

W101: Stories of the US from the Bomb to 9/11

Spring 2020

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COURSE DESCRIPTION

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 an unfamiliar 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 is 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 (in)coherent 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 short stories, counterculture stories, post-nuclear science fiction, and other Cold War and post-9/11 fiction that tries to narrate and re-narrate the relations of gendered, racialized, xenophobic, ableist, etc. power embedded in national self-creation. Authors include Isaac Asimov, 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 and 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. Assignment 1 is a 2-page close-reading exercise requiring students to choose a short passage (a sentence or two), which will be peer-reviewed and revised. Assignment 2 is a 4- to 5-page midterm paper, which will be revised after an in-class writing workshop. Assignment 3 is a final portfolio, which includes an annotated bibliography of 2 outside sources, a project in the form of the student’s choice (e.g. comic, painting, poem, podcast etc.) that explores a concept from the course, putting to use all we have learned about the relationship between narrative, form, and culture, and a 2-page reflection explaining choices made in the project. Students also have the choice of submitting an annotated revision of a previous assignment for additional credit. 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 Course Goals and Practices

Writing 101 introduces Duke first-year students to key goals and practices of academic writing. Students choose from among Writing 101 courses that are designed and taught by scholars trained in disciplines across the natural sciences, social sciences, and humanities. Thus, individual sections of Writing 101 often focus on different topics and readings, but all sections share an emphasis on writing as a social process and a commitment to helping students generate effective academic arguments.

Goals: While many features of academic writing vary across disciplines and genres, students in all sections of Writing 101 learn how to:

- Engage with the work of others;
- Articulate a position;
- Situate writing for specific audiences;
- Transfer writing knowledge into situations beyond Writing 101

Practices: Achieving these goals involves several integral writing practices. Through print, in-person, and digital interactions, students in all sections of Writing 101 are offered practice in:

- Researching;
- Workshopping;
- Revising;
- Editing

As a reflection of Duke's commitment to intellectual inquiry, Writing 101 provides a foundation for students to learn new kinds of writing, preparing them to identify relevant questions and articulate sophisticated arguments in their future work, both inside and outside the university. (For the more extensive version, please visit <http://twp.duke.edu/students/writing-101/course-goals-and-practices.>)

COURSE REQUIREMENTS

Required Texts

In the interest of accessibility, course texts will be made available online under the "Resources" tab of our Sakai page and/or on reserve at the library. Please contact me immediately if you have any difficulty acquiring course texts. See bibliography at the end of the syllabus for all course texts.

Homework/In-Class Assignments

Students are required to arrive to class on time and having read course materials for that day. Attendance is monitored and required for passing the course. This grade is based on the completion of out-of-class and in-class writing as well as attendance.

Course grade composition

Homework/In-Class Assignments: 100 points

Assignment 1: 200 points

Assignment 2: 300 points

Assignment 3: 400 points

Total: 1000 points

POLICIES

Grading

I use the Sakai automatic grade calculator to issue a final grade average based on grade point equivalents. This means that final grades are calculated based on numerical grades issued throughout the term for every submitted assignment with consideration to their respective grade weight. Therefore, it is not possible, nor fair to other students, to alter the final grade once all course assignments have been graded and submitted. Throughout the course, students have an opportunity to receive feedback; meet to discuss their projects, thoughts, and goals, and to develop writing and analytical skills; and visit the Writing Studio. If you have a concern about your performance in the course, please do not hesitate to reach out to discuss your progress as soon as possible.

A 94-100 %	A- 90-93 %	B+ 87-89 %	B 84-86 %	B- 80-83 %	C+ 77-79 %
C 74-76 %	C- 70-73 %	D+ 67-69 %	D 64-66 %	D- 60-63 %	

If, at the end of the semester, your grade is within 1% of the next highest grade, I will bump your final grade up given the following conditions: you do not have any zeros, are in good standing with attendance, and you have used the Writing Studio at least once.

