



Writing 101 Course Descriptions Spring 2019

WRITING 101.01

WOMEN, ACTIVISM, SOCIAL CHANGE

Instructor: Jennifer Ahern-Dodson

TuTh 10:05AM - 11:20AM

Our course will study women who have worked for social change around issues of race and gender discrimination. What does it mean to be a woman activist? How are they—and their arguments—understood and represented, by whom and why? How do they make their voices heard--and make a difference--on the causes they care about? In the first half of the semester, we'll write short essays about women activists in movements such as #MeToo, Black Lives Matter, and the Women's March. In the second half of the semester, each student will research and write an extended essay about a case of their choosing about women, activism, and social change.

WRITING 101.02

COMMUNITY AND ISOLATION

Instructor: Rachel Gevlin

TuTh 8:30AM - 9:45AM

From cuneiform script to the advent of the printing press in the 1400s to the explosion of Twitter over the last decade, the written word has served to connect people across great distances of both space and time. But writing can also create—rather than traverse—boundaries, isolating readerships on the basis of language, education, class, and culture. We can think of writing, then, as a form of community-building—although one that is perhaps by definition exclusionary. How does writing both depict and create this relationship between community and isolation? And in the late 20-teens, have specific narratives of community or isolation come to be idealized in American culture?

This course will interrogate writing as a form of community-building and exclusion-building. We will begin—with the help of Defoe's *Robinson Crusoe*—by considering whether any man is, indeed, an island: What function does writing have in isolation from other people—whether that isolation is experienced on a tropical island or in front of our computer screens? Is isolation always (as it is for Crusoe) a product of bad fortune, or can it be desirable? If so, under what circumstances—and from what social position(s)—might we come to romanticize isolation? With Elena Ferrante's *My Brilliant Friend*, we will further explore these questions by thinking about how education and language acquisition can work both to build new (and often idealized) communities while simultaneously isolating us from those with which we most deeply identify. Short stories—by David Sedaris, Lauren Groff, Junot Díaz, and Edith Wharton—will highlight the role of writing in both the exclusion from and affirmation of class and culture. Finally, we will consider the literature and digital media of the twenty-first century: the role social media plays in our assessment of ourselves as both a unified and (sub)divided public, as well as isolated individuals.

Six short discussion posts throughout the course will help foster class discussion and prepare you for the longer writing assignments. The first of these will be a literary analysis (4-6 pages), in which you will strengthen your close-reading and argumentative skills through a study of one of the texts from the first half of the semester. You will build on these skills in the final research paper (8-10 pages), in which you will take up a critical issue related to the course through an analysis of a digital space of your choice. With each assignment, we will consider what makes up a good writing practice: peer review, giving and receiving constructive criticism, and learning how to critically reflect on one's own writing throughout the revision process.

WRITING 101.03-05

ANTHROPOLOGY AND ARCHITECTURE

Instructor: Amanda Wetsel

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

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 works in a range of genres, from architect Rem Koolhaas' writing about skyscrapers in Manhattan to anthropologist Teresa Caldeira's work about walls in Brazil to novelist Italo Calvino's writing about cities. 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 help you understand the texts, I will assign questions for discussion, a written task or a visual task for each text. These written tasks are short—not more than 3 pages—and involve summarizing the main arguments, creating an outline of the text, making lists of elements in the text, or visualizing a key part of the text. As you complete the assignments, you will begin to understand the main claims, forms of support and rhetorical style of the texts.

To deepen our understanding of the texts, we will use concepts from the texts to analyze architecture. As you write spatial analyses of the built environment here at Duke and research papers, you will creatively and critically apply concepts from class, practice making and supporting interesting and nuanced claims, and learn to write in ways that engage your readers. You will learn to incorporate quotes from texts and from interviews. Through these writing assignments, you will ask new questions about the built environment. You will write an analysis inspired by most of our key texts. These assignments will be opportunities to think with texts as you think about architecture.

For your final written assignment you draw on Italo Calvino's writing to imagine new kinds of cities and craft vivid descriptions of them.

WRITING 101.06-101.55

PSY OF BEING AN UNDERGRAD

Instructor: Jessica Corey

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

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 101-07

PRINCE AND THE KING OF POP

Instructor: Matthew Valnes

TuTh 3:05PM - 4:20PM

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 101-08-09

MASS INCARCERATION & DEMOCRACY

Instructor: Matthew Whitt

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

Today, the United States imprisons more people, per capita, than any other country in the world. The institution of the prison is so deeply woven into the structure of the U.S. that scholars sometimes describe it as a “carceral state”—a state built on and around incarceration. And yet, imprisonment affects the U.S. population in deeply uneven ways. For many Americans, police encounters, jail time, and criminal records are relatively likely occurrences, while others take for granted that their lives will be untouched by the country’s prison system. What does this division mean for a nation founded on ideals of freedom and equal citizenship? What does it do to democracy?

In this class, we will use political theory, philosophy, and academic writing to explore how the U.S. prison system does not merely punish wrong-doing, but actively shapes the body politic of American democracy. Writing is an especially deft tool for this investigation, because effective writing demands that we examine complex ideas, evaluate our commitments, and genuinely consider opposing views.

