Visible Thinking

Volume 1, Issue 1 (2019)

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Duke University

Duke University, Durham, NC

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The Road to the White (Nationalist) House

Coded Racial Appeals in Donald Trump's Presidential Campaign

Anna Katz, Trinity '18

This research analyzes coded racial appeals in Donald J. Trump's historic presidential campaign. Through an interdisciplinary exploration of racial dog whistles and grounded in a qualitative analysis of seventy-three campaign speeches, it aims to show how Trump made racial pandering the foundation of his campaign and broke new ground in normalizing rhetoric and policy typically reserved for the radical right. Building on the long tradition of race baiting in American electoral politics, Trump strategically stirred racial animus with coded appeals targeting three racial or racialized groups: Latino immigrants, Muslims, and African Americans. He criminalized Latino immigrants as rapists, murderers, and drug dealers; he justified Islamophobia under the guise of national security; and he manipulated anti-black racism through the abiding dog whistle frames of "law and order" and manipulative welfare recipients. Drawing on a variety of rhetorical strategies from defiant political incorrectness to nostalgia for former American "greatness," Trump couched his strategic racism within a post-racial façade, enabling him and his supporters to espouse white nationalist ideology while denying personal racism. Through examining Trump's coded racial appeals and their effectiveness, this research highlights the widespread, enduring and often unconscious investment in white supremacy in the United States, and the role it continues to play in shaping American politics.

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Section One

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This thesis is about Donald J. Trump's historic presidential campaign. It analyzes how a politically inexperienced businessman built on the long tradition of race baiting in American electoral politics to stir racial animus and ultimately become the forty-fifth President of the United States. Through an interdisciplinary exploration of racial dog whistles and grounded in a qualitative analysis of seventy-three campaign speeches, it argues that Trump made racial pandering the foundation of his campaign and broke new ground in normalizing rhetoric and policy typically reserved for the radical right. While explicit racial language was notably absent from his speeches, Trump used coded dog whistles to target three racial and racialized groups: Latino immigrants, Muslims, and African Americans. By coupling dog whistle racism with the denigration of political correctness, nostalgia for a bygone era, and his famed campaign slogan "Make America Great Again," Trump built a politics that trumpeted a white nationalist ideology while maintaining plausible deniability. This research highlights the widespread, enduring, and often-unconscious investment in white supremacy in the United States, and the role it continues to play in shaping American politics.

Numerous public commentators have observed that Trump continued to campaign even after taking office, in what political journalist Charles Homans called "the postcampaign campaign of Donald Trump." Likewise, the

racial pandering and white nationalism that undergirded Trump's campaign—furtively at times, blatantly at others—remain central features of his presidency. Trump and his administration dominate the media, with many news articles and opinion pieces exploring his relationship to race, examining his stance on racial issues, and even debating his personal racism (as evidenced by the accompanying collage. Yet my research contributes a valuable distinction amidst this flurry of racial analysis. Trump's personal racial animus is irrelevant. Far more significant and insidious is the ease with which he is able to tap into simmering racial anxieties in our purportedly post-racial society. Trump was hardly the first politician to practice racial pandering for political gain, and judging by the recent surge of political candidates on the radical right, he is unlikely to be the last. In failing to contend with the persistent racial divides and entrenched white supremacy in our nation, while fully embracing the illusion of racial equality, the United States has developed an abiding vulnerability. As candidate, Trump exploited this weakness to the fullest. As president, he continues to fan the flames.

This research represented my attempt to understand the coalescence of factors that propelled Trump to victory. But a better grasp of the confusing climate surrounding my political coming of age was only part of what I gained through the process. As an African and African American Studies scholar, I studied race and racism throughout my undergraduate years. But this project challenged me to actively apply my knowledge to the current political moment and better comprehend the abiding significance of white supremacy in American society and politics. Though I registered for Professor Eduardo Bonilla-Silva's class, The Sociology of Race in America, to further my research, it not only helped me develop my analysis of Trump's rhetoric but also proved to be one of my favorite courses in four years at Duke.

Undertaking and completing this

project was an enormously challenging, not infrequently maddening, and ultimately gratifying odyssey. I developed hard, transferable, and multidisciplinary research skills, from systematic literature reviews to strong persuasive writing to qualitative textual analysis. Balancing a full course load, job applications extracurricular commitments, and social obligations with a yearlong, intensive research project was trying at times. I certainly had to make sacrifices, but ultimately strengthened my ability to manage multiple projects and juggle competing priorities. I developed the confidence that I can conceptualize and complete a long-term project, even when confronted with unanticipated obstacles and frustrations. As I transition into my first full-time job in research—a field chosen in part because of this experience—I feel well prepared to handle the challenges ahead. Headlines retrieved from the New York Times, the Washington Post, and MSNBC.