Formatting and Document Design

It is your responsibility as a scholar to present your work in a clear, transparent, and careful manner. I will ask you to resubmit any piece of writing that seems hurried or carelessly prepared and it will thereafter be subject to late penalties. Aspects of professional-quality academic documents include: 12-point Times New Roman font; double-line spacing; one-inch margins; left-adjusted; in accordance with the Chicago Manual of Style 17th edition; titled; edited.

Submission of Assignments

All written assignments will be submitted electronically to Sakai. Please refer to the assignment prompt for detailed instructions. On occasion, you will also be asked to bring hard copies of your work to class.

Extensions will be granted on a case-by-case basis. Requests for extensions must be made at least 48 hours before a deadline, except in emergency situations. Unless I have approved a deadline extension *in advance*, all assignments are due according to the deadlines specified, including date and time. Late work will not be accepted.

Green Course

This course is a “green course,” meaning that students are urged to be conscientious of how much material they print. Students are thus allowed to use laptops, e-readers, and other devices in class to refer to course materials and to take notes. All correspondence and submissions will be done via email or Sakai. I reserve the right to reverse this decision if students are found to be using devices in class for reasons other than referring to course materials and taking notes. Translation and recording devices are permitted.

Attendance

Students are expected to attend every class. Attendance is monitored. The student is responsible for meeting deadlines on posts and other assignments whether or not they are in class that day. There are 2 excused absences allowed for the semester. It is TWP policy for me to reach out to your academic dean after 2 absences have occurred. Your Homework/In-Class Assignments grade will drop 5% with your 3rd and 4th absences. The 5th absence will result in an automatic failing grade for the course that cannot be reversed.

Honor code

Students are expected to abide by the terms of the student code of academic conduct, available online at <http://integrity.duke.edu/ugrad/>. I urge you all to examine this material and consult with me or a librarian regarding any questions you have about plagiarism or academic integrity *before* it becomes an issue.

Office hours and communication

Please communicate with me! If any questions, concerns, problems, or excitements come up, please email me or attend office hours. Office hours will be held every Thursday from 3:30-4:30pm in Trinity Cafe (coffee shop in East Union). To schedule an appointment at another time, please see me in person after the class session or email me. For all online correspondence, please allow 12-24 hours for a response; I expect the same timeline for response from all students. If you are writing due to an emergency, please indicate that clearly in the subject line.

Equity statement

The classroom is a place where we critically examine and challenge ideas and texts, not people. It is imperative that members of the course ensure that we treat each other with respect at all times. The classroom space may be challenging or even uncomfortable at times when we engage sensitive materials and encounter conflicting arguments. That is part of the learning process, and we will use those moments as opportunities to develop analytical and listening skills, engage in self-reflection, and provide constructive feedback. That said, any individual behavior or conduct that makes other participants feel uncomfortable, threatened, or unwelcome will be neither accepted nor tolerated. Please always feel free to reach out to me, either by e-mail or in person, to address and discuss any concerns you may have. Above all, my classroom is a safe space and I will not tolerate violations of that safety.

ADDITIONAL RESOURCES

Guidelines for inclusive discussion

- Listen carefully, be courteous, and don't interrupt.
- Support your statements with evidence and a rationale.
- Try to moderate how much you contribute to the discussion—if you have a lot to say, try to avoid dominating the conversation; if you're reluctant to speak up, try to find an opportunity to share your perspective.

Course Librarian

Our course librarian is Ira King (he/him/his). Ira specializes in Disability Studies and is based in Lilly Library. He is here to familiarize you with Duke's library system and to assist you with formulating and pursuing your project(s). You can contact Ira at ira.king@duke.edu.

The Writing Studio

I encourage you to visit the Writing Studio, where you will find a place beyond our classroom to work collaboratively with an attentive, non-evaluative reader. You can visit at any stage in your writing process, including before you have even started writing. Visit <http://twp.duke.edu/twp-writing-studio> to schedule a face-to-face or online appointment and to learn more about Studio resources.

