



## Writing 101 Course Descriptions Spring 2020

Writing 101.01 & 101.77

HEALTH SCIENCE VS. TICKS

Cary Moskovitz

TuTh 10:05AM - 11:20AM- TuTh 3:05PM - 4:20PM

Tickborne diseases are likely to increase, say National Institutes of Health officials in a recent statement. And we're not talking about just a few diseases. Here are only some of the diseases spread by ticks in the U.S. and around the world: Crimean-Congo hemorrhagic fever, Lyme Disease, Omsk Hemorrhagic Fever, Tickborne encephalitis, Anaplasmosis, babesiosis, ehrlichiosis, tularemia, tickborne relapsing fever, and Rocky Mountain spotted fever. The U.S. Centers for Disease Control and Prevention recently noted that while 30,000 cases of Lyme disease are reported annually in the U.S., "the true incidence is 10 times that number." And the Asian longhorned tick, which has spread multiple diseases in other parts of the world, was found this year for the first time in multiple U.S. States. Researchers are thus hard at work developing better repellants and new vaccines.

In this section of Writing 101, students will study the latest scientific literature on these advances as the focus for developing skills in academic reading, writing, giving and receiving feedback, and library research. Working from select principles of health science research and some basic statistics, students will practice careful reading, effective summary, and skeptical analysis as they draft and revise reviews of recent experimental research reports. Building on their own work and that of their classmates from the first half of the term, students will then write substantive scientific essays discussing some aspect of the current science of tick-borne disease prevention. Audiences for student writing will include both classmates and health-science professionals. Students will have the opportunity to participate in the Duke

Reader Project ([dukereaderprojet.org](http://dukereaderprojet.org)); those who elect to participate will be matched with a Duke alum or employee in a health science field who will provide feedback on drafts of one or more writing assignments. Note: this course involves a considerable amount of collaborative work; students should have schedules and attitudes that will allow them to work extensively with classmates outside of class time. Prior coursework in statistics is useful but not required.

## Writing 101.02

### TRAVELERS' TALES

Jennifer Woods

TuTh 10:05AM - 11:20AM

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

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

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

In the course of the semester, all major assignments will be drafted and revised with feedback from peers and instructor.

## Writing 101.03

### VISIONS OF HOME

Eliana Schonberg

TuTh 10:05AM - 11:20AM

What makes a home? Is it a place? The people in it? The things you have? If you leave a home, can you return? Or can you take your home with you, like a turtle its shell? How many homes can one person have? Can homes be transplanted? Rebuilt? Can you make a new home from scratch? As you embark on your second semester away from home, you may feel as though you're already well-established in a new

home at Duke, and you may not; in either case, this is the ideal time to develop ways of thinking and writing about what home means to you and to others.

We'll work on this together in Writing 101, considering "home" from anthropological, poetic, and sociological perspectives, and you will get to explore different types of writing forms and strategies as we do. We'll read excerpts from authors as diverse as essayist Viet Thanh Nguyen, novelist Jaroslav Hasek, poet Elizabeth Bishop, and anthropologist Aihwa Ong.

In addition to informal writings in response to readings, you'll have the opportunity to write three formal assignments: a 5-page personal narrative about your concept of "home"; an interview with someone from a very different place or time period to understand a very different concept of home (approximately 5 pages of transcribed interview text); and an extended essay (~10 pages) in which you incorporate your narrative, the answers of your interview subject, and appropriate scholarly sources to help you understand your own and your interviewee's experiences from a new perspective. Finally, you will create a portfolio that highlights your accomplishments in the course. You can select from among your formal and informal writings for the portfolio, and you will also complete a two-page final self-reflection that analyzes your writing and reflects critically on your writing challenges and successes.

## Writing 101.04-05

### WORD ART: COMPOSING WITH IMAGES

Alison Klein

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

In this Writing 101 course, we will examine the ethics and reliability of images, written texts, and texts that combine the two mediums such as graphic novels, memes, and advertisements. We will consider questions such as why photographs are seen as less biased than written text and why text-only compositions are viewed as more serious than text combined with images. We will also explore how the combined use of images and texts can strengthen or detract from one's message.

For this class, students will research a text from the Rubenstein Library's Comics Collection or Documentary Film and Photography Collection, write an analysis of a piece that combines writing and images, and create their own image and text piece, such as a zine, a graphic narrative, a photo essay, or a public service announcement.

## Writing 101.06 & 101.20

### PSYCH NARRATIVES OF UNDERGRADS

Jessica Corey

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

By examining common cultural narratives of undergraduate identity (in terms of psychological concepts like self-actualization, archetypes, mental health and mindfulness, and the psychology of technology), we will explore the following questions: What does it mean to be human, according to psychologists,

scientists, educators, and lay people? How are notions of “humanity” constructed rhetorically in relation to understandings of mental health, mindfulness, well-being, and technology? How does the “undergraduate student” identity align or not align with these notions? To respond to these questions, we will read, listen to, and analyze a variety of texts (e.g. book chapters, journal articles, essays, social media posts, podcasts, and TED Talks), and produce texts such as essays, websites, tee shirts, infographics, podcasts, and comics.

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

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

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

After completing the MBTI (a personality assessment), students will write about their results in relation to course readings and social narratives. Students will consider relationships among how they themselves are a cultural text, how the language of the Myers-Briggs constructs them as such, and/or how they represent themselves as cultural texts through their own composing practices.

