to be able to reflect on your identity. The questions - “Who am I?”, “Who do I want to be?”, & “What do I want?” – are often daily challenges as you navigate being more independent and living a good life. Together, we will use the field of educational psychology to explore your personal and academic identity development, especially in relation to your happiness. In particular, we will reflect on emerging adulthood & student development theories, as well as scientific research on happiness, to help us understand how various factors - such as gender, socioeconomics, race, ethnicity, religion, and culture - shape the development of your authentic self.

By using a variety of texts, videos, observations and interviews about coming of age and happiness, we will engage with the work of others, learn to articulate a position, and situate our writing within specific contexts. To begin, we will read, discuss, and write about our classroom treaty and student learning and other identity profiles using both our personal experiences and existing theories on coming of age and happiness (2-3 pages). Informed by these theories, we will engage in case study research, which involves in-depth descriptive and analytical writing.

The final project will be an exploration in the form of an in-depth personal narrative & analysis of some issue(s) significant to your coming of age and happiness (10-15 pages). The topic, and the related additional readings, will be carefully chosen by you so that each personal narrative will be relevant & meaningful as you continue your coming of age journey at Duke. Throughout the course, we will write self and peer evaluations (2 pages) of our academic writing, and thus collaboratively strengthen our ability to improve our works in progress.

If you're interested and willing to learn about yourself & others through personal writing, discussions, and readings, then this Wr101 class might be a great fit for you.

WRITING 101.49-50

## THE LABOR OF SPORT

Nathan Kalman-Lamb

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

### The Labor of Sports: Exploitation, Inequality, and 'Play'

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

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

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

WRITING 101.51-52

## EVOLUTIONARY ORIGINS OF COOP.

Kerry Ossi-Lupo

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

### Evolutionary Origins of Cooperation

What can the science of animal behavior tell us about why we wait our turn in line or make anonymous donations to charity? The theory of evolution by natural selection – what we often boil down to “survival of the fittest” – makes clear the advantages of competition in nature: eat or be eaten. But when it comes to helping, sharing, and self-sacrifice, explaining these cooperative behaviors poses a greater challenge to evolutionary biology.

In this course, we will cover topics in evolutionary theory as well as evidence from across social animals -- from chimpanzees to meerkats to ants. We then will draw from interdisciplinary research in anthropology, psychology, and economics to consider questions surrounding human collaboration and altruism. When does it pay to help out, how do we come to decide what is fair or unfair, and how can cooperation be maintained when some individuals benefit by cheating the system? We will explore these questions through careful reading and discussion of scientific papers, popular science articles, blogs, and podcasts, as well as the work of your fellow classmates. As we go, we will consider ways that scientists and journalists communicate more or less effectively about research within and across disciplines as well as to the lay public.

Through both formal and informal writings, we will critically engage with the works we read. Early in the semester, you will write several brief response papers (1-4 page) that will help you practice close reading, summary, and analysis of a text. On occasion, we will engage in cooperative in-class activities and games, which can serve as the focus for one response paper. By mid-semester, I will ask you and a partner to work collaboratively on a research topic of your choice. Together, you will write an 8-10-page research proposal that you will develop incrementally; I will ask you to complete an annotated bibliography, brainstorm what makes a good testable hypothesis, work on a synthesis matrix, and eventually you will share drafts for peer review prior to your final submission. Oftentimes, writing up feedback for another paper is as helpful to your own writing as it is to the other person's paper. Finally, you will reflect on science communication by translating your research proposal into a piece of public scholarship intended for a non-expert audience.

WRITING 101.53-54

MONUMENTS AND MEMORY

Andrew Tharler

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

Monuments and Memory: The Archaeology of Cultural Heritage



Recent debates about the preservation of Civil War statues in the United States alongside the destruction of ancient monuments in the Middle East have highlighted the persistent role of the past in shaping modern ideologies and identities. These controversial events have raised difficult questions about our relationship to historical legacies. Why do we build monuments? Who decides what deserves to be memorialized? In what ways do we interact with cultural landmarks? How can we reconcile preserving a past that no longer reflects our values?

In this course, students will engage with issues of cultural heritage using methods and theories drawn from the field of archaeology. The first part of the class introduces students to contrasting archaeological approaches to monuments from diverse geographical and chronological contexts, from obelisks in the Ancient Near East to Native American mounds in the Mississippi Valley. The second unit focuses on the modern reception and preservation of historic monuments, including the stewardship of the Parthenon Marbles and digital reconstructions of endangered archaeological sites in Syria. The final part of the semester revolves around the treatment of Confederate statues in North Carolina. Our conversations will explore how archaeology can inform our understanding of the significance of these monuments to different communities and stakeholders.