In the first half of the course, we will examine how slavery, Jim Crow laws, and mass incarceration divided the political community of the United States to create different political realities for different groups of residents. Students will digest this material privately and collectively, through informal writing in reflection journals and structured class conversations. This half will culminate with a formal essay assignment. In-class workshops and multiple essay drafts will enable students to practice writing techniques and gain feedback.

In the second half of the course, we will examine felon disenfranchisement, prison gerrymandering, immigrant detention, and other ways that the U.S. prison system determines who counts, and who does not, in American democracy. 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 101-10

THE CREATIVITY LAB

Instructor: Nancy Mullenneaux

WF 11:45AM - 1:00PM

What place does creativity have in academic success?

This course uses creative writing, art, improv, music, video, graphic design and movement to explore both the requirements of and the possibilities for academic research papers in any field of inquiry. Our class begins with a series of provocative readings on topics such as race, gender, class, and sexuality, in a variety of writing genres (academic and personal essays, fiction, poetry, lyrics, blogs, etc). Students will likewise respond to these readings in a variety of expressive genres: memoir, dialogue, short fiction, lyric or poetry, as well as dance, music, fine art, photography, web or graphic design. These first projects will inspire student-led discussions that explore the power of the expressive written or spoken word and image to connect, heal, and humanize divisive issues. After students explore both a variety of sensitive topics and expressive modes, they will choose to expand and develop one of their short response projects into a larger paper/project. The specific topics of their large project may vary widely, but each will be based on an issue that causes social division, isolation and/or trauma. Students may choose to use their creative pieces as the foundation for an academic, argument-driven essay or provide an academic companion piece to their creative work.

Part of each student's broader research will include discovering what other writers and researchers have said about their topic, relating other scholars' arguments to their own ideas. The course will offer practical writing techniques for tackling large research projects, managing time, brainstorming, drafting, organizing, and citing sources. Large and small group workshops will offer supportive collaboration and constructive feedback. As our writing projects develop, we will explore ways to make our projects public. What kind of performance art might bring our ideas to a broader audience? A Duke Performances' artist in residence (musician, playwright, puppeteer, and/or videographer) will visit our class discussing how they developed their ideas into performance art. Collaborating as an ensemble, the class will creatively present their words to an audience. 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 101.11-12

THE DISNEY VERSION

Instructor: Lisa Andres

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

Decoding the Disney Version: Exploring Disney's Cultural Stranglehold"
Short Title: The Disney Version

SPRING 2019 FOCUS: In his seminal chapter, "Breaking the Disney Spell," noted Disney critic Jack Zipes insists that "*It was not once upon a time, but at a certain time in history...that Walt Disney cast a spell on the fairy tale, and he has held it captive ever since*" (21). Zipes goes on to contend that Disney has gained a "cultural stranglehold" on the fairy tale, obscuring the names of the authors and storytellers who came before, to dominate the genre with their deceptive stories peddling dreams of elusive "happily ever afters."

While Zipes, at times, comes across as hostile, his main point is worth considering: *has* “the Disney Version” of our favorite childhood stories replaced the versions that came before? Do we know that there’s no such thing as “True Love’s Kiss” in the literary fairy tales? That Cinderella’s stepsisters cut off their heels and toes to try to fit into the glass slipper? That the Little Mermaid doesn’t get the prince and turns (temporarily) into sea foam? Very few of the stories that Disney decides to tell are original ideas – most of them are adapted from or (loosely) based on someone else’s source material. Some questions we’ll consider are: What changes did Disney make, and what is the overall effect on the story? Is the meaning and/or message of the story changed, or are the changes relatively harmless? How does the medium of film play a role – are the visual images stronger than words alone? As Zipes questions at the end of his argument, has anyone come along to “break the Disney spell” – are there other versions of these stories that we know better or have any other storytellers challenged Disney’s supremacy? And finally, how has Disney begun to change it’s own formula through the live-action adaptations of its classic animated films?

We’ll explore the answers to these questions primarily through class discussion, reading academic arguments (starting with Zipes), and several major writing assignments. Our class discussion will focus on comparisons between the original source material (examining the cultural and historical contexts) and “the Disney version” of texts (focusing on the implications of Disney’s changes for race and gender) .

Tentative texts include: students will have the opportunity to provide feedback on which texts will be adopted for the spring semester after registration is complete.

Our writing assignments are based on Graff and Birkenstein’s “They Say / I Say” model. We will start with an “I Say” essay (~4-6 pages), which asks you to compare two texts of your choosing and construct an argument about the “Disney version.” We then start to explore what “They Say,” conducting research during library sessions and composing summative and evaluative annotations (~300 words each) on the sources we find. Finally, we will combine the “I Say” and “They Say” components into an argumentative essay (~10-12 pages): one which foregrounds your analysis but which also situates that argument within the larger academic conversation.

Finally, please note that no prior knowledge of or experience with Disney is necessary for this course. However, a genuine interest in the topic and a willingness to read novels are strongly recommended.