#### Cultural Analysis & Argument Paper

Students will choose and analyze a “text” related to mental health, mindfulness, and/or well-being (a medical facility, a gym or yoga studio, a PSA, a university counseling services website, a gif or meme, etc.). In their analysis, students will account for context; audience; genre; composer/publisher identity; rhetorical appeals; and design decisions such as font, color, layout, size, etc. This analysis will help students identify research variables and craft a research question, which students will then respond to through conducting primary and secondary research (involving analysis and synthesis of a variety of sources, such as scholarly journal articles, books, newspaper articles, TED Talks, infographics, etc.).

#### Portfolio

Students will revise one of their previous major assignments and annotate their revisions to explain *why* they made the changes they made. Students will also produce a work of public scholarship, taking one idea from their Cultural Analysis & Argument Paper and creating a message for an audience of their choosing, in a genre of their choosing. The public scholarship component will be accompanied by a detailed explanation of rhetorical design choices. Finally, students will write a Self-Assessment detailing their experiences with the course and the potential future applications of course material.

## Writing 101.07

### ENCHANTED: MODERNITY, AGENCY

Anna Dowell

MW 3:05PM - 4:20PM

Enchanted: Agency, Modernity, and Rationality

This means that the world is disenchanted. One need no longer have recourse to magical means in order to master or implore the spirits, as did the savage, for whom such mysterious powers existed. Technical means and calculations perform the service. This above all is what intellectualization means. - Max Weber

Max Weber, one of the founders of modern sociology famously made this statement in 1918. His idea was that what set the modern world apart from the premodern (or 'savage') was an experience of the world as lacking magical powers, invisible forces, and mysterious personalities. This view of what it means to be modern has shaped our understandings of what it means to know something, how we understand what objects and people are, and how we should relate to them.

Starting with Weber's account and then moving on to other scholars with other ideas about enchantment, disenchantment, and re-enchantment, we will ask alongside these authors: What material objects, religious experiences, or personal qualities can we describe as enchanting? How does one experience enchantment and how does one account for, or explain, this kind of experience? How does the experience of enchantment relate to the infrastructures of modern life like automobiles, shopping malls, and the modern city? What does the history of colonialism have to do with all this talk of 'savages' and 'rationality'?

In this course, we will explore the many meanings attached to the notion of enchantment, ranging from the ineffable, to the magical, to the religious and the irrational. As we shall see, the experience of enchantment and the way that people explain this experience are closely related to the way that people experience and narrate modernity, civilization, technological advancement and rationality. Ranging from classic turn-of-the-century social science to contemporary debates about images and spirits, students will learn to dissect the various meanings and values at play when enchantment, irrationality, and transcendence are invoked. Special attention will be paid to the way that arguments for and against enchantment allow people to define the *material world*, the true *locus of agency*, and the *right ways of thinking*. In order to help students critically think about these implications we will read and study a range of social science, history, and literature, as well as query the embodied realities of what it means to be enchanted.

Students will produce three types of writing for this course:

1. Critical Summaries: Students will produce a 150 word critical summary of a course reading of their choosing every week, which includes the author's main argument and interlocutors, as well as the student's sense of the argument's strengths, weaknesses, and implications.
2. Material Object Analysis: Students will write four short analyses of material objects, which will focus on describing the materiality of things. These objects can be held in the palm of one's hand, or could be large pieces of infrastructure that one finds in everyday life.
3. Ethnographic Vignettes: Students will produce three short ethnographic vignettes, in which they will participant-observe in a setting of modern enchantment - religious, athletic, musical, or mundane - and attempt to *see* and *describe* the social impact of enchantments in everyday life.
4. Analytic Essays: Students will write two analytic essays, built on their critical summaries, material object analysis, and ethnographic vignettes. These essays will require students to use the evidence that they have gathered about how enchantment works in order to intervene in the larger scholarly conversation about enchantment we will trace in the course.

Writing 101.08-09

## MONUMENTS AND MEMORY

Andrew Tharler

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

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

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

Assignments dedicated to developing analytical writing skills will guide our inquiry. Readings will be accompanied by queries prompting written reflections on the substance of the texts, as well as the character and tone of the prose. The first major project asks students to write a detailed description of an artifact in the Nasher Museum of Art. For the second project, students investigate monuments on Duke's campus using a specific archaeological approach and synthesize their observations in a short essay. The final paper invites students to research a controversial monument of their choosing and offer a proposal for its future. Students will share their work in brief presentations and exchange drafts of their essays for peer-review.

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

Writing 101.10-11

## THE ART OF MUSICAL INSTRUMENTS

Michael Accinno

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

### **The Art of Musical Instruments: Objects, Sounds, Meaning**

A fruitful collaboration between instrument makers, musicians, and scholars, the field of organology traces the history of musical instruments, sounding out their use across time, culture, and place. Ancient instruments provide us with a material link to imagine the sounds of early Egyptian and Mesoamerican

cultures, whose musical traditions have otherwise vanished from the historical record. Instruments also invite us to consider the role of technology in shifting musical and cultural values. Electronic instruments, for example, sought to sever the link between material objects and sounds, an artistic stance grounded in modern beliefs about the power of technology and scientific progress.