Assignments dedicated to developing analytical writing skills will guide our inquiry. Readings will be accompanied by queries prompting written reflections on the substance of the texts, as well as the character and tone of the prose. The first major writing project asks students to investigate monuments on Duke's campus using a specific archaeological approach and synthesize their observations in a short essay. The final paper invites students to research a topic of their choosing and produce an analytical interpretation supported by evidence. Students will share their work in brief presentations and exchange drafts of their essays for peer-review.

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

WRITING 101.55, 101.75

ASIAN AMERICAN MEMOIR

Susan Thananopavarn

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

### **Asian American Memoir: Exploring Representation through Life Writing**

What does it mean to be Asian American in the twenty-first century? How are Asians and Asian Americans represented in the media, and how do writers resist and complicate these narratives

by telling their own stories? Asian American writers have employed various genres to make meaning of their lives and the lives of others, including autobiographical essays, creative nonfiction, graphic memoirs, and film. Through these texts and your own writing, we will examine the choices people make in framing life experiences through writing. We will also explore how life writing can help us better understand key issues in Asian American studies such as the “model minority” myth, refugee experiences, international adoption, food and culture, gender and sexuality, Asian Americans in the South, and multiracial identities. Our reading and weekly writing about these topics will culminate in three major projects for the class. In the first project, a 3-4 page essay, you will explore the issue of Asian American representation in a text of your choice. The second project will consist of a 4-6 page literary analysis that considers the form of life writing: How do writers decide what to include, what genre to use, and how to frame their life experiences? The final assignment asks you to curate a multivocal project on a particular issue from the class that draws on a variety of life perspectives, including your own. For the last project, you will decide the best form in which to convey these perspectives, whether an essay, a multimedia presentation, a graphic novel, or other medium.

WRITING 101.57-58

ETHNICITY & CULTURE IN CARIB.

Janine Rose

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

The Caribbean has attracted increasing attention in popular culture particularly through music, film and tourism. However, while there is no mistaking white sand beaches, Jamaican reggae, Rastafarianism, steel pan and carnival, the history of the Caribbean and the circumstances influencing the formation of its cultural practices and politics remain less well known or understood. This course goes beyond popular depictions of the Caribbean by taking a deeper look at its history particularly from colonial society to independence and its contemporary societal formations. The course will adopt an interdisciplinary approach to examining the cultural uniqueness of the Caribbean specifically how this uniqueness is rooted in the nature of contact between different groups of people who settled in the region. We will also examine the significance of this ‘contact’ as a frame of reference that shapes understanding and experiences of power relations among the Caribbean born. You will be exposed to and write about the circumstances that have produced ethnic diversity in the Caribbean and the international migrations that have produced a large Caribbean diaspora overseas. Writing and dialogue about these topics will also provide the foundation for critical reflection and discussion about the remnants of colonialism in Caribbean society today, its position within the world system as well as social movements that have contributed to political change in the region.

Among the questions that will drive our inquiry are: How have social scientists and historians written about the Caribbean? Why are there differences in representations of the Caribbean? How can we write up our research about the Caribbean in a way that demonstrates that it is grounded in thoughts and experiences of individuals from the region? What are the circumstances that contribute to differences in identification, cultural practices and governance that characterize various islands in the Caribbean?

Using information derived from text, film and music, you will write critical reflections on representations of the Caribbean in these sources. These writing assignments will focus on how to effectively make sense of the Caribbean and facilitate your practice with different aspects of writing. The reflections should also address the complexities identified in the reading and critically assess your own (mis)conceptions about and understandings of the Caribbean particularly its peoples and cultural practices. These papers will also allow you to develop a repertoire of writing skills that will prove useful for the larger writing projects in this course.

For the final writing assignment, you will be asked to use what you have learned about the Caribbean to examine the way in which external influences have impacted contemporary Caribbean society. You will have the option of selecting a Caribbean country that is of interest to you. This writing assignment will allow you to apply the repertoire of writing skills acquired throughout the course to this assignment. Specifically, you will apply strategies related to demonstrating analysis in your writing, strengthening your own voice through the structure of your writing and developing your claims through the use of appropriate evidence and explanations.

WRITING 101.59-74

LA GOZADERA!:MUSIC/DANCE/EMO.

Sarah Town

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

*¡La gozadera!:* Music/ Dance/ Emotion

In popular culture, music, movement, and social space often interact in particular ways to produce a specific individual affective experience and a specific sense of community. One example of this can be seen in Cuban timba culture, in which music, dance, and social context come together to produce a communal sense of sensual euphoria called *la gozadera*. Understanding how these processes work and interact with one another requires thoughtful interdisciplinary research, and describing them in writing requires detailed attention to numerous actors, interactions, and cultural and social objects, often translated through the lenses of multiple disciplines.