Rostovtzeff and the Yale Diaspora

How Personalities and Communities Influenced the Development of North American Papyrology

Gabrielle Stewart, Trinity '18

This is the abstract

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I find myself in awe of the timeliness of this project. In tracing the stories that I cover throughout the thesis, I have turned to a variety of archival, unpublished, and other unconventional sources. A lucky coalescence of time and place has made my investigation of these sources possible. I briefly introduce these sources and then reflect upon the harrowing yet invigorating process of embarking upon my first significant research project.

Archival records have played a key role in my investigation. Two collections of papers were central to my research: the Michael I. Rostovtzeff papers and the American Society of Papyrologists records, both archived in the Rubenstein Library. The insights I have drawn from the correspondence, unpublished autobiographies, and even the driest of financial records in these collections has informed the bulk of my analysis in my first and third chapters. As my readers will soon

learn, moreover, there is a fascinating story to how these collections wound up in Durham, North Carolina. To acquaint myself with the 1960s Yale Classics Department (the subject of my second chapter), I also made extensive use of the Eric A. Havelock papers, housed at the Sterling Memorial Library at Yale University.

Adding depth to my archival research are interviews I have conducted with North American papyrologists, most of whom who are now retired and have far more exciting things to do than talk to an undergraduate about trends in papyrological scholarship. I am ecstatic that I have had the opportunity to learn from elders in the discipline now, during this critical moment when those who witnessed the early development of North American papyrology first hand are still with us. The observations of Roger Bagnall in particular, with whom I conducted an oral history, have deepened my understanding of not only papyrology, but how papyrologists interact with one another. Dr. Bagnall was so kind as to share with me an unpublished autobiography of his, "A Half-life of Learning," for my research, and that too has figured significantly in my analysis.

I ran my manuscript through a text analysis program, and I found that one of my most frequently used words is "community," which appears 35 times over the course of the paper, three times more than another favorite, Altertumswissenschaft. This makes good sense for multiple reasons. One of the dominant themes weaving through this thesis is how vital community is to papyrological work. While conducting my research, I was able to experience the closeness of this community for myself. When I asked Roger Bagnall and Ann Hanson to interview, both offered to let me stay with them so I could do so in person. The warmth they extended to me—from the donut breakfasts at Roger's apartment to my late-night prosecco-fueled chats with Ann—has made me feel like I have a place in the amicitia papyrologorum (friendship of papyrologists).

A key fundament of the amicitia papyrologorum is collaboration in research efforts that transcend specialties and geographic boundaries. This thesis granted me the opportunity to, for the first time, take part in an endeavor that required skills, knowledge, and resources of a vast scholarly community. Humanities research, especially inquiries into societies long gone, is often a solitary project; most of my prior research experiences involved cloistering myself in the depths the library to absorb information from musty, old books written by dead people in dead languages—a distinctly impersonal process. The interpersonal components of research were, though not insignificant, incidental to the projects' content, taking the form of asking a librarian for help locating a book or working through my arguments with a professor. This all changed when my advisor, Professor William Johnson, asked me to assist him in reconstructing the institutional history of the American Society of Papyrologists, a project which eventually evolved into the thesis. This task involved interviewing veteran ASP members, peering through people's personal files in the ASP archives, and collaborating with librarians and archivists to make sense of cryptic and incomplete artifacts. All of a sudden, research became human-centered and interpersonal. All of a sudden, moreover, the past began to coincide with the present, and I realized the lines dividing the two were not as sharp as I had thought. Even when researching the life of Rostovtzeff, whom I could only access through second-hand stories and nearly undecipherable letters, my inquiry felt far more personal than previous biographic research. Instead of conducting a disinterested, Thucydidean analysis of the man's accomplishments, I found myself seeking a more human-centered exploration of his life in the vein of Herodotus, for whom stories and subjective experiences formed the backbone of his inquiry.

As I embark on a Master of Philosophy in Classical Literature, I plan to wield these insights in my impending projects. The thesis process has taught me that

historical research, however technical or however seemingly alien its subjects, is at its finest when it roots itself to present-day humans acting in real-time, transforming itself into a community endeavor.

Maternal and Reproductive Health Experiences of Francophone Refugee Women Living in Durham, NC

A Qualitative Case Study Analysis

Madeline Jennings Thornton, Trinity '18

Maternal and reproductive health experiences of Central African and French-speaking refugee populations in the United States have not been well studied, despite the fact that the United States has resettled 50,000 Congolese refugee during a recent 5-year period. This quantitative case study analysis was conducted to fill a gap in the literature on the health of French-speaking refugee women by qualitatively examining their experiences with maternal and reproductive healthcare across their life course. In addition to presenting the experiences of each participant, this study aims to give voice to an often ignored population of refugee women and to provide agency to each participant to share her story. Although each refugee follows a unique path, the participants in this study all followed a general life course pattern. The experiences of each participant in this study were analyzed and categorized according to the following life course pattern:

1. *Living in a conflict area,*
2. *Living in an intermediary period,*
3. *Living in the United States.*

Individual unstructured, conversational interviews were conducted with five French-speaking refugee women recruited through a snowball sample. Interviews were conducted in French in the participant's home using an interview guide that included questions on general healthcare experiences, maternal and obstetric care and family planning history throughout each stage of the life course. Interviews were audio-recorded and transcribed. Analytic memos were created to identify emerging themes. The general healthcare experiences, as well as maternal and reproductive healthcare experiences, of each participant were discussed in the context of each stage of the life course. This thesis expands upon emerging themes from conversations with participants related to religion, abortion and family planning. Furthermore, this thesis discusses and analyzes the implications and importance of this research at a personal, statewide, national and international level.