Examining multiple genres of writing about musical instruments, ranging from technical descriptions to aesthetic treatises, and drawing on the expertise of such disciplines as archaeology, musicology, ethnomusicology, and anthropology, this seminar uses writing to uncover the role and meaning of musical instruments. In the first major assignment, a screening of *The Red Violin* (1998), a film about a string instrument and its owners, will be used as a springboard to examine broader issues of cross-cultural exchange of music and technology. Writing about an instrument or musical genre of their choosing, students will draft and revise a research essay (750–1000 words) on the theme of intercultural encounter and exchange.

Next, our capacious investigation of musical instruments shifts from the global to the local. In site visits to the Duke University Instrument Collections, Duke Chapel's Carillon and organs, and the Vincent and Ethel Simonetti Historic Tuba Collection (the only museum of its kind in the world), students will write short (2 page) field assignments, including an instrument classification project and a museum review. In a final capstone project, groups will collaborate to write, revise, and produce podcasts (20–30 minutes) that examine musical instruments in Durham and the ways in which they create sound, culture, and place. By the end of the course, students will be equipped with hands-on knowledge studying instruments not only as material objects, but also as historical artifacts imbued with rich layers of meaning.

Writing 101.12

SOUND LOGIC

Nicole Higgins

MW 8:30AM - 9:45AM

### **Sound Logic: Song, Silence, and Other Noise on the Page**

Everyone's got a soundtrack—anthems, jams, tunes we whistle while we work—notes that transport us, upon hearing them, to a time and place we'll never forget. This course will explore how these sounds and their consequent memories and feelings make their way onto the page and why. How can the sonic fill in the gaps for what words alone can't express? We will attend to many of the traditional questions around the relationship between music and literature (e.g., sounds of protest), but we will also contemplate what other human experiences like joy, discovery, and love sound like.

Beyond examining texts wherein musical subjects appear, our attention to the sonic will range from thinking about musical ways of constructing meaning to how human needs and desires can be expressed in the absence of language or sound. We will explore these ideas through a variety of genres, thinking in each case about the relationship between form, content, and audience.

Though our context will be rooted in sound, our primary work this semester will be to familiarize ourselves with and practice some general conventions of writing, especially for academic and other research purposes. Regular course activities will include reading, listening, small and large discussion groups, in-class written reflections, formal writing assignments, peer response, and revision. To help us

exercise a sonic grammar as we hone these skills, assignments will range in style and length from an album review (2 pages), to a “soundwalk” essay (3-5 pages), to a scaffolded (via proposal, annotated bibliography, and class presentation) research essay (8-10 pages). We will practice writing as a process with multiple drafts and opportunities to give and receive feedback, ultimately helping each other to become not only better writers but more thoughtful and engaged readers.

## Writing 101.13-15

### MEDDLING MUGGLES

Lisa Andres

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

***Please Note: While a prior knowledge of the Harry Potter series is not required, this course involves a lot of reading. If you enjoy reading and are interested in (re-)reading all 7 books of the series and thinking about them critically, this Writing 101 class might be a good addition to your Muggle Studies curriculum.***

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

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

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

Throughout the semester, you will have the chance to engage in academic discussion not only with your classmates but also with scholars in different fields through a variety of readings. Together, these dialogues will expose you to different theoretical and personal approaches to the texts with the goal of enriching your understanding of the *Harry Potter* series. Near the beginning of the semester, you will each be sorted into one of Hogwarts’ four Houses. You will communicate with your Housemates in your Common Room (or, to use the Muggle term, weekly online forum postings of 1-2 pages) and you will work together to select and research a topic of your choosing. (*Potential topics include, but are not limited to: social hierarchy and class relations; race relations, prejudice, and the marginalization of “othered” groups; social justice and oppression; the abuse of power and (government) corruption; good versus evil and the gray area in between; the magic of love; gender stereotypes and sexuality; and the*



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

## Writing 101.16-17

### COMMUNICATING SCIENCE

Miranda Welsh

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

Several recent outbreaks and epidemics (e.g., Ebola, HIV) demonstrate the importance of effective communication in times of crisis. Rumors and misinformation spread faster than disease itself, and successful control efforts depend on replacing these narratives with accurate information. To work, this information must be trusted, accessible, and actionable. Because trust, literacy, and autonomy are shaped by a variety of forces, the challenge of public health communication is best met by interdisciplinary teams. These teams incorporate the perspectives of doctors, epidemiologists, geographers, anthropologists, historians, 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 scientific 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) historians and political scientists. 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 101.18-19, 101.72

### COMING OF AGE & HAPPINESS

Sheryl Welte

WF 11:45AM - 1:00PM- WF 1:25PM - 2:40PM- WF 4:40PM - 5:55PM

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

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

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

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

## Writing 101.21

### YOUTH: PAST, PRESENT, & FUTURE

Ji Won Lee

WF 3:05PM - 4:20PM

Instructor: Catherine Lee

According to sociologist Karl Mannheim, centuries ago, being young was simply a matter of “biological differentiation,” a state defined solely by its relation to adulthood and considered to be meaningless in

itself. It was only in the late eighteenth century, with the advent of “modernity,” that youth stopped being the “slow and predictable progress” toward maturity, literary critic Franco Moretti writes, and became meaningful as “an uncertain exploration of social space.”

In this course, we will ask: if we take these critics at their word and say that youth has been meaningful for three centuries (in the Western world, at least), what has it precisely revealed in its various configurations? What does youth look like today, and what does that show us? And perhaps more interestingly, what might youth look like in the future? What could it look like?