DukeWrites Enrichment Suite for International Students

An online suite of videos and quiz tutorials about U.S. classroom and U.S. English academic writing practices (essay structure, verbs, citation practices, intercultural norms, etc.) designed by TWP experts in intercultural communication. To access and explore the site, go to: <https://dukewritessuite.com/>. To join the Sakai site: go to sakai.duke.edu; click Workspace; then Membership; click the "Joinable Sites" tab; search for "DukeWrites Enrichment" in the search box; then follow the instructions to join the site.

Student Disability Access Office (SDAO)

If there is an accommodation that could improve your experience in my class, please let me know, or contact SDAO at (919) 668-1267 to ensure that your accommodations can be implemented in a timely fashion. I welcome your input on things I can do to make the course materials, my lessons, and the classroom experience more inclusive.

Counseling and Psychological Services (CAPS)

Each of you will face some level of challenge during your time at Duke. The CAPS staff includes psychologists, clinical social workers, and psychiatrists experienced in working with college-age adults. CAPS also provides workshops on dealing with stress, on meditation, and other strategies that can help you through your first year. Information about their services and workshops is available here: <http://studentaffairs.duke.edu/caps/about-us>

The Academic Resource Center

The ARC provides academic support and programming for all Duke undergraduates. Their services include one-on-one consultations and peer tutoring, and they work alongside the Student Disability Access Office to serve students with diagnosed learning disabilities. Their programs include opportunities for students to study together in structured groups ("learning communities"), as well as workshops offered throughout the semester. Further information and resources are available on their website. <http://duke.edu/arc/index.php>

The Center for Sexual and Gender Diversity

This center provides education, advocacy, support, mentoring, academic engagement, and space for lesbian, gay, bisexual, pansexual, transgender, transsexual, intersex, questioning, queer and allied students, staff, and faculty at Duke. The Center for Sexual and Gender Diversity also serves and supports Duke alumni/ae and the greater LGBTQ community. Further information and resources are available on their website. <https://studentaffairs.duke.edu/csgd>
Deliberations: A Journal of First-Year Writing at Duke University. *Deliberations* is published annually, in the fall semester. The Thompson Writing Program invites submissions of student writing, of any type or length, from any Writing 101 course. For submission guidelines, visit: <http://twp.duke.edu/deliberations/submission-information>

**I reserve the right to amend this syllabus throughout the semester. Any changes will be discussed in class before implementation, and an updated syllabus will be posted on Sakai.*

READING SCHEDULE

Week 1: Introductions

Th 1/9: Introductions, expectations, and course requirements
In class: CIA, “Dr. Zhivago,” excerpts

Week 2: Finding Your Voice

Tu 1/14: Anzaldúa, “Disability & Identity” (2003), “El paisano is a bird of good omen” (1982)
“Public Conversation: Alison Bechdel and Hillary Chute” (2012)

Th 1/16: Churchill, Winston. “The Sinews of Peace” (1945)
How to: close read and annotate

Week 3: Cold War, Hot Books

Tu 1/21: “Writers Under Surveillance,” excerpts
Joseph Nye, Jr., “Soft Power”
How to: close reading assignment

Th 1/23: Isaac Asimov, selected stories
How to: cite sources
DUE: email me with the passage you’ve chosen for Assignment 1

Week 4: Fearing the Bomb

Tu 1/28: Ray Bradbury, “There Will Come Soft Rains” (1950)
In-class peer review workshop
How to: visual analysis

Th 1/30: (watch) *Dr. Strangelove, or: How I Learned to Stop Worrying and Love the Bomb* (1964)
How to: introductions
DUE: Assignment 1 submitted to Sakai

Week 5: The Aftermath of the Bomb

Tu 2/4: Keiji Nakazawa, *Barefoot Gen, Vol. 1*, part 1 (1963)
How to: body paragraphs