WRITING 101-13

WRITING AND MINDFULNESS

Instructor: Denise Comer

MW 8:30AM - 9:45AM

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

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

WRITING 101.14-15 & 101.41

CULTURE IN/AND THE MIND

Instructor: Adam Boyette

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

Culture in/and the Mind: Patterns and Processes in Human Thought and Action

“Culture” is the central concept of the field of anthropology. It is universally recognized as having immense influence over human behavior, but specialists disagree around precise definitions of *what is* and *is not* culture, and *how* culture asserts its influence over us. For example, does culture exist in our minds or is it purely public, disembodied knowledge? Can we think of culture as consisting of units, or “memes”, that move like viruses between people, infecting our brains and competing for influence? Or is culture a series of performances, whose interpretations are private, and whose meanings are negotiated in social discourse? What are the processes by which people learn and share culture—as it exists in their heads or out in the world? In this course, students will examine the idea of culture through engaging with key readings and through their own writing about culture on campus. The course will be oriented around two major integrated, and collaborative writing projects: A mini-ethnography (first two-thirds of the course), where students will describe the culture of a group on campus, and a mixed-media translation of the mini-ethnography (last third), in which students will represent their

ethnographic research in a new format, such as through film, audio recording, or a photography exhibit. Short writing assignments will be used throughout the semester to develop specific writing practices and/or ethnographic research tools, as well as to reckon with the various theoretical perspectives on culture offered by course readings. Some of these short writings will include a visual analysis, a “thick description” of a cultural event, an investigation into the spread of a meme, and an analysis of a formal interview. Ultimately, students will gain essential skills in understanding and implementing core practices of academic writing as well as a deeper appreciation for the role of culture in their own lives and for humanity more generally.

WRITING 101.16

THE CRAFT OF ETHNOGRAPHY

Instructor: Marcia Rego

TuTh 11:45AM-1:00PM

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

More widely known as the immersive approach anthropologists use to study 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 101.17-19

THE END(S) OF WORK

Instructor: Michael Dimpfl

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

What is work and how does it produce value? What is the wage? What are the connections between work and identity? What happens to everyday life when work is the dominant organizing structure of modern existence?

In this seminar, students will develop strong analytical writing practices by thinking about the problems presented by work as an economic, cultural, political and historical structure. We will explore the birth of the wage, the origins and effects of the gendered division of labor, and the notion of a “work ethic.” We will situate the history of and persistence of undervalued forms of labor, examine labor organizing, explore anti-work politics, and think about the failure of technology to remediate the drudgery of the 9-to-5.

We will begin with foundational texts, situating the potential and pitfalls of work as a concept and important site of resistance. In addition to theoretical and scholarly work, we will read popular print journalism and watch a series of documentary and narrative films to organize our thinking and writing. The course is centered in and framed by feminist scholarship that begins with the notion that work is an important and historically-specific mechanism of exploitation and that other ways of organizing the world are possible and necessary.

Over the course of the semester, students will work through multiple sequenced series of short (300-500 word) and medium-length (750-1000 word) papers. These will hone particular writing practices and engage with specific aspects of course content. We will practice effective reading and annotation, summarizing and synthesizing theory, and effective and evidence-based argumentation. The seminar begins with the notion that writing is a practice that demands generous engagement. Throughout the semester, you will work together with your peers during writing workshop and respond to draft material in service of improving your skills.

WRITING 101.20-21

ORIGINS OF HUMAN SEXUALITY

Instructor: Kerry Ossi-Lupo

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

In the ongoing public discussion regarding sexual harassment and violence as well as gender inequality, some have invoked our evolutionary history or our biology to justify present-day sex and gender roles (e.g., Damore's Google memo). The origins of our human sexuality often are far more complex. Why are gorilla females so much smaller than males? Why do male mandrills look as though their faces have been painted with clown makeup? And what, if anything, does either of these observations have to do with the fact that some men can grow beards?

In this course, we will read and write weekly about variation across non-human primate species as well as human cultures to better understand the flexible nature of male and female behaviors and strategies in an evolutionary context. In so doing, we will practice careful and critical reading of scientific papers, popular science articles and blogs, and also the work of our fellow classmates. In our writing practice, we will learn to craft persuasive arguments by employing appropriate evidence and without excluding evidence that runs counter to our claim. Throughout the semester, we will work cooperatively with partners and small groups to workshop and revise our writing and our ideas.

We will start the semester by practicing close and critical reading of scientific articles. During this time, you will write two brief essays based on our readings and on your own interpretation of the readings. Toward the middle of the semester, you will identify a topic of interest and work with a partner to develop a research hypothesis and literature review.

For the final third of the course, we will turn our focus to tackling controversial topics in science writing. When crafting an argument, scientists and students alike attempt to summarize and simplify a broad range of work; it can be tempting to exclude contradictory viewpoints. However, this does a disservice to your readers and, ultimately, can lead to distrust of your overall argument. When writing in the public sphere, these sorts of omissions can deepen distrust in the scientific community. In order to practice synthesizing multiple perspectives, you will choose a topic that has been debated in the primary literature – such as infanticide as a sexual selection strategy or females as choosier versus more “chaste” sexual partners – and present a cohesive explanation for a general lay audience. This is not meant to be a mere summary of both or all sides; rather, you will write to persuade your readers of a particular interpretation. Students will incorporate peer feedback into a final product aimed at a non-expert audience.

WRITING 101-22

SPORTS IN U.S. HISTORY/CULTURE

Instructor: Eladio Bobadilla

WF 8:30AM - 9:45AM

What does the Duke-UNC rivalry say about class, race, and geography? Are college sports really “like Jim Crow,” as a commentator recently put it? How did Native Americans, their struggles, and their social experiences shape the rules of American football? What can the National Football League teach us about socialism and capitalism? What does American soccer reveal about gender inequality? Are sports really “the great equalizer” or simply a metaphor for social inequality and strife?