We will explore these questions through diverse materials that will span forms and genres (literature, film, television, journalism, social media), time periods, cultures, and more, materials that will range from Jane Austen’s *Emma* (1815) to Barry Jenkins’s *Moonlight* (2016) and the HBO show *Euphoria* (2019). Writing will be our primary mode of inquiry; assignments will include response papers (1–2 pages), a creative project (3–5 pages; a review, an op-ed, an essay, etc.), and a final research paper (6–8 pages) that you will draft, workshop, revise, and edit over the course of the semester.

## Writing 101.22-23

### GENDER SEXUALITY LATIN AM FILM

Sandra Sotelo-Miller

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

When one thinks of gender issues in Latin America, more likely than not certain stereotypes come to mind: the Latin lover who is smooth with the ladies and rough with men, the dark haired, sultry femme fatale who enchants men, and the devoted Madonna-like type that is devoted to her family. However, these stereotypes fall short of the broad range of gender and sexual differences represented in literature, art, performance, and film in Latin America. This course specifically examines the representation of gender and sexual discourses in Latin American film and how they intersect with the political and social life of the region.

In helping us understand the meaning and importance of these films, we will read and engage with the work of Latin American Studies scholars who reflect on Latin American understandings of gender and sexuality and how these are represented in popular culture. In coming into conversation with the work of these writers as well as the work of the directors of these films, we will consider the following questions: What is the role of Latin American cinema in the formation of a sexual and gender system? How have Latin American films reinforced or destabilized heterosexual patriarchal hegemony? How does gender and sexuality intersect with national, class, ethnic or racial discourses in Latin American film? What is the role of film in our understanding of contemporary gender and sexual violence?

Writing will be the primary mode of investigation into the concepts raised by the films and readings we have in class. Through formal and informal writing assignments, we will practice thoughtful and practical strategies for responding to the filmmakers’ and scholars’ ideas as well as developing our own. The Core assignments in this course will include one film review, where we practice film description and analysis techniques; a research-oriented paper on a film; and finally, a personal project in which you will showcase your knowledge on a topic of your choice focusing on representations of gender and sexuality in Latin America and the Latinx community. 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 101.24-26

### FARMING, GARDENING, & ANTHRO

Amanda Wetsel

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

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

To help you understand the texts, I will assign questions for discussion or a short a written task for each text. These brief written tasks involve summarizing the main arguments, creating an outline of the text, or making lists of elements in the text. As you complete the assignments, you will begin to understand the main claims, forms of support and rhetorical style of the texts. Deep understanding of the class texts will guide your larger writing assignments. You will write one description and one spatial analysis of a garden or farm at Duke. You will also write a research paper on a farm, garden, or tool. Finally, you will use qualitative research techniques of interviewing, observing and participating in activities to learn more about a farm or garden. You will learn about balancing description and analysis as you write an argument based on what you learned from your qualitative research.

## Writing 101.27-28

### THE MYTH OF MERITOCRACY

Haleema Welji

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

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

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

In this course, we use the lens of linguistic anthropology to examine the overt and subtle ways in which the myth of meritocracy justifies, excuses, and perpetuates inequity. Linguistic anthropology is the study of people, society, and culture through the lens of language, language use, and the speakers of language. One important avenue for linguistic anthropology is examining the way in which language can be used to create or reinforce hierarchies. Most of this course focuses on the field of education, but we also explore applications of the ideology of meritocracy beyond education, such as in hiring practices and the law. Some topics we will discuss include looking at classrooms as a space where immigrants and other minorities find it more challenging to be successful, and their “merit” is not equally valued. We also look at the intersection between language and social justice to consider how the ideology of a “standard language” impacts speakers of non-standard varieties of a language or minority languages.

The writing for the Myth of Meritocracy consists of critical thinking exercises throughout the term and two longer papers. The critical thinking exercises practice analysis, reading, and writing skills that will help you in developing your own arguments. The first paper (5-7 pages) focuses on the anthropological method of interviewing. You will have a chance to choose a topic of interest related to the course material, and develop an interview-based methodology to explore it. After analyzing your data, you will write a paper about the personal impact of the ideologies of meritocracy. The second paper (8-10 pages) is an examination of the effectiveness (or ineffectiveness) of a policy that impacts equity in education, such as affirmative action, teacher training, housing policies, etc. It draws on primary sources such as interviews, documentaries, news stories, and legal documents as well as secondary scholarly research. By the end of this course, you will learn to question ideologies that claim equity and equal access, think critically about programs meant to lead to equity, and explore areas where equity and justice work still need to be done.

Writing 101.29-30

HIV/AIDS IN LIT & CULTURE

Jennifer Ansley

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

HIV/ AIDS in Literature and Culture

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

This course explores the cultural and political factors that have contributed to that forgetting, and asks what we can learn from the writers, filmmakers, and artists whose work documents and remembers the early years of the crisis. Course texts include poetry and stories by Essex Hemphill, Sarah Schulman, and Tim Murphy; films such as *United in Anger: A History of ACT UP* and *Tongues Untied*; and art by David Wojnarowicz and Kia Labeija.

We'll listen to both what this work tells us *and* to the places where the cultural and historical record falls silent as we consider the lingering effects of a devastating public health crisis that continues to disproportionately impact men who have sex with men, trans people, and people of color.