*¡La gozadera!* is a writing course that engages with methodologies and texts from the fields of musicology, ethnomusicology, and dance studies, among others, to explore the ways in which popular music and dance work together to both express and produce individual and communal affective experiences. Using Cuban timba culture as a model, students will explore dance cultures of their choice through fieldwork, studio sessions, and writing.

Throughout the semester, students will make regular entries in a writing journal and will produce several short texts: an exploratory essay that considers the affective terms in which their dance culture describes itself; a sonic/ visual analysis of a live video recording; a self-reflective piece based on class time spent in a dance studio exploring the music-dance interactions of timba and other dance cultures; and a critical memo that enters into dialogue with theoretical texts related to themes of race, gender, pleasure, and/ or circulation. Students will produce deeper analytical work in two longer papers, one focused on a single performance event, and another on a topic of their choice, subject to my approval, related in significant ways to the themes of the course. Spoken and written interaction and exchange among all course members, through creative thinking and feedback exercises as well as other activities, will be central to the individual and group processes we develop over the semester.

WRITING 101.60

SUPERHEROES: BETWEEN THE LINES

Renee Ragin

MW 4:40PM - 5:55PM

The Avengers, Batman, X-Men, Wonder Woman ... many of us have grown up reading their comics, or watching television and film adaptations of their stories. But how – and why – did the genre of the superhero story come about? This course will explore the real-world political, social, and historical contexts that gave rise to some of our favorite characters.

In this class, these questions will guide your research and writing as you learn the skill of college-level academic writing. During the first half of the course, your writing assignments will alternate between two types of weekly assignments: close-readings (300-400 words) designed to help you tease out the visual and textual themes and subtexts we will encounter, and analytical summaries (300-400 words) of the secondary material we will use to help interpret superhero storylines. You will then have a short (3-page) assignment in which you will use your close-reading skills to write a persuasive essay making an argument about a theme of your choice in our texts.

During the second half of the class, you will be preparing and writing a 10-page research paper on a topic of your choosing. Your assignments (spread out over the course of several weeks) will consist of a 1-page proposal, an annotated bibliography, a draft, and a final paper. The class will work together to provide workshop-style feedback on the proposal and draft. By the conclusion

of this course, you will have learned how to conduct textual and visual analyses, supplemented by secondary research, in service of making an academic argument.

WRITING 101.63-65

WOMEN'S MEDICINE IN WSTRN HIST

Seth Lejacq

WF 8:30AM - 9:45AM- WF 1:25PM - 2:40PM- WF 3:05PM - 4:20PM

### **Women's Medicine: Medicine by and for Women in Western History**

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

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

This course will focus heavily on original research using historical sources and on methods of communicating findings and analysis. We will be embedded in the women's and medical history collections at Duke's Rubenstein Library and will work closely with materials in them over the course of the semester. Writing assignments will center on engaging with scholarship and close reading of historical sources. We will begin by exploring influential historical scholarship that

will help students think about and prepare for conducting their own research. Students will write informal responses to these texts, building up to a short paper analyzing works in the historical literature. During and after this early writing we will also explore historical sources at the Rubenstein and elsewhere, including items in digital databases like the Wellcome Library's collection of manuscript recipe books. These investigations will lead to a second paper closely analyzing a historical source in the Duke collections. The semester will culminate in a two-part project in which students conduct more extensive research on sources of their own choosing and produce a research paper, and also present their sources in a group exhibition that will be shown in Perkins Library. Students will design displays of reproductions of the sources they are researching, write labels for them, arrange the exhibit, and assemble and hang the displays in the exhibition space.

WRITING 101.69

THINKING SCIENCE FICTION

Michael Gaffney

MW 8:30AM - 9:45AM

Once confined to pulp magazines, science fiction has become a widespread feature of contemporary culture. What accounts for its ascent into popular television shows, films, and literary novels? What is the value of its imagination in a world that is becoming increasingly science fictional? This course explores some of the most interesting works in science fiction's long history, from its earliest emergence in the 19th century and its "golden age" in the 1950s to its current genre-hybridizing form, which often incorporates elements of fantasy, horror, and mystery. As we encounter stories about time travel, interplanetary exploration and settlement, ecological collapse, aliens, artificial intelligence, and utopia, our aim will be to learn how these texts employ different tropes and techniques to "think science fictionally." Engaging science fiction as a way of approaching the world, we will reflect on what this generic lens equips us to understand about our present moment.