In this class, we will work to answer these questions by engaging in a process of “writing as thinking.” By engaging multiple disciplinary perspectives and using writing scaffolding strategies, we will develop effective writing skills, strategies, and habits while treating sports as historically, socially, and culturally relevant and meaningful. Specifically, we will write extensively about their implications for questions of race, class, gender, democracy, nationalism, economic inequality, and other important topics of vast historical and contemporary importance. We will begin by reading the work of others and analyzing their sources, arguments, and writing strategies through weekly discussions and written responses. Then we will practice distilling and synthesizing various perspectives. Finally, we will work to craft an original, analytical paper on the topic of sports in U.S. history and culture. Regular in-class writing workshops will lend us practice and let us work through ideas, arguments, and problems collaboratively and help us build confidence in our writing. Longer papers (a midterm of roughly six to eight pages and a final paper of eight to twelve pages) will allow us to put all we’ve learned into practice.

The course will treat analytical and argumentative writing as an ongoing and collaborative process. It will emphasize practice, peer review, and revision. Additionally, it will focus on creating and supporting logical arguments while also attending to structure, organization, and style and mechanics, all while engaging an interesting and familiar topic to Duke undergraduates. The ultimate goal of this course is to teach us the necessary skills (and give us the necessary confidence) to write effectively, clearly, and purposefully.

WRITING 101.23-24, 101.75

WRITING IN SCI & MEDICINE

Instructor: Gaia Cantelli

TuTh 3:05PM - 4:20PM- TuTh 4:40PM - 5:55PM- MW 6:15PM - 7:30PM

Writing is one of the most important skills you can develop. No matter what your career objectives, communication is an essential and often overlooked part of science. Scientists spend almost as much time reading and writing as they do performing experiments. We write about our research constantly, whether it is for a peer-reviewed article, for a grant proposal to obtain research funds, or to connect with patients and reach out to the general public. As well as writing, medical scientists spend a great deal of time reading about other people's research to learn about novel techniques and to be inspired by new discoveries. Reading peer-reviewed articles is a very particular skill that requires both critical thinking and a disciplined approach to acquiring information.

Students in this Writing 101 course will learn both how to read peer-reviewed scientific articles and how to express complex scientific concepts through clear and engaging writing. We will use reading as a tool to learn what makes effective scientific communication and we will apply these principles to writing for a variety of audiences, ranging from specialists in the field to members of the public with no medical background or interest in science. Each week, we will examine a peer-reviewed scientific article and a piece of science writing aimed at a broader audience. We will practice dissecting scientific writing to analyse its contents and we will ask ourselves what makes each piece of writing good, or bad, and what could be done to improve it.

For the first few weeks of the semester you will work on weekly short articles describing the results of a scientific paper of your choosing to a non-specialist (and non-interested) audience. We will extensively workshop these in class, revising drafts through both instructor and peer feedback. We will subsequently turn our attention to merging these disconnected assignments and transforming them into a cohesive, eight-page feature article for the general public. You will work on your final feature over a period of weeks, receiving extensive feedback through several complete drafts and eventually turning your project into a poster presentation you will deliver at the end-of-semester wrap party.

Students in this course will learn how to develop their scientific opinions and how to articulate them effectively. Students will have a chance to invest a significant amount of time working on an extended piece of writing discussing a scientific field that is of particular interest to them. Each individual student will have complete freedom in choosing his or her topic of interest from the wide variety of medical science fields. Students will receive guidance on how to publish their work and how to reach out to groups researching their topic of interest to gain relevant research experience.

WRITING 101.25-27

URBAN WILDLIFE CONSERVATION

Instructor: Lindsey Smith

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

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 101.28-29

BIG DIFFICULT BOOKS

Instructor: Kevin Casey

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

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: 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 (~500 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.

WRITING 101.30-32

COMING OF AGE & HAPPINESS

Instructor: Sheryl Welte

TuTh 10:05AM - 11:20AM- TuTh 11:45AM - 1:00PM- TuTh 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?”, “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 writing, discussion, & readings, then this Wr101 class might be a great fit for you.

WRITING 101.33-34

LITERATURE AND MEDICINE

Instructor: Marion Quirici

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

There must be a way... that the language of life as experienced—of passion, of hunger, of love—bore some relationship, however convoluted, to the language of neurons, digestive tracts, and heartbeats...

—Paul Kalanithi, *When Breath Becomes Air* (2016)

In Paul Kalanithi's breathtaking memoir *When Breath Becomes Air*, the author's two great passions—literature and medicine—are described not as opposing disciplines, but as alternative languages. Both modes of inquiry share the same goal of understanding the human being. In this course, we will bring the languages of medicine and literature into dialogue, resisting traditional curricular divides. What do healthcare practitioners, and all of us as patients, stand to gain from humanistic approaches to medicine? We will explore not only how literature and the arts can improve healthcare practices, but also how literature represents medical culture and beliefs about the body. Rejecting dualistic constructs of "body" and "mind" that maintain these as separate categories, privileging the mind as the true home of the "self," we will examine the ways in which identity is in fact written onto the body by history, culture, and systems of power. Literature provides a framework to get beyond individual pathology and recognize the environmental, structural, and socioeconomic factors impacting population health. How have our fraught histories of colonization, cultural hegemony, and the patriarchy resulted in paradigms of health and medicine that are different for women, racial minorities, the poor and working classes, disabled people, and queer folks? How have rhetorics of health, fitness, and normalcy masked the marginalization, neglect, or brutalization of certain bodies in history? Given that identity is inescapably embodied, and health is a fluid and unstable concept, how do we create a sense of "self" through the stories we tell about our bodies?