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

## Writing 101.31-32

### NEUROSCIENCE & THE LAW

Emily Parks

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

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 101.33-34

### RACE, GENDER, & 2020 ELECTION

Jacob Smith

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

The 2020 election features a historically diverse set of candidates seeking the presidency, with a number of women and racial and ethnic minorities among the top contenders. Additionally, the wave of female and minority candidates who rode Donald Trump’s unpopularity to win seats in the House of Representatives as Democrats won a majority in 2018 must again face voters in 2020. In this course, we will consider how scholars write about elections, focusing especially on the role of race and gender. As

this course takes place in the midst of the 2020 primaries, we will use current events as a backdrop for our course discussions and writing assignments.

We will begin by reading works that consider how rules and institutions affect which candidates are most likely to win presidential primaries. Next we will consider how a candidate's race and gender affects their electoral prospects in both presidential and congressional elections. Class readings will include descriptive essays, case studies from recent elections, and academic books and journal articles. Political scientists use a variety of approaches to write about elections, but many of the most recent scholarly analyses have emphasized the use of quantitative techniques. Moreover, with the emergence of blogs such as *FiveThirtyEight* and *The Upshot*, writing about elections that incorporates statistical analyses has become an important staple for the broader reading public. Thus, the second part of the course will also seek to hone your quantitative reading and writing skills.

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

\*This course assumes no prior experience with statistics.

Writing 101.35

H2O 101

Jamie Browne

WF 1:25PM - 2:40PM

### ***H<sub>2</sub>O 101: The Science of a Dynamic Resource***

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

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

Our readings for the class will consist mostly of scholarly journal articles in the fields of freshwater and coastal ecology, with a few readings from essays, blogs, and other formats. As you build proficiency in close reading, you will practice summarizing, analyzing, synthesizing, and ultimately critiquing the research of others. Writing assignments for this part of the course will consist of three short (1-2 page) papers and one 2-3 page synthesis paper. You will also be asked to identify a topic of interest to you and design a research question around that topic, which you will ultimately build into an 8-10 page scientific research proposal. Peer review and revision is a critical part of the scientific writing process, and writing projects in this class will incorporate these stages, allowing you to become practiced and comfortable with the process of review and revision. Finally, since scientists must often communicate with policymakers or the public, you will have the opportunity to present an analysis of an issue in a format of your choice for a nonspecialist audience. Some possible formats are: 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 101.36

SH\*TTY 1ST DRAFTS

Margaret Swezey

WF 3:05PM - 4:20PM

#### Sh\*tty First Drafts: The Theory and Practice of Writing

What exactly do writers do when they write? Why do some people seem to write easily, while others feel blocked, and can anything be done to overcome writer's block? How can we add to our writing toolbox while retaining our own voice?

In this course, we'll explore these and other questions about writing texts and practices. We'll engage with theories and test them against our own opinions and experience, as we learn what scholarship in the field of writing studies tells us about how texts work, and what makes them more, or less, effective for various readers. We'll learn about different aspects of the writing process and reflect on our own writing processes and practices, with the goal of growing as writers.

We will form a community of scholars to explore these questions. Writing will form the subject of the course, but, because it is a writing seminar, your writing will also be the primary area of focus. Assignments will include frequent short responses to course readings, either in-class writing or posts to our online discussion forum. In your first major writing project (4-5 pages), you will put two texts in conversation with each other or apply a theoretical approach to a different text. In your second major writing project (4-6 pages), you will reflect on and write about your own writing process. Last, each student will choose a writing-related topic to research for a research project of 7-8 pages. Each of these projects will undergo multiple stages of revision and editing as you share your work with other students, reading and providing feedback, and also, as a writer, considering the feedback from your peers and the instructor as you decide what changes you want to make.



## Writing 101.37-38

### WRITING THRU DIALOGUE & IMPROV

Sarah Town

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

When we think about writing, as with scholarly research and artistic production, we often think of a solitary person who labors passionately to bring something new to life. We think of formal structures and venues, of outlines and deadlines, and of the long-awaited moment in which the finished product sees the light of day. All these images may hold true to different degrees, but it is important to recognize, too, the extent to which scholarly writing, along with these other forms of production, is a social process. Not only that, but it is also a process that – if we allow it to – can take on a life of its own and take us into unexpected places. Those moments are among the most rewarding.

Writing Through Dialogue and Improvisation begins with the premise that scholarly production, like artistic creation, is a social process, and one that benefits from both planning and spontaneity. Further, it understands dialogue and improvisation as often intertwined practices, which exist alongside other forms such as scripted dialogue and solo improvisation. Thus, in this course, we will approach writing and its relationship/s to dialogue and improvisation through two general avenues. First, we will examine, discuss, and write about performances that feature dialogue and improvisation, such as jazz and improvisational theater. Additionally, we will experience firsthand their related practices through in-class exercises. As such, this course will give us the opportunity to partner with Duke Performances and Student Action with Farmworkers, and to use archival materials from the Nasher Museum and the Rubenstein Library. Second, we will read and discuss analytical and scholarly works that explore dialogue and improvisation from a variety of perspectives, including philosophical writings, scholarly analyses, and practical manuals, and representing disciplines including jazz, ethnomusicology, theater, and dance studies.