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Topaz

Barbara Xiong, Trinity '21

"For almost half my life I have followed Asian-American YouTubers, looking for a way to connect with others that shared the same peculiar intersection of identities. Although by doing so I had gained to some degree an understanding about who Asian-Americans are today, I was virtually unaware about the nuanced history we have. In my 1500-page AP US History textbook, only about 15 pages were dedicated to Asian-American history. By the end of junior-year, I could write up a 3-page essay on the culture and origins of each of the thirteen colonies by memory, but I could probably only write up a paragraph on that of my own race.

My Writing 101 class Asian American Narratives finally introduced me to the history and stories that have shaped the community I live in today. In addition, I have learned that the same experiences of immigration and exclusion mirror the struggles of other races today. For my final project, I chose to focus on an instance of human rights violation and of identity conflict, that is, Japanese internment. Moreover, I wanted to explore the graphic novel medium, introduced to me by the house course I was taking, Graphic Medicine. When I came across an interview with former internee, Helen Harano, I knew I had found the perfect narrative, with a wealth of opportunities for visual metaphors, to utilize the graphic novel medium. In "Topaz", I aimed to examine the dichotomy between America's expectation of loyalty versus the deprivation of freedom of Japanese-Americans, and the resultant identity conflict in a war rhetoric that made being both Japanese and American seemingly impossible. In addition, I wanted to counter that and several other aspects of the war rhetoric and propaganda–from the painting of Japanese-Americans as dangerous enemy aliens, to the government's attempted dissociation of itself from its violation of human rights, to the censorship of the reality of concentration camps.

I would like to thank Dr. Thananopavarn for sharing with me the intricate history that high school never taught me, for aiding in the formulation and editing of Topaz, and for helping me develop into a better writer over the semester. In addition, I would like to thank Kelsey Graywill and Omar Khan for bestowing me with their wisdom on the graphic novel medium, and the Deliberations committee for the extensive feedback and

help on my graphic novel and artist's statement."

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On December 7, 1941, Japan launched a surprise attack on the Hawaiian military base Pearl Harbor. The enemy—and World War II—had finally arrived on American soil, consuming the lives of the American populace eager to demonstrate their nationalism. However, this nationalism excluded 122,000 Japanese-Americans, as they, too, had become the enemy. Under Executive Order 9066, all residents of Japanese ancestry, including naturalized citizens, were to be expelled from their homes and incarcerated in various internment camps across the country (Lee 212). Their property, livelihood, and constitutional liberties were taken away, all under the justification of "military necessity" (Final Report). The subject of "Topaz", nine-year-old Helen Harano, was one of these thousands of Japanese Americans as were her family; their story and values reflected those of many others in the community. Since the majority of the first Japanese-Americans were men, Helen's father was the first to arrive in America. As he settled down, he, like many others, wanted to start building a family, so he searched for and found Helen's mother through the picture-bride system, which paired immigrant grooms with prospective brides back in Japan via a matchmaker who would exchange photographs between them ("Picture Brides"). While the women were sometimes in circumstances that obliged them to undergo the process, or became disappointed upon finally meeting their partner-to-be, the story of Helen's parents' union was a romantic and idealistic one. Helen's father was a kind, gentle pacifist, qualities that inspired her mother to fall in love with him. Despite their aspiration to cultivate a

family and life in America, and desire for peace, they, too, fell under the label of “enemy aliens” (Executive Order No. 9066).

The label of “enemy aliens” highlights two notions by which Japanese-Americans became rejected by American society following Pearl Harbor: (1) they were viewed as disloyal, and (2) they were considered eternal foreigners; these beliefs persisted despite over half of the Japanese-American population being naturalized citizens (Ivey et al. 15). Even the U.S. government-led reports indicated that “90 percent of nisei [second-generation Japanese-Americans] and 75 percent of original immigrants were completely loyal to the United States”, some even being called “pathetically eager to show their loyalty” (Lee 213). The government assessed internees’ loyalty through the 1943 “loyalty questionnaire”, from which two questions, 27 and 28, particularly stood out. The former asked if they were willing to serve in the U.S. armed forces if ordered to do so, while the latter asked if they would swear absolute allegiance to the United States and renounce any form of allegiance to Japan. Both questions placed Japanese-Americans in insecure positions. It was ambiguous as to whether or not “willingness” in Question 27 implied volunteering, and it was risky for non-U.S. citizens to renounce their only citizenship. Those who answered “no” to both questions, or refused to answer them entirely, were labeled as disloyal and segregated into concentration camp Tule Lake. However, to be expected of such loyalty as laid out in Questions 27 and 28 by the government, would have been especially complicated for one whose freedoms had been taken away by that same entity. Japanese-Americans wanted to be accepted as American, but following rejection, loss, and betrayal, were reluctant to establish what exactly they owed to America.