To better understand the relationship of literary representation to health and healthcare, we will read critical essays from the fields of health humanities and disability studies, literary texts about illness and trauma, and first-person narratives from disability rights activists and health system survivors. Discussions on bioethics, the history of medicine, and narrative medicine will define the ways in which transdisciplinary inquiry is essential for a more just world. Selections from literature by authors like Charles Dickens, Charlotte Perkins Gilman, Leo Tolstoy, Virginia Woolf, Jean Rhys, Samuel Beckett, J. M. Coetzee, and Audre Lorde will demonstrate how categories of wellness and unwellness depend upon differences of race, class, age, gender, and sexuality. Students will engage with readings in class discussions as well as in an interactive online discussion forum. Formal writing assignments include a textual analysis of one of our literary texts (4-6 pages), and a critical essay that surveys a body of research and articulates an original claim (6-8 pages). For the final assignment, an oral presentation with a visual/multimedia component (10 minutes), students will research a topic relating to social justice, medicine, and healthcare. Students will have the opportunity (optional) to present their final projects publicly at a student exhibition at the Disability in the Disciplines conference at the end of the semester.

WRITING 101.35-36

ANALYZING PUBLIC POLICY

Instructor: Jacob Smith

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

ANALYZING PUBLIC POLICY: PROCESSES, INSTITUTIONS, AND OUTCOMES

How does Congress make policy in an era of polarization and gridlock? What explains the policy process and its outcomes? What makes a good public policy? In this course, we will look at how scholars examine questions such as these through writings as varied as theoretical essays, descriptive analyses, and quantitative case studies. Early in the semester, we will read several classic articles that present theories about how policy is made. Next, we will read Barbara Sinclair's *Unorthodox Lawmaking*, which describes how legislative processes have changed in Congress in recent years. In reading these works, we will consider how the policymaking process may continue to change in the new Congress taking office in January 2019. We will also learn how scholars use statistical analyses to analyze the success—or failure—of policies. Finally, we will read several case studies focusing on policies such as gun control and health care.

In this course, you will compose a variety of writings that analyze various aspects of public policymaking. Drawing on the theories we read early in the semester, you will write a paper (5-6 pgs.) that examines how a specific policy passed and became law. You will also write an extended research paper (12-15 pages) on a policy area of your choice which you will then write about in a more concise format as a key findings policy brief (2 pages). As you complete the 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 classmates. To give and receive peer feedback, you will participate in several writing workshops with your classmates during the semester.

*This course assumes no prior experience with statistics.

WRITING 101.37-38

COMMUNICATING SCIENCE

Instructor: Miranda Welsh

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

Communicating science in sickness and in health

Several recent outbreaks of infectious disease (e.g., Ebola, Zika, SARS) 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 101.39-40

TEXTS AND TECHNOLOGIES

Instructor: Lisa Chinn

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

How have the phonograph, the radio, the mp3 file, and streaming services like Spotify or Apple music changed the way we read? How has the mediation of writing, from the typewriter to the word processor, influenced our understanding of literary works? And how, indeed, is the new

golden age of television changing the form of contemporary literary texts? Do authors change how they write because their words can now be recorded digitally and sonically? What sort of tension arises when writers discuss their relationships to recorded readings? Do we need traditional, printed literature when digital bytes can act as both creative beginning and archival ending of a work of art?

This class will engage questions about the historical, cultural, and social alignment of technology and literature from the beginning of the twentieth century to the present. We will delve into Duke University's David M. Rubenstein Rare Book and Manuscript Library, using sound recordings and manuscripts that move from the early days of analog sound and word processing to contemporary digital sound and word processing.

Course readings will include works by writers who address the influence of technological reproduction on (or in) their work, including Ralph Ellison, Anne Sexton, and Tracy K. Smith. Readings highlighting the trajectory of mechanical, or technological, reproduction throughout the twentieth- and into the twenty-first century will provide a theoretical framework for understanding our literary readings.

Major writing assignments include: 1) a 1500-word essay in which you compare an archival manuscript with a corresponding "published version" of this manuscript by one of the writers we read in class; 2) a 1500-word paper discussing a single photograph or sound recording in the digitized collection from the Archive of Documentary Arts or Duke's Radio State WDBS collection. You will trace the history of the photograph or sound recording, using a theoretical essay to examine the tensions between practical and theoretical implications of reproduction and preservation; and 3) a final curatorial research project that uses a mix of sound, visual, and object-oriented archival material which you will digitize for an online exhibit space using a digital archival repository, like Omeka. Weekly writing assignments include peer-review, revision, and feedback on each major writing project to help you become stronger in multiple written forms. In addition to major writing assignments, you will use VoiceThread, a cloud-based, voice-recording software (in lieu of traditional blogs posts) in response to weekly readings. Writing thus becomes a synthesis of oral, graphic, and interpretive skills that broaden definitions of "writing" beyond traditional boundaries to prepare you for a future of writing in the increasingly digital world.

