

Pathway 2: Take A Full-Semester Course

Instead of taking two half-semester mini courses, students may choose to take the full-semester course, **76-101: Interpretation and Argument**.

Please continue reading to learn about the specific course topics, schedules, and faculty information for each of the 76-101 courses being offered this semester.

Full-Semester Course Schedules and Descriptions

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76-101 At A Glance

76-101, Interpretation and Argument, is a foundational, inquiry-driven writing course that introduces students to a variety of strategies for making compositional decisions in writing and communication. Within the course, students learn genre-based skills applicable to a variety of different fields. Students use a comparative genre analysis method to learn how to use models to take on new writing tasks, including an academic research proposal and a research article that contributes to an ongoing academic conversation. Faculty who teach 76-101 typically select texts—ranging from scholarly texts, journalism, and film—about an issue so that students can identify interesting questions for their own research projects. Students should expect explicit, research-based instruction, practice, and reflection to build knowledge in controlling their writing processes and writing clear, well-supported, reader-oriented arguments. Because the course emphasizes the real stakes of communicating with readers and listeners, students share with their peers both low- and high-stakes written work within an interactive and collaborative classroom environment.

76-101 Course Topics and Schedule

Instructor Name	Course Topic	Section Numbers	Days and Timeslots	Course Modality
Robyn Rowley	<i>(Dis)Ability and American Identity</i>	S	MWF 12:30pm-2:50pm Summer Session 1	Remote
Don Holmes	<i>Black Social Justice Rhetoric: Past and Futures</i>	U	MTWRF 9:30-10:50am Summer Session 2	In-Person

76-101 Full Course Descriptions

(Dis)Ability and American Identity (Rowley: Section S)

At the 2020 Superbowl, deaf woman of color and artist Christine Sun Kim was invited to perform the national anthem and America the Beautiful in American Sign Language alongside singers Demi Lovato and Yolanda Adams. But while her performance was broadcast on the jumbotron in the stadium, it was not part of the live stream of the game, instead cutting to views of the players, and Kim only appeared on television for a few seconds. In the *New York Times*, Kim opined, “Why have a sign language performance that is not accessible to anyone who would like to see it?” The failure of representation captured in this moment is reflective of how we understand and make space for difference and disability: attempts at inclusion and recognition, while often seemingly well-intentioned, often reveal the lack of understanding and awareness of the experience of the very people they seek to include and speak for. Such misunderstandings are the result of the longer story of American identity, social power, and the co-construction of difference and normalcy, which we will investigate during this course.

As we work to historicize the history of disability in America, this class will seek to elaborate, understand, and define concepts of disability and the ways in which they inflect our understanding of American identity. We will work to build a critical vocabulary of terms and concepts that inform and shape legal texts and public policies, cultural practices, and notions of the citizen. We will use this vocabulary to help us interrogate debates surrounding disability in the domains of education, medical arts, architecture and design, cultural production and more. We will read diverse texts like literature, op-eds, academic writings, supreme court cases and public policies, film critiques and more to help students analyze arguments and identify features and variations of genre. They will learn to synthesize perspectives, write an academic proposal, and contribute to the conversation with a research project in the form of a contribution paper on the broad topic of (dis)ability and American identity.

Black Social Justice Rhetoric: Past and Futures (Holmes: Section U)

During the Spring of 2021, UNC Board of Trustees denied the *NYT* writer Nikole Hannah-Jones a tenure appointment. Hannah-Jones, author of the *1619 Project*, noted: “I had no desire to bring turmoil or a political firestorm to the university that I love, but I am obligated to fight back against a wave of anti-democratic suppression that seeks to prohibit the free exchange of ideas, silence Black voices and chill free speech.” Hannah-Jones’ obligation to “fight back against a wave of anti-democratic” injustices follow in the long tradition of Black rhetorical resistance in the United States. Instead of simply relying on classical rhetoric devices, such as *ethos*, *pathos*, and *logos*, this course will explore and recognize critiques to dominant ideologies and political and social hegemonies that has traditionally marginalized Black people in our society. Our class on Black rhetorical resistance will explore the myriad rhetorical forms and expressions Black speakers and writers have historically and contemporaneously used to stake their claims to American society.

In this course, students will read both primary and academic documents to gain a deeper understanding of both the African American experience and their collective response to anti-Black racism. Students will also critically assess the Black lived experience, call and response, repetition, and other rhetorical forms of persuasions in Black literature, speeches and essays, musical art forms, and short films and documentaries. To develop skills of critical reading and academic writing, students will analyze arguments and genres, synthesize perspectives, write an academic proposal, and contribute to the conversation with a research project in the form of a contribution paper.

**This version of the document was updated on 03/08/2022 and is subject to change.*