For many internees, the first stop on the road of lost freedoms was a temporary detention camp, such as Tanforan Assembly Center in San Bruno, California. Tanforan, formerly a race track, held 7,816 inmates, the majority of whom

were from the Bay Area ("Tanforan Detention Facility"); 26 of its 180 barracks were converted from horse stalls. After being processed at Tanforan for a few weeks, the inmates were then sent to the Topaz Relocation Center in Delta, Utah. Topaz, named after a nearby mountain, was located in the Sevier Desert, a "flat, desolate place with temperatures ranging from 106°F to below 0°F", where dust storms were frequent and foliage was minimal. The camp consisted of 42 residential blocks, each comprised of 12 barracks surrounded by barbed wire and military police ("Topaz").

While well-known photographers, such as Ansel Adams and Dorothea Lange, were invited by the War Relocation Authority to photograph the camps, images of the barbed wire and guards were off limits. The government commissioned these photographs to be propaganda, to not only support their stance of military necessity, but also present the camps as "idyllic villages", rather than infringements of constitutional liberties ("Ansel Adams, Dorothea Lange"). Instead of barbed wire and barracks, they encouraged photographs of smiling internees busy at work, school, and leisure activities, patiently waiting their time until the war ends. While following the regulations set for prohibited imagery, Ansel Adams sought to portray the camps as honestly as he could, capturing the harsh barrenness of the landscape and shadows of the police. Lange approached the task by taking portraits that aimed to "compress intense human emotion into carefully composed frames". Such photographs included those of schoolchildren sitting on their knees while working on a makeshift table, as well as those of weary, solitary men suffering from the lack of activity. Due to Lange's known opposition to internment, and to sentimentalize her photographs to fit the government's narrative, her work ended up censored.

The graphic novel medium of "Topaz" allows for visual elements such as barbed wire to be featured, in order to counter the visual censorship in addition to the verbal propaganda that

served to justify the dismissal of supposed American freedoms–the thwarting of the American dream that was so-called “evacuation” (Final Report). This betrayal by America fueled the confusion underlying Japanese-American identity, surrounded by a war rhetoric that described being Japanese and American as mutually exclusive and that also avoided responsibility for the nation’s violation of its own moral code. In the disarray of feelings and uncertainties, Helen, along with thousands of Japanese-Americans, struggled with their identity, asking the question, “What does it mean to be American?” Were they American? Stripped from their homes and livelihoods, and denied the freedom so emblematic of American identity, they certainly weren’t treated as such. How could they become American in a society that wouldn’t let them—that entangled “foreign” with “enemy”? How could they be expected of loyalty from those who betrayed them?

Constructing Memory at Duke and in Durham

Using Memory Studies to Create Social Justice

Christine Kinyua, Trinity '19

Abstract needed

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In the Fall of 2015, following a myriad of racist incidents on Duke's campus, Patrisse Cullors, Founder of Black Lives Matter, gave a lecture at Duke's campus. When asked what it would take to dismantle racism at Duke, Cullors answered, "You would need to cease to exist… Institutions like Duke were built on the backs of anti-black racism, and the genocide of indigenous people."

"Constructing Memory at Duke and in Durham: using memory studies to create social justice," originally "Memory Bandits," was a Bass Connections project founded on an intellectual inquiry, proposed by Robin Kirk, that sought to understand how our university could dismantle oppression without ceasing to exist. It is now a living project that seeks to fundamentally transform the institution's community and

the moral principles it operates under, through a reflection on its history. As we mined the archives and mapped the campus' geopolitical history, we became deeply aware that we were not the first individuals to document Duke's history for the purposes of justice. The project is part of a long tradition of accountability-making and consciousness-raising on Duke's campus from Harambee, the Afro-American Society's 1969 publication, to the Local 77 Newspaper, a publication produced by Duke's Local 77 labor union. We also knew that our work was a product of a larger political moment following the anti-racist work of Black Lives Matter, the student-worker solidarity initiatives that fueled the 2015 Allen Building Takeover, conversations about the continued gentrification in Durham and institutional reckonings occurring at universities countrywide from Brown to Georgetown.

Given that our project was influenced by multiple movements and intellectual discourses, we took an interdisciplinary approach. Engaging with cartography expert Tim Stallman and Duke archivists Amy McDonald and Patrick Stawski, we explored the history of Duke both through mapping physical memorials and investigating primary source historical archives. This archival material included newspaper extracts, interviews, correspondence, photographs, reports, meeting minutes, university statements, worker testimonies, timelines, oral and video interviews, bills and receipts. Initially our mapping and cartography research focused on the presence or absence of physical memorials on Duke's campus. We had an acute awareness of the overwhelming visibility of white, wealthy male monuments. Therefore, we had a desire to confirm what we sensed: Duke was founded on celebrated legacies of white, male achievement, often times at the expense of vulnerable communities. Where we saw white male veneration usurping campus space, we also saw large, gaping absences of critical histories that continue to

influence our present in interpersonal and institutional ways. As such we sought to fill some of these gaps through archival research. Here, we found buried stories such as “The Forgotten History of Native Cherokee Boys”[1] and “The Lettuce Boycott”[2] among others. These stories were significant because they exposed an ugly dimension of our institution that had been intentionally erased, even as the university celebrated its diverse community.