WRITING 101.42-43, 101.71

SCIENCE AND SOCIAL JUSTICE

Instructor: Amber Carr

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

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?

In this course, we will explore writing by scientists and journalists for both expert and general audiences in order to better understand how different genres of communication influence the 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 position paper addressing a scientific issue, and a five-page project in which students present the results of a study 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. We will use peer review 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, we will explore the funding landscape for science 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.

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

WRITING 101.44-45

ASIAN AMERICAN LITERATURE

Instructor: Susan Thananopavarn

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

Asian American Narratives: Literature, History, and Activism

From laws like the 1882 Chinese Exclusion Act to anti-immigration rhetoric and acts today, Asian Americans have often been understood as “foreigners” in the United States. Asian Americans have resisted this trope through literary, historical, and personal narratives as well as through legal and social activism. This class will examine Asian American experiences through these narratives, concentrating on the relevance of Asian American studies 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, short stories, poetry, 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 101.46-48

GENDER SEXUALITY LATIN AM FILM

Instructor: Sandra Sotelo-Miller

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

Beyond Machos and Virgins – Gender and Sexuality in Latin American Film

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 101.49-50, 101.73

RESEARCH DESIGN & METHODOLOGY

Instructor: Janine Rose

MW 8:30AM - 9:45AM- MW 1:25PM - 2:40PM- MW 4:40PM - 5:55PM

Have you ever wondered why academic researchers choose interviews and focus groups as data collection methods rather than quantitative research methods including structured surveys to answer significant research questions? Do you want to have a better understanding of how to write questions that are researchable and will lead to reliable research outcomes? Are you curious about how to select research methods and approaches that are useful for better understanding why undocumented immigrants in Durham over New York City as a place of residence? If you answered yes to these questions then you may be interested in learning more about qualitative research.

The emergence of an interview society where the interview, a qualitative data collection method, is commonplace has increased curiosity about qualitative research. The objective of qualitative research is to understand social phenomena through methods that are based on collaboration and

interaction with participants in research settings. While qualitative research seeks to respond to questions that are equally meaningful to quantitative researchers, this type of research attains answers to these questions in different ways. In this course, we will explore philosophical paradigms that inform differences between qualitative and quantitative research. More importantly, you will focus on how to effectively collect, organize and make sense of qualitative information.

Among the questions that will drive our inquiry are: What distinguishes qualitative research from quantitative forms of inquiry? How do qualitative researchers write up their research in a way that demonstrates that their information is grounded in the thoughts and experiences of research participants?

During the course, you will write critical reflections on the theories and philosophies that inform qualitative approaches and how qualitative methods give researchers the ability to uncover the meaning behind participants' actions. For the final writing assignment, you will be asked to use what you have learned about qualitative research and writing to write a research proposal that would inform your investigation of a phenomenon or topic of your choice.

WRITING 101.51-52

BUILDING FEMINIST WORLDS

Instructor: Jennifer Ansley

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

Building Feminist Worlds: An Introduction to Feminist Rhetorics

In her introduction to *Living a Feminist Life*, Queer and Feminist Studies scholar Sarah Ahmed argues that feminism is “building work.” This building work, she implicitly suggests, requires reflection on how feminist speakers and writers use their work to invoke and shape feminist communities. In this course, we’ll give particular attention to how feminist writers and rhetoricians, including bell hooks and Bernadette Calafell, have used different formal and rhetorical strategies to both build feminist community and, in Calafell’s words, to “demonstrate the intimate connections between [their academic] work and [their] identities.”

As we both read and generate written work, we’ll keep returning to the following questions: What do feminist texts do? What are the goals of these texts and how do they go about accomplishing their goals both formally and rhetorically? How can we most ethically contribute to the “building project” they’ve begun through our own writing?

As we attempt to answer these questions, you will be asked to complete three writing projects: a short essay that will ask you to analyze the formal and rhetorical practices of the feminist writers we read (3-4 pages); a research paper that investigates the rhetorical strategies of important

feminist movements (5-7 pages); and a scholarly personal essay that asks you to explore the connections between your own location in the world and the questions raised by this course (5-7 pages).

As part of the work for this course, we will visit Duke's Sallie Bingham Center for Women's History and Culture, and you'll have an opportunity to work with special collections that document the work of U.S.-based feminist groups from the 1880's to the present, particularly those working in the U.S. South.

WRITING 101.53-54

FEMINISM(S), CAPITALISM, CHANGE

Instructor: Brenda Baletti

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

Over the past few years, the supreme court nomination proceedings, women's marches, women's strikes, and #MeToo, among other events, have placed women's struggles center stage. In fact, many theorists have gone so far as to argue that all politics today are feminist issues in that issues of racism, inequality, state violence, environmental crisis, etc. are in fact "reproductive politics." In other words, as social safety nets are eliminated, wages decline, and communities are displaced through processes like gentrification, our households -- the site for the reproduction of people and communities -- have become increasingly precarious in racialized and class-stratified ways. These theorists argue that different forms of oppression are interrelated, and that in order to understand any of them we must analyze the capitalist social relations through which they intersect. In this class, we will read and write about how feminists have gone beyond a narrow critique of "sexism" to analyze and challenge structural injustices in contemporary society.