Each Monday, the course will meet in a studio space, where we will explore through practice concepts and techniques presented in the readings. Wednesday meetings will focus on workshopping smaller and larger writing projects in progress. Throughout the semester, students will make regular entries in a writing journal, produce several short texts, and prepare in-class presentations that explore dialogue and/or improvisation in action. Most weeks, we will read between fifty and one hundred pages, and write between two and four pages. Mid-term and final projects will serve as larger milestones in the development of our individual and group writing processes, and in our approach to dialogue and improvisation. Spoken and written interaction and exchange among all course members, through creative thinking and feedback exercises as well as other activities, will be central to our writing and workshopping throughout the semester.

## Writing 101.39-40, 101.71

### NATURE WRITING

Leslie Maxwell

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

What is nature writing? The obvious answer is that it's writing about nature. While that's not wrong, it's only the surface. In this course, we will move beyond Henry David Thoreau and Ralph Waldo Emerson to explore the broad genre of nature writing. We will read contemporary and more historical writers. We

will read nature writing by women and writers of color. We will read prose and poetry. We will explore the varied purposes for writing about nature, and we will explore ways nature writing has changed and ways it's stayed the same. We will also discuss the importance of nature writing and its future—particularly in light of our global climate change crisis.

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

## Writing 101.41-42

### WOMEN'S MEDICINE IN WSTRN HIST

Seth Lejacq

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

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

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

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

This course will focus heavily on original research using historical sources and on methods of communicating findings and analysis. We will be embedded in the women's and medical history collections at Duke's Rubenstein Library and will work closely with materials in them over the course of the semester. Writing assignments will center on engaging with scholarship and close reading of historical sources. We will begin by exploring influential historical scholarship that will help students think about and prepare for conducting their own research. Students will write informal responses to these texts,

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

Writing 101.43-45

**BIG DIFFICULT BOOKS**

Kevin Casey

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

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

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

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

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

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

Writing 101.46-47

SAVING NATURE SAVING HUMANS?

Paolo Bocci

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

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

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

Writing 101.48 & 101.76

EVOLUTIONARY ORIGINS OF COOP.

Kerry Ossi-Lupo

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

#### EVOLUTIONARY ORIGINS OF COOPERATION

What can the science of animal behavior tell us about why we wait our turn in line or make anonymous donations to charity? The theory of evolution by natural selection – what we often boil down to “survival of the fittest” – makes clear the advantages of *competition* in nature. But how does evolutionary biology account for *cooperative* behaviors such as sharing, helping, and self-sacrifice?

In this course, we will tackle topics from fairness in capuchin monkeys to reciprocity in vampire bats, from freeloading lions to reputation-enhancing humans. Through regular discussions as well as formal and informal writings, we will critically engage with readings, including peer-reviewed research papers, popular science articles, and podcasts, as well as the work of your fellow classmates. As we go, we will consider ways that scientists and journalists communicate about research within and across disciplines as well as to the lay public.

Early in the semester, you will write several brief response papers (1-2 pages) that will help you practice close reading, summary, and critical thinking. In your first short essay (2-3 pages), you will practice persuasive writing in the form of a letter to the editor or opinion column. By mid-semester, you and a partner will work collaboratively on a research topic of your choice. Together, you will research and write a literature review (7-10 pages) and give an oral presentation on your proposed hypothesis and methods of data collection. Finally, you will reflect on science communication by translating your research proposal into a piece of public scholarship (e.g., a podcast, an infographic, a blog, a TED-talk-

style video) intended for a non-expert audience. In addition, you will write a short analysis paper identifying the rhetorical choices you made in your work to convey your message to a particular audience.

Writing 101.49

STORIES OF THE US: THE BOMB-911

Jessica Gokhberg

TuTh 4:40PM - 5:55PM

In 1949, the Soviet Union successfully tested their first nuclear bomb, launching the century of Mutually Assured Destruction. With global destruction in hand, and direct “hot” conflict out of the question, the US and USSR launched the era of “cold” war that depended heavily on popular culture to wage battle at home and abroad. But what happens when one familiar enemy falls and a new one rises? How did the US, still captured by the lasting memory of cold war, make sense of a new enemy without static national borders? In this course, we will interrogate the shifting self-conception of US nationalism as it was forced to reimagine a foreign “other” during its transition from fighting the cold war communist to the post-9/11 terrorist. Our readings will focus on fiction as the place where individual authors build stories about their experiences in broader cultural contexts. This course will move chronologically to examine the cultural sentiments of international conflict from the 1940s to the present day. Our readings will cover banned authors, counterculture stories, post-nuclear science fiction, graphic novels, and other Cold War and post-9/11 fiction that tries to narrate and re-narrate the relations of gendered, racialized, xenophobic, ablest, etc. power embedded in national self-creation. Authors include Isaac Asimov, Philip K. Dick, Shirley Jackson, Octavia Butler, and Mark Millar, among others. Students will leave this class with the ability to apply ethical critical lenses to concepts such as race, religion, gender, sexuality, and citizenship during the Cold War and War on Terror.