We were fascinated with the ways in which excess was embodied and celebrated on campus and the brazen manner in which suffering, marginalization was disremembered from Duke’s public memory. Our project was to complicate our university’s history, beyond processes of tokenization that usually define American universities’ efforts to address matters of oppression and erasure. As we walked around campus cataloguing the various memorials and monuments present in buildings and on lawns we asked ourselves: who is remembered on campus and whose memories are being disremembered? As we went on campus tours to understand the institution from the administration’s point of view, we asked ourselves how is Duke representing itself?

We invested ourselves in telling the stories we needed and wanted to hear - developing our story bank allowed us to fill in the “blanks” we noticed throughout Duke’s campus. Who we are, the different identities we embody (race, gender, nationality, citizenship status, religion, sexual orientation and ability status) and where we are from added invaluable insight into how we explored the campus archives. For instance, the “Rhodes must fall movement” in South Africa and the UK influenced our discussions on the complexities of dealing with the lasting legacy of a racist colonial figure. Communications with other student/identity groups indicated that this project struck a chord with many students on campus and their questions pulled us in directions we had not considered. We were also influenced by multiple guest

speakers and academics such as Barbara Lau, director of the Pauli Murray Project, who talked about how our work intersected with other efforts to document Durham's history. Underpinning it all was constant reflection and guided inquiry by Professor Kirk (questioning the why and to what end of our choices). Later as the research continued we broke into smaller groups focused on telling fuller, more complex narratives in creative and interesting ways for diverse audiences – by developing an online, interactive tour of "invisible" sites of historical significance on campus; creating art and proposals for stories we felt required physical memorialization; and a video, highlighting monuments to white supremacy at Duke.

Throughout this process, our team connected with and became inspired by other Universities across the nation looking to reckon with their complex histories, such as Brown University and Yale University. Learning of other instances of student, faculty, and administrative attitudes towards a broad rethinking of the past allowed us to better frame our recommendations and inspired us to continue our work alongside other activists. And yet despite the ways in which this project gave us insight into the possibilities for radical change and transformation in our university, we were also engaged in a scholarly process. As such, the norms and structure prescribed by academia meant that we had to distill an expansive body of work into a 100-page report. This resulted in the exclusion of important stories from the final report that would have impacted some communities at Duke, no matter how small.

The impact of the project extended beyond the classroom and our own personal academic trajectories. The report, "Activating History for Justice" has been instructive in multiple efforts to instigate campus reckonings including conversations around the removal of the Robert E Lee Statue at Duke's Chapel and its possible replacement; the creation of the student coalition, People's State of the University;

the racist vandalization of the Mary Lou Williams Center; and most recently the possible renaming of the Carr Building. But most importantly the report continues to circulate between students, faculty, workers, administrative staff, and the wider Durham community. Therefore, acting as an essential source of political education. We hope that it continues to aid others in their fight for justice. For us as a team, this is where the value of the project lies. The fact that our work exists at the intersection of critical scholarly inquiry and social justice means that it is a necessary addition to the body of work that is seeking to improve conditions of vulnerable people in and beyond the academy. It is an iteration of "knowledge in the service to society" that the university hopes to produce. Additionally, our research accounts for large political moments and everyday history, therefore making clear the ways in which policy and discourse have material consequences for students, faculty, workers, administrative staff and nearby residents – repercussions that have no temporal boundaries.

The lasting impact on us as a team is that history is not static but is a living body of work. Understanding that single fact helped us break from the idea that our work should only be focused on permanent physical fixes. We feel very strongly that our report and the work that we have done and will continue to do, should challenge the institution to do better and to commit to improving our community continuously.

For students interested in doing research, our advice is this: pursue what lies in the intersection of your interests and academic trajectory, it will make the unpredictable research process worthwhile.

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1. Between 1880 and 1881, 12 "Indian boys" from the Eastern band of the Cherokee between the ages of ten and twenty years of age, enrolled at Trinity, under the care of then-president Braxton Craven. They were instructed by various faculty in a separate school from Trinity, dubbed the "Cherokee Industrial School". This was part of a national policy of assimilation which included the forced re-education of Native

Americans in off-reservation boarding schools and day schools, which had been pioneered by Captain Richard Henry Pratt in 1879.

2. In 1972 YM-YWCA and other students followed the lead of the United Farm Workers (UFW) and fought to boycott non-UFW lettuce in Duke's cafeterias. These groups hoped to achieve higher pay, better working conditions and fair union representation for farmworkers.