In the first half of the semester we will learn to read a variety of different kinds of texts -- including classic academic articles and book chapters, political pamphlets, popular essays, and journalistic articles -- to study the different ways that feminist thinkers have theorized, critiqued, and written about capitalism. In the second half of the course we use group research projects to study several key historical and contemporary struggles to overcome this oppression that place a feminist critique of capitalism at their center. Readings will include seminal thinkers such as Maria Mies, Angela Davis, Silvia Federici, Iris Morales, Claudia Jones, Patricia Hill Collins, and others.

Student writing will include short writing assignments to develop their skills in critical analysis along with two major writing assignments. For the first essay (1500 words), students will work with the librarian to identify authors writing on class topics and place that work into conversation with authors from class. For the second project (2500 words), students 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 issue in "reproductive politics."

WRITING 101.57, 101.77, 101.80

MEMOIRS AND OBSTACLES

Instructor: Leslie Maxwell

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

Adjusting to college. Keeping friends. Family problems. Dealing with the illnesses or deaths of friends or family members. 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 101.58-60

NEUROLAW

Instructor: Emily Parks

TuTh 8:30AM - 9:45AM-TuTh 3:05PM - 4:20PM-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 101.62 & 101. 78

DETECTIVE STORIES AND THE JURY

Instructor: Elise Wang

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

“Elementary, my dear Watson”: Detective Stories before the Jury

This course is about criminal guilt: what it is, how we find it, and the stories we tell about it. We all know stories of the law, from the never-ending *Jarndyce v Jarndyce* in Charles Dickens’s *Bleak House*, to John Grisham’s gripping procedurals, to the ever-popular “Law and Order” franchise, which boasts more than 1200 episodes over thirty years. But the law also tells its own stories. Police make stories about hypothetical evidence when they apply for warrants. Lawyers and suspects compete in court with their stories of the crime. The jury picks their favorite story, and it wins the day. These stories are necessary, but, as we will discover, they do not have a straightforward relationship to reality. They are governed by the same rules that structure any narrative; they have heroes and villains, tension and climax, and a “moral of the story.” In the justice system, stories can determine the direction of the investigation, the guilt of the accused, and the shape of the law itself.

In this course, we will focus on the steps that make up criminal investigation in the American legal system, including search and seizure, interrogation, witness testimony, confession, and presentation before the jury. We will pair each part with popular detective fiction and a pivotal moment in the history of its development. For example, our unit on search and seizure will include real-life investigations that led to Supreme Court cases, an episode of *CSI*, and a look at the medieval coroner – the predecessor of the modern-day detective. Popular detective fiction shows us how our expectations for fiction translate into expectations for real investigations, and

returning to a moment in a procedure's history can help us to imagine how things might have been (and still might be) otherwise.

Our course material will include footage of real-life investigations and confessions, Supreme Court decisions, and detective stories from Agatha Christie to the BBC series *Sherlock*. In addition to a longer research paper, we will practice a variety of legal and narrative writing, including legal briefs, closing arguments, and our own original detective stories. For our final project, we will investigate a criminal case currently on the Supreme Court's docket and participate in a mock trial to discover for ourselves how stories in the law both support and interfere with determinations of guilt.

WRITING 101.63-64, 101.70

SPEAK OF THE DEVIL

Instructor: Haleema Welji

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

Speak of the Devil: Religious Difference, Language, and Everyday Life

For a country that strongly values the “separation of church and state,” American culture is full of religious ideas and “God talk,” from “in God we trust” on our money, to religious attributions by winning sports players, to invocation of God in moments of frustration and pain. Pop culture icons, including South Park, Buffy the Vampire Slayer, and The Book of Mormon, regularly play with the tension between religion and everyday life, sometimes for comic effect, sometimes to invoke deeply mystical and spiritual ideas. From demonstrating an incompatibility between religion and modernity to a seamless overlap between religion and social life, religion is a regular fixture in our talk, politics, media, education and ideologies about how we live in the world.

In this course, we look at the ways that religious ideologies impact everyday life and language and the other way around. Particularly, we will think critically about how the discourse of the sacred versus the profane structures how we understand religion. In “Speak of the Devil,” we draw on cultural and linguistic anthropology to challenge the idea that a clear distinction can be made between the religious and non-religious. Instead, we look at the ways in which there is permeability, fluidity, and heavy exchange between these realms. Some topics we explore are how religion intersects with emotions, beliefs about the supernatural, politics, television, and comics.

Throughout the course, discussions and written reflections will help you examine course readings in greater depth and draw connections to where you see religiously connected ideologies in your everyday life and the culture in which you live. Writing is one way to build your critical thinking skills. The course will include three papers, which allow you to practice

and develop essential skills of anthropology. In the first ethnographic paper (4-5 pages), you will observe and participate in a “religious” ritual and write about your experience. While this may feature attending a traditionally defined religious event, it can also be defined as events that take on some of the characteristics of religious rituals. In the second interview paper (5-7 pages), you will develop a research question and methodology to examine the lived experience of religion. After conducting interviews you will construct an argument using the interviews as your data. In the final research paper (8-10 pages), you will apply the skills you learned throughout the course to examine an aspect of religion in the media. This may include any topic based on your interests, such as looking at how popular media depicts religious ideas. This may include examining religious themes in television and movies, analyzing how video games use religious mythologies to create characters and stories, or critiquing how news stories depict particular religious groups. Based on your work in this course, you will learn to question just how separate religion and state are, and think critically about where your ideologies come from and to what extent you want them to guide the way that you choose to live.