This course will emphasize writing as a form of critical thinking. Each writing assignment will require either a personal or peer reflection on writing process. In the first section of the class, students will choose a short passage (a sentence or two) for a 1-page close reading, which will be peer-reviewed and revised. Students will then expand the close reading into a 2-page critical summary. In the second section of the class, students will write a 4-to 5-page midterm paper where they will practice writing a thesis statement that puts two texts in conversation with one another. The midterm paper will be revised after an in-class peer writing workshop. The final assignment will be a final writing portfolio, which will include a project abstract, an annotated bibliography, an annotated revision of a previous writing assignment, and a project in the form of the student’s choice (e.g. comic, painting, poem, etc.) that explores a concept from the course, putting to use all we have learned about the relationship between narrative, form, and culture. Students will present their final projects to the class in the final week, and then submit a single-spaced 2-3 page reflection on their creation explaining all of the rhetorical, design, and argumentative choices made in the project as well as an annotated revision of a previous writing assignment of the student’s choice. The writing assignments in this course will prepare students to critically reflect—in their reading, writing, and creative processes—on the cultural narratives they encounter in everyday life.

Writing 101.50  
STORIES WITH PICTURES  
Michael McGurk  
WF 8:30AM - 9:45AM

**Writing 101 | Stories with Pictures: Intersections of Literature and Photography**

If a picture is worth a thousand words, then how does the unique language of the photograph change the stories we tell about ourselves and our world? Photography is a relatively young representational medium, but today it is easily the most accessible and popular form of personal artistic expression. Now that we carry cameras in our smartphones, we are taking more pictures than ever before and we're sharing them with everybody, instantly, across the globe. With so many pictures, it may be difficult to distinguish between the photograph and the object photographed. We may miss that the photograph is something crafted, composed, read and interpreted—much like a written text. In this course, we will examine more closely these narrative processes as they exist within the photographic text and determine how they compare and contrast with the writing and reading practices that we use with the written word.

We will turn to those places where the dialogue between the literary and photographic languages is most apparent. What happens when photographers transform the written word into image, as Edward Weston did in his photographs for a 1941 edition of Walt Whitman's *Leaves of Grass*? In addition to literary genres that seem to mirror the wordless stillness of the photograph, like Imagist poetry and the haiku, we will also consider a few novels that feature photos embedded within the text, like W. G. Sebald's *Austerlitz* and Teju Cole's *Every Day is for the Thief*. Of course, we will have to talk about the most successful union of words and images: film. How did the directors of early silent movies adapt the conventions and genres of wordier literary forms like drama and fiction to this new technology of moving images? Throughout the course, we will engage with critical and theoretical treatments of photography by Walter Benjamin, Susan Sontag, John Berger, Roland Barthes and others.

In class, we will discuss close reading strategies and become familiar with terms useful in both literary and photographic analysis: imagery, contrast, color, tone, juxtaposition, mood, and theme. In your first assignment, you will select a photograph from either the Rubenstein Library or the Nasher Museum of Art and conduct a close reading of it (2-3 pages). Then, you will supplement the analytical skills exercised in your first assignment as you draft an argument on one of our assigned literary texts (4-6 pages). For your final assignment, you may choose to develop your argument further to complete a final research paper or you may opt for a creative nonfiction piece using your original words and photographs (8-10 pages).

Throughout the course of our seminar, we will devote time each class to discussing composition and revision strategies, the basics of academic argument and textual evidence, and best practices for peer review and constructive feedback. We will also have regular workshop sessions in class.

Writing 101.51-53  
THE LABOR OF SPORT  
Nathan Kalman-Lamb  
TuTh 10:05AM - 11:20AM- TuTh 1:25PM - 2:40PM- TuTh 3:05PM - 4:20PM

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

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

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

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

Writing 101.54-56

CLIMATE CRISIS

Brenda Baletti

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

Writing 101.57-59

CLIMATE CRISIS

Michael Dimpfl

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

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

In the last year, humanity's hottest on record, the world's pre-eminent climate scientists issued a series of stark warnings. We will pass 1.5 degrees of warming by 2040, if not earlier. Even if we stop here, one-third of the Himalayan ice cap will melt, displacing 2 billion people. With each degree of warming, crop yields decline by at least 10%. In the last decade, half the coral in the Great Barrier Reef died and the

West Antarctic ice sheet melted at an unprecedented rate. Air pollution currently kills 10,000 people a day. 2017's Hurricane Harvey produced Houston's third 500,000-year flood since 2015 and catastrophic flooding displaced hundreds of thousands from communities around the globe. The UN estimates that more than 200 million people will become climate refugees in the next 30 years, forced from their homes in Bangladesh, Syria, India, Southeast Asia, Central America, and Sub-Saharan Africa in unprecedented numbers, uprooted in an unrecognizable world.

Current best proposals to address these crises include non-binding international treaties like the Paris Accords, ineffective and self-defeating economic incentives like carbon credits, the flawed logics of eco-consumerism, and geoengineering, which by most accounts would create as much damage as it would prevent. Recent suggestions that the United States immediately transform the energy grid to be 100% carbon free 2030 have been met with derision by politicians and media pundits alike. Given the magnitude of the challenge, why are nearly all solutions on the table so inadequate? Why is it seemingly impossible to mobilize the political will and economic resources to confront climate change?

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

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

Writing 101.60-62, 101.74

ETHNICITY & CULTURE IN CARIB.