Energy Consumption Analysis & Proposed Retrofit of a Duke University Dormitory

Nadim Atalla, Trinity

To investigate the incorporation of green building concepts into college dormitories, we examined thecurrent state of energy consumption in a Duke University dormitory. Our focus was Gilbert-Addoms (GA),a 60 year old, 68,625 square foot building. To mediate inefficient fenestration, window parameters weremeasured, heat transfer models were developed using principles of physics and thermodynamics, and a thinfilm and sealant retrofits were proposed and analyzed by the same models. Next, to incorporate renewableenergy, solar heat gain was calculated from historic solar resource data, and a solar photovoltaic/thermalhybrid system was proposed. Retrofit variables were plugged into the model, and compared with thebuilding's past energy consumption data. The results proved cost-effective in the long term whilesimultaneously reducing greenhouse gas emissions, demonstrating that retrofits offer feasible potential asDuke and other universities pursue future sustainability goals.

REPORT

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REFLECTION

Sustainable design poses a challenging paradox: how does an engineer design a building that is both energy efficient and user-

friendly? For example, despite the aesthetic and practical benefits, windows and doors are openings in a building that increase the structure's exchange with outside air and therefore, contribute to its heat loss and energy inefficiency. To resolve the conflict between glass's potential to improve user experience and its vulnerability in insulation, we modeled the effect of implementing 1. two retrofit measures on windows and 2. a photovoltaic thermal (PV/T) hybrid solar system into the building's electricity provision. The subject was Gilbert-Addoms, a 68,625 gross square foot (6,475.5 square meter) dormitory on Duke University's East Campus that first opened in 1957 and renovated in 2014. Our overall analysis aimed to pioneer retrofit strategies to improve existing buildings' energy efficiency while maintaining the present high quality of life for first-year students residing in the dorm. In addition to making potential modifications on aged structures, these strategies are applicable to on-going construction on Duke campus and have valuable implications on future designs.

The goal of this project was to design a feasible energy efficiency retrofit for the Gilbert-Addoms dormitory focusing specifically on reducing the energy waste during the summer months. Although the building was left mostly uninhabited during the summer, it needed to remain below a certain threshold temperature to avoid decay; therefore, the energy waste due to cooling was excessive. Focusing on this specific issue, we came up with two simple retrofit measures: installing films/sealants on the windows of the building, and solar panels on the roof. The fenestration modifications would reduce both the heat gain due to irradiance through the glass and the heat loss due to airflow through small holes in the window sealing, i.e. improve the building's energy efficiency through insulation approach. The solar system would power the air conditioning in a sustainable manner. Our models demonstrated that the fenestration changes would be the most cost-effective. While solar retrofit would save more energy in the long term, its return

on investment is slower; more details can be found in the results section of our report.

In the tackling of this project, our team faced many questions and challenges; for example, we did not all have the thermodynamics knowledge to model heat loss. Over the course of the year, however, we not only gained new analysis techniques and practical experience in the energy field, but we also all grew intellectually and interpersonally.

Specifically, familiarity with weather data is extremely useful for the solar field, as it can be used to calculate and model aspects of the solar system such as monthly production and temperature losses. In addition, using the National Renewable Energy Laboratory's (NREL) System Advisor Model (SAM) to perform these calculations was an invaluable experience, as many companies in the solar industry use this very same software in their predictive analyses. With our new tools, we were able to use the weather data to calculate the heat gain into the building over the course of the summer in a novel way. To supplement the software models, our group also used a physical model to calculate heat loss through the small holes in the window sealant. This physical modeling gave us experience making realistic assumptions and creatively devising a method for transforming a real world situation into a set of equations. To look at the realistic applicability and cost-effectiveness of our retrofit, we incorporated financial modeling to find the payback time of our retrofit.

Furthermore, the experience imparted skills and knowledge utilized well beyond the 2016-2017 course. A few of us persist as engineering undergraduates; a few of us are pursuing STEM graduate programs; and a few of us now work in the solar energy and environmental remediation industries. Despite our different paths, we all agree that working together to design an innovative, eco-friendly, and financially feasible Eco-Dorm retrofit has proved rewarding and worthwhile.

After finishing our Eco-Dorm design, we were proud of our

hard work, especially because we felt it could have a positive real-world impact. College campuses are abuzz with creativity, innovation, and activism, which made Duke the perfect focus of our work. Our team sees the potential for our design concepts to actually be implemented on a college campus. While the design itself makes many simplifying assumptions, it presents a detailed cost and energy analysis of improving the building's fenestration and tapping into its solar potential. This analysis has the potential to be implemented by HDRL as they were given access to our report and results at the end of our project. Our hope is that Duke's administration will take the initiative to conduct eco-friendly renovations on campus buildings in the near future and keep moving swiftly on the path to carbon neutrality.