WRITING 101.65-67

SOCIAL INEQUALITY AND SPORTS

Instructor: Nathan Kalman-Lamb

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

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.

To promote engagement 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 101.68

MOVEMENT AND FREEDOM

Instructor: Ji Won Lee

WF 3:05PM - 4:20PM

Instructor: Catherine Lee

“Whenever I find myself growing grim about the mouth; whenever it is a damp, drizzly November in my soul . . . I account it high time to get to sea as soon as I can.” —Herman Melville

“That the native does not like the tourist is not hard to explain. For every native of every place is a potential tourist, and every tourist is a native of somewhere. Every native everywhere lives a life of overwhelming and crushing banality and boredom and desperation and depression, and every deed, good and bad, is an attempt to forget this. Every native would like to find a way out, every native would like a rest, every native would like a tour. But some natives—most natives in the world—cannot go anywhere.” —Jamaica Kincaid

Movement and freedom are profoundly wedded to one another. The truth of this statement cannot be made more evident than by looking at the polarity of human experience that is tied to this truth, from the joyous vacation photos that populate our social media to the images of traumatized children who are separated from their mothers. In this course, we will explore human experience in connection with the relationship between movement and freedom, considering subjects such as geography, race, ethnicity, nationality, gender, and class. We will analyze a wide variety of texts, drawing from literature, film, and journalism, and use writing as a tool to critically reflect on the various socio-political, economic, and cultural, as well as other, questions and themes that surface from our analytical reading. Assignments will include several

short responses (1–2 pages), two summaries (2–3 pages), an op-ed (2–3 pages), and an analytical essay (5–7 pages). There will be scheduled in-class drafting, workshopping, and revising sessions. Living in a time where our ability to think and speak with cogency is constantly challenged, we will aspire to improve this ability and equip ourselves with the skills to navigate the numerous complexities that comprise our world, and our experience of living in it.

WRITING 101-69

POSTRACIAL FANTASIES

Instructor: Anastasija Karklina

WF 3:05PM - 4:20PM

Postracial Fantasies: Narratives of Racial Progress in US Culture

The future of race relations in the United States became a widespread topic of debate following the election of the nation's first black, biracial president. In 2013, for instance, *National Geographic* published a series of photographs depicting what the “average American” would look like in 2050. The photographs featured portraits of mixed-race individuals with light tan skin and racially ambiguous physical features. Pundits, then, asked: has America escaped its racial past? Are we postracial yet? The emergence of the #BlackLivesMatter movement that same year challenged these ‘**post-racial fantasies**,’ shedding light on the continued and systematic incarceration, surveillance, and murder of Black Americans. More recently, Rachel Dolezal, a white woman who pretended to be Black in her adult life, set off a media storm with claims that she is, in fact, “transracial,” confronting the public with a controversial question: how is racial identity defined and articulated and how do racial ‘rules’ shift over time? **What social anxieties animate our obsession with being ‘post-race’?** After all, cultural theorist Brittany Cooper has argued that “the US was never pre-race,” to begin with. To explore these and other questions, this course will examine competing narratives of racial progress in US culture with a focus on the way that these narratives have been voiced and contested in various forms of academic and public writing.

In this course, we will engage a wide range of academic and nonacademic texts that explore, challenge, or advance “postracial fantasies.” These texts will include academic texts in critical race theory and cultural studies that critique postracialism, works of creative nonfiction that explore race relations through autobiographical sketches, personal essays and blog posts that wrestle with terms like “post-racial” and “post-racist,” and opinion columns on multiculturalism and multiracialism.

The course emphasizes writing not only as a way to construct and present persuasive, coherent arguments but also as an exercise in critical thinking. We will examine several types of writing mentioned above, analyzing their form, styles, and features throughout the semester. Written assignments, which include short response papers and two analytical essays, will offer an opportunity to work closely with the instructor, as well as their peers, to review, edit, and improve their writing projects. To this end, the structure of the course will offer numerous opportunities to

engage in group activities, peer-review workshops, editing, and revision sessions. Students will practice synthesizing reading materials by writing a) **two to three critical reflections** and b) **several short reaction pieces**. Early on in the semester, writing these short responses will train you to read mindfully, evaluate arguments, and present authors' claims in written form, as well as to practice articulating their own position. Midway through the term, we will work on a **comparative essay**, in which students will analyze two texts that communicate different perspectives on a social issue. This will allow you to practice outlining, drafting, and revising your written work. Lastly, you will produce a longer **argumentative essay** on a topic that speaks to your intellectual interests, which will allow you to conduct independent research, review literature on the topic of discussion, and integrate external sources into their writing.

WRITING 101.74

H2O 101

Instructor: Jamie Browne

WF 4:40PM - 5:55PM

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: a podcast, a videocast, or a storymap. 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.

WRITING 101.79 & 101.80

ARTICULATING SOUND & VISION

Instructor: Staff, Departmental (Nathaniel Bowles)

TUTH 11:45 AM - 01:00 PM- TUTH 03:05 PM - 04:20 PM

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.

Updated: 10/26/18