Janine Rose

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

MW 6:15PM - 7:30PM

The Caribbean has attracted increasing attention in popular culture particularly through music, film and tourism. However, while there is no mistaking white sand beaches, Jamaican reggae, Rastafarianism, steel pan and carnival, the history of the Caribbean and the circumstances influencing the formation of its cultural practices and politics remain less well known or understood. This course goes beyond popular depictions of the Caribbean by taking a deeper look at its history particularly from colonial society to independence and its contemporary societal formations. The course will adopt an interdisciplinary approach to examining the cultural uniqueness of the Caribbean specifically how this uniqueness is rooted



in the nature of contact between different groups of people who settled in the region. We will also examine the significance of this 'contact' as a frame of reference that shapes understanding and experiences of power relations among the Caribbean born. You will be exposed to and write about the circumstances that have produced ethnic diversity in the Caribbean and the international migrations that have produced a large Caribbean diaspora overseas. Writing and dialogue about these topics will also provide the foundation for critical reflection and discussion about the remnants of colonialism in Caribbean society today, its position within the world system as well as social movements that have contributed to political change in the region.

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

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

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

Writing 101.63-65

ETHNOFUTURISM

Susan Thananopavarn

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

Ethnofuturism: Writing the Future of Race

What does the future look like? *Whom* does the future look like? Classic science fiction often imagined a "color-blind" future that nevertheless replicated many of the racial and social hierarchies of the day. However, not all speculative fiction has been blind to questions of race. Afrofuturism is a movement in literature, music, art, and film that has developed alternative visions of the future from the perspective of the African diaspora, as in the recent blockbuster film *Black Panther*. Other authors and

artists have also articulated alternative futurisms including Latina/o, indigenous, and Asian American futurisms in novels, stories, music, comics, films, and the visual arts.

This course will examine conceptions and representations of race and ethnicity in speculative fiction. We will look at alternative visions of the future as well as how contemporary authors engage with scientific theory and twentieth century classics of science fiction. Authors we will read include Junot Díaz, Octavia Butler, and Ruth Ozeki. We will also watch films and examine literary criticism to ask how “ethnofuturism” may critique racism now, in the twenty-first century. Writing tasks will require you to engage with the work of others and articulate a position as a literary and cultural critic. Assignments for the class include weekly reaction papers, a 3-4 page review of a book or film of your choice, a short textual analysis, and a 6-8 page essay on one of the texts for the class.

## Writing 101.66-68

### CRIME, DETECTION, INVESTIGATION

Elise Wang

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

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 Nancy Drew tales to John Grisham’s gripping procedurals and 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 what they hope to find when they apply for warrants. Lawyers 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 this course, we will focus on criminal investigation in the American legal system, including search and seizure, forensic analysis, interrogation, witness testimony, and confession. For each step, we will pair popular detective fiction with Supreme Court cases that shaped how we investigate crime. Our course material will include video footage of real-life investigations and confessions, Supreme Court decisions, and detective stories from Agatha Christie and Sherlock Holmes to the popular *CSI* series. We will also hear from speakers from the Duke Law School and take a class trip to the North Carolina Forensic lab.

In addition to providing an introduction to a variety of writing (including legal briefs, a research essay, and our own original detective stories), this course will also provide you with practical insight into the justice system and an opportunity to participate in an ongoing project at the Law School. For our final project, we will try a criminal case currently on the Supreme Court’s docket in a moot court to discover for ourselves how stories in the law both support and interfere with determinations of guilt.

## Writing 101.69-70

### NEURODIVERSITY, NARRATIVE, ACT

Marion Quirici

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

Neurodiversity, Narrative, Activism

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

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

## Writing 101.73

### SUPERHEROES: BETWEEN THE LINES

Renee Ragin

MW 4:40PM - 5:55PM

The Avengers, Batman, X-Men, Wonder Woman ... many of us have grown up reading their comics, or watching television and film adaptations of their stories. But how – and why – did the genre of the superhero story come about? This course will explore the real-world political, social, and historical contexts that inform the origin stories, plots, and characteristics of various superheroes.

The connection between the superhero and the political will serve as a guide while you learn the interrelated skills of critical thinking, reading, and writing. Our semester will be divided into three units which highlight each of these. Your major course assignments will include a 3-5 page close-reading, an

annotated bibliography, and an 8-10 page research paper. In addition to these assignments, you can expect to regularly be asked to revise and resubmit your work based on peer reviews, your instructor's feedback, and your own self-evaluations. These revisions are designed to help you develop more effective means of communicating your ideas, and to serve as benchmarks for your progress.

Writing 101.78

SOLITUDE AND SOLIDARITY

Kevin Spencer

TuTh 4:40PM - 5:55PM

Is it better to be an introvert or an extrovert? A lone wolf or a member of the pack? Solitude and solidarity each have their good and bad sides. Nobody enjoys feeling lonely but being alone fosters self-reflection. Likewise, being part of a greater cause can enrich our actions, but who would anyone want to be just another sheep?

In this class, we will approach solitude and solidarity as distinct but complementary dimensions of writing. Solitude is conducive to introspective genres like the personal essay and the memoir. But the attempt to achieve solidarity can motivate more persuasive forms of writing such as the argumentative essay and the manifesto. We will read celebrated texts from each of these genres, as well as some fiction that thematizes the tension between solitude and solidarity.

Assignments will include a book review, a personal essay, an argumentative essay, and an editorial. Students will learn to become more comfortable with using writing to discover ideas, letting their writing be seen by others, and improving their work by rewriting it.

Writing 101.79

PRINCE & POST-CIVIL RIGHTS POP

Matthew Valnes

TuTh 3:05PM - 4:20PM

**Prince and Post-Civil Rights Era Pop**

**Updated 10/25/19**