Vietnamese Pears

The Fruit War Bore

Dang Nguyen, Trinity '22

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Throughout my life, the articulation of my feelings regularly feels incredibly inadequate, often rephrasing sentences mid-conversation in a muddled attempt to express myself truly. Despite my love for poetry, I struggle greatly to replicate its concision and passion without overwhelming my readers with scrapped, nonsensical lines or- to the dismay of my email, birthday post, and essay recipients throughout high school-pages of run-on sentences.

However, my Writing 101 class, The Creativity Lab, reintroduced me to a more freeing writing environment that allowed me to explore different methods of communication without intense pressure to impress a college application reviewer.

As I clawed my way through lecture notes or sprinted across campus to labs, I frequently found myself contemplating the next project for the class: a delirious poem about ice cream and eating

disorders or a stream-of-consciousness narrative on mental health. I enjoyed thoroughly fleshing out random ideas to address the liberating yet socially relevant and introspective demands of the class, but the idea for this essay was significantly more difficult. At every assignment, thoughts on my family and culture had goaded me rather persistently, but I mostly ignored addressing it, until being asked to write on my relationship with race. I racked my head over what to say, contemplating what emotional turbulence I would spill by monologue or what brash rebuke I would spit by call to arms. But instead, I cowardly deflected and wrote about my father's racial insecurities stemming from the Vietnam War. Slowly, that assignment blossomed into a larger project, in which I confronted a lot of misgivings of my culture and sought some sort of confessional relief for both myself and my father. Nonetheless, writing this piece sometimes felt incredibly difficult compared to simply collecting and outlining ideas and devices. Excavating childhood memories and somehow rationalizing them, quite honestly, generated overwhelming dysphoria, and I frequently needed to distance myself from my work and concerned friends. By the work's conclusion, writing as if I were at peace felt twisted, yet reflecting over and justifying my past perplexingly relieved something just beyond the trauma.

Quietly, this essay has been writing itself since the beginning of Writing 101, and without the incredibly supportive and informative guidance of Nancy Mullenneaux, I would be unable to imagine chasing a truer version of myself so publicly. For all the quirky in-class activities and assignments and all the out-of-class meetups and chats about personal stories and my work, I dedicate an enormous amount of thanks to my Writing 101 professor, Nan. Furthermore, I am forever grateful to Dr. Sheryl Emch and the Thompson Writing Studio for helping me through the final stages of this publication, with fantastic edits that captured my remaining concerns. I also wish to thank my wonderful

parents and friends for watching me change and looking out for me as much as they can, each contributing in various ways throughout my life and this writing process. I hope you guys can forgive me. Thank you.

DukeLife

Game4Good

Ismail Aijazuddin, Trinity '18

Dillon Leovic, Trinity '19

Game4Good is a student-led research project to develop a virtual game that battles gender violence among college students. The team is designing an intervention that empowers students to identify and challenge the cultural norms and behaviors that enable sexual misconduct, and to intervene in situations of danger. The project began with exploration of game design principles in the course Games & Culture Politics, Pleasure and Pedagogy in Fall 2016. This was combined with a review of research into on-campus gender violence and existing interventions. The most pervasive shortfall the team identified in these systems was their didactic method, which generally did not maintain participant engagement. In response to this, the team began to explore model games and mechanics most likely to engage participants and create empathy for victims and bystanders. In the three semesters since, the team has developed a narrative-based decision-making game, DukeLife, that places the player in the position of an entering first-year student at Duke University. The player navigates nuanced situations on campus through the first three months of their first year – recognized as the period in which students are most likely to face sexual violence.1 We have refined the intervention in response to insights from playtests with around 100 students, and continue to adapt the game through collaboration with partnering organizations such as the Duke University Women's Center.

1. *https://studentaffairs.duke.edu/sites/default/files/2017-07/Student_Experience_Survey_1.pdf*

Shai and Leo's Write-Up

The production of knowledge and critical engagement with society, culture or history are no longer the domain or monopoly of formal education. Film, media, the web, and games have, one might argue, become the main channels where knowledge is produced and circulated, challenging if not transforming the hierarchy between academic/professional expertise and popular/amateur beliefs. For the last few years, we have been collaborating with colleagues at Duke University in developing an interdisciplinary approach to gaming and interactive technology exploring social and political issues in education and research. Games' inherent playfulness, persuasive rhetoric, and ambiguity can shift the discourse from that of utility—as is common when one speaks of technology and the media—to a more deliberate engagement with culture. That is to say, the formal aspects of gaming—design, mechanics, ludic elements—and its social formation—community, interactivity, cultural embeddedness, players' agency—constitute an important pedagogical site that does not merely allow insights into the cultural functions of games, but also where games with social relevance can be made. The gaming landscape is generally divided between entertainment games and serious games. This distinction is obviously flawed since we see ever more commercial games with pedagogical intentions and as designers of serious games harness entertainment to promote the educational goals of their platforms. Still, the majority of the games on the market today fall into the commercial/fun vs. serious/pedagogy divide. We believe that entertainment and education should not be mutually exclusive and that we all learn better when we are actively participating in knowledge production instead of being told how and what to think. For us, gaming has the potential to radically transform the teacher/authority—student/blank slate dichotomy in education systems throughout the world.