Throughout the course, our main avenue of inquiry will be through critical writing. Assignments for the class will include weekly responses to the readings, as well as three longer papers. The first paper (5–7 pages) will constitute a "close reading" of one text, in which students will produce an argument around the formal features and inner mechanics of a single sci-fi work. Students will next read examples of academic writing about science fiction, and they will write a critical response (2–3 pages) to a published journal article, learning to identify the particular ways in which critics have interpreted the genre. The final research paper (8–10 pages) will ask students to construct an original argument around a work of science fiction that contributes to already-existing conversations in academic scholarship. We will actively prepare for each assignment with in-class writing exercises and discussions about composition methods and scholarly expectations.

Course materials may include: novels by H.G. Wells, Ursula K. Le Guin, Octavia Butler, and Nnedi Okorafor; short stories by Arthur C. Clarke, Isaac Asimov, Philip K. Dick, Stanislaw Lem, Joanna Russ, Ray Bradbury, and William Gibson; and films directed by Ridley Scott and Denis Villeneuve.

WRITING 101.71

THE ANXIETY OF TECHNOLOGY

James Draney

WF 8:30AM - 9:45AM

We are often told that we are living in a world increasingly defined by, and dependent on, technology. For some, the proliferation of machines is undoubtedly a positive thing: technical innovation from iPhone apps to medical miracles make our work-lives more efficient, our desires more attainable, and our personal lives more convenient. But just as often, our gadgets are regarded as the cause of social, ecological, and psychological ills. Some people argue that, rather than free us from necessity, technological advancement has made human beings mere ‘appendages’ to their machines (as Karl Marx wrote in the 19th century). Even today, one doesn’t have to look far to find popular narratives about social atomization in the age of the smartphone (Black Mirror, anyone?).

How are we to understand these two diverging perspectives on technological change, one utopian and positive, the other profoundly dystopian? In this course, we will place current ideas about technology in historical context, considering how thinkers of all sorts (including philosophers, artists, novelists, and filmmakers) have thought about the evolving relationship between human beings and technical machinery since the advent of writing in the 3rd millennium B.C. It turns out that anxiety about technology is nothing new--in fact, ambivalence about technological change is one of the most ancient human concerns.

Throughout the course, students will read in a number of genres, from newspaper Op-Eds about Silicon Valley to science fiction narratives about the fate of global human civilization. In doing so, students will acquire techniques for producing cogent, lucid, and coherent arguments in prose. What happens when we regard technology as either a poison or a cure? As a friend or a foe? In working on their various writing assignments, students will move beyond merely addressing these old concerns through summary and analysis. More importantly, they will develop their own perspectives on the material by cultivating a sedulous writing process.

Assignments will include several short responses to our readings (1-2 pages), one comparative analysis based on course texts (2-3 pages), an Op-Ed (2-3 pages), and a researched-based essay (5-7 pages).

WRITING 101.72

## BLACK FEMINISM IN POP CULTURE

Jessica Covil

WF 3:05PM - 4:20PM

Since at least the late '60s, a number of scholars and activists have worked under the name "Black feminist" and have explored what it means to write from this position. As definitions and objectives evolve over time, Black feminist writings demonstrate an enduring attention to gender, race, and class and an ability to combine personal narrative with incisive social, economic, and political critique. With this in mind, this course will revisit the work done by black women of the past before fast-forwarding to the present day, when black girls and women continue to push the margins through their cultural production. We will examine multiple media and genres of popular culture, including (page and stage) poetry, music, memoir, podcasts, television, and comics. Special attention will be paid to queer, transgender, and immigrant identities occupied by black women. Additionally, we will understand "black feminist" as a mobile position where there is space for a variety of nationalities, religions, sexualities, abilities, and (life)styles. Through our exploration of these various texts and identities, we will address the following questions: What does "intersectionality" mean today, and what are the ways in which black women continue to be marginalized and yet continue, too, to offer resistance?

To foster sustained, active engagement with course material, students will write weekly blog posts (250-300 words) in which they select and respond to one quotation from the readings. Students will be asked to move beyond simply repeating or summarizing works, beginning instead to reflect critically and articulate their own positions. Students might ask themselves: What are some of the questions that the author or artist might be grappling with, and what tones, styles, and rhetorical strategies do they employ in their work? By attending to these questions, students will formulate their own arguments and practice communicating them to others effectively.

Students will also write two papers which will offer further development of their close reading, writing, and research skills. The first will be a 3 to 4-page close reading of one text; the second will be a 5 to 6-page paper that takes up two or more works on the syllabus and at least one outside source. This second paper will be turned in first as a draft, then revised and edited by the student after receiving instructor feedback.

- Updated 8/26/19