Th 2/6: Keiji Nakazawa, *Barefoot Gen, Vol. 1*, part 2 (1963)
DUE: Midterm research question

Week 6: The Atomic Age

Tu 2/11: Langston Hughes, “Foreword,” “Simple’s Platform,” “Big Round World,” “Bones, Bombs, Chicken Necks,” “Radioactive Red Caps,” “The Atomic Age” (1957)
How to/in-class writing: thesis statements
DUE: revised close analysis

Th 2/13: “Color Problems,” “Bomb Shelters,” “Atomic Dream,” “American Dilemma,” “Uncle Sam” (1965)
In-class peer-review workshop: thesis statements

Week 7: The Monsters Among Us pt. 1

Tu 2/18: (watch) *The Twilight Zone*: “Third from the Sun” (1.14, 1960), “The Monsters are Due on Maple Street” (1.22, 1960), “The Shelter” (3.3, 1961)
Richard Matheson, “Third from the Sun” (1950)
In class: midterm course evaluations
How to: class choice
DUE: *Midterm thesis statement*

Th 2/20: (watch) *Superman* (1978)
In-class peer-review workshop: introductions

Week 8: The Monsters Among Us pt. 2

Tu 2/25: In-class peer-review workshop: midterm papers
How to: receive feedback
DUE: *Midterm introduction paragraph*

Th 2/27: Shirley Jackson, “The Possibility of Evil” (1968)
Octavia Butler, “Bloodchild” (1984)

Week 9: Who’s Mission?

Tu 3/3: George W. Bush speeches (pg 57-58; 167-187)
(watch) George W. Bush’s “Mission Accomplished” speech (2003)
(recommended) Matlock, Jack. “Myths and Realities”
DUE: *Midterm papers*

Th 3/5: *Time Magazine*, “9/11: The Photos that Moved Them the Most” (2011)
Tim Gauthier, “Empathetically Unsettled” (2015)

Week 10: Break!

Tu 3/10: No class—spring break

Th 3/12: No class—spring break

Week 11: Citizenship

Tu 3/17: Carol Fadda-Conrey, “Arab American Citizenship in Crisis: Destabilizing Representations of Arabs and Muslims in the United States after 9/11” (2011)
Joseph Geha, “Alone and All Together” (2002)
How to: annotated bibliography

Th 3/19: Class with Ira King
DUE: *Revised midterm papers*

Week 12: Who’s World?

Tu 3/24: Mark Millar, *Superman: Red Son*, part 1 (2004)
(listen) Struggle Session episode 197 (2019)

Th 3/26: Mark Millar, *Superman: Red Son*, part 2 (2004)
(watch) *Superman: Red Son* (2020)—TBD

Week 13: Speculative Tragedy

Tu 3/31: In class peer-review workshop/writing day: annotated bibliography
How to: class choice

Th 4/2: Jeff Vandermeer, “The Goat Variations” (2009)
Kris Saknussemm, “Beyond the Flags” (2015)

Week 14: Who’s Truth?

Tu 4/7: Sid Jacobson and Ernie Colón, *The 9/11 Report: A Graphic Adaptation*, part 1 (2004)
How to: class choice

Th 4/9: Sid Jacobson and Ernie Colón, *The 9/11 Report: A Graphic Adaptation*, part 2 (2004)

Week 15: Security State

Tu 4/14: Hillary Rodham Clinton, “Remarks in Recognition of International Human Rights Day” (2011)
Barack Obama, “Libya Intervention Speech” (2011)
How to: TBD

Th 4/16: (watch) Pussy Riot, “I Can’t Breathe” (2015), “Make America Great Again” (2016) “Straight Outta Vagina” (2016), “Police State” (2017)

Week 16: Your turn!

Tu 4/21: Wrap up
Online forum: post one original comment with your remaining questions and/or final reflections and one response to another student’s post—250-300 words each

Final projects are due on the final day of class.

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