Two years ago, a number of our students decided to create a narrative game addressing what they consider to be the most pressing issue on campus: gender and sexual violence. Whereas the university requires every incoming student to undergo gender violence and alcohol abuse awareness training by completing two online modules, students find them to be didactic, boring, ineffective and forgettable. The students researched gender violence in US universities, consulted with the Women's Center at the university, attended monthly meetings on gender violence, conducted surveys on campus life, reviewed theories on game studies and game design, and looked for the most cost-effective and user-friendly platform to create the game. After a three semesters independent study where we met weekly, the result was DukeLife, a narrative-based decision-making game that offers two storylines that simulate everyday life at the university. Unlike the training modules currently in use, DukeLife puts student in the uncomfortable position of a bystander, when whether to intervene or not is unclear and where both "good" and "bad" decisions will have negative consequences. The goal is not for the player to complete the game but to be troubled by the immensity and complexity of the problem. The game is then followed by a reflection session to discuss gameplay and social causes, such as patriarchy and toxic masculinity that are at the root of the problem. The game is not meant to be an end in itself, but a means to open up the conversation through engagement and critical play.

Dillon Leovic Reflection This project began with the AMES course Games & Culture taught by Shai Ginsburg and Leo Ching. Gaming has undoubtedly become a powerful medium in today's world, and continues to play a significant role in engaging with and shaping our society. During class and on our own, we were tasked with playing a wide variety of games (board games, strategy, first person shooter, adventure, etc.) with each other to critically analyze user experience and

player agency. Between class discussions, playing games, and reading literature, we identified the clear interdependence between gaming and culture, and observed the great potential gaming has to serve as an educational tool. Following the completion of the course, a group of four students including myself decided to team up with the professors to create a game relevant to Duke's campus. While brainstorming different ideas/ issues to address in the game, we tried to think of the most pressing issues on campus. We narrowed it down to two issues, the lack of Duke Students' interaction with the Durham Community, and sexual harassment/assault on campus. While debating these two options, we discussed the current model for educating incoming first-year students on gender violence (HAVEN). All of us felt that although a lot of important information was transmitted in HAVEN, we all agreed the game lacked engagement and player agency. With this in mind, we felt there was definitely room to make an impact on gender violence education on campus, and decided to pursue this route. To start things out, we needed to confirm our assumption that the current model for gender violence education was insufficient. This required each team member to send around surveys to their friends and peers. Drafting these surveys was not an easy task, as we needed to stay objective as possible and wanted to make sure our questions did not contain any bias. After sending the surveys around, our hypothesis was confirmed that HAVEN's model, although very informative, lacked user engagement and most of the information was forgotten by students. We decided as a team that the best approach would be to make a narrative. We strived to keep this narrative as relatable as possible to the first year student's experience, and made the decision to start the narrative during first year orientation (O-week). The intention of our game was to provide an interactive experience in which first years would not only enjoy playing, but also be able to retain the important information the game transmitted. Our most important tool for judging the playability

and relatability of our games was through hosting play tests. Our feedback from our play tests and surveys were critical throughout our game development. One of the most important questions we always asked was “Is this story line relatable or something you think could happen at Duke.” We usually aimed for 50% to keep the content. Statistics from the surveys were extremely important, but perhaps the most important portion was the last question which gave the player the option to give advice/ideas to better improve the game. A lot of times this addressed the mechanics of the games, including the number of playable options, speed, and locations of graphics. Whenever more than one person wrote the same suggestion, we would implement it into the next version of the game and assess its impact in the next play test.

Of course, we encountered many surprises throughout the two-year game development process. Our knowledge and background in the gaming industry persuaded us to make certain decisions on the game development. Sometimes, our team would develop a component of the game that would receive predominantly negative feedback during play tests. It was important for us to remember the goal of game, which was to cater to the interests of first year students and to provide them with important information while keeping them engaged. With this in mind, we almost always sided on our play testers opinions and changed out design/content when it received mostly negative reviews.

Perhaps the most difficult part of the research process was convincing students to come to the play tests. Our first couple play tests went smoothly, as we were able to select from our different friend groups. However, our research required us to pull from new subject pools, so after a person had play tested the game twice we needed to find new people. Luckily, we received funding to provide free pizza at the tests, which definitely helped convince people to come play. Additionally, one of our team members, Ish, was an RA in a

freshmen dorm and was usually able to persuade his residents to come.

This project will certainly leave a lasting impact on me. I gained vital research experience, and have an amazing product to show for it. I learned so many things between the constant interaction with students and the on campus offices that assisted us during our game development. The long duration of the project has allowed me to become very close to my team members and we all appreciate the unique backgrounds and skills we each bring. Not everything was perfect. Deadlines were missed, our game crashed, but in the end this has been the most rewarding opportunity I have had at Duke. I will be forever grateful for being able to conduct research on such an important subject with amazing teammates and for creating a product that will certainly have an impact on the future.

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Issue 1-1

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