

DukeWrites

THOMPSON WRITING PROGRAM

Fall 2022 Writing 101 Courses

Writing 101s Connected to the What Now? Network of First-Year Seminars:

The first grouping of Writing 101 courses are part of the [What Now? network of first-year seminars](#). What Now? courses contain a shared “wellness lab,” offering opportunities to engage with faculty and students in other participating seminars. Register for this .5-credit component of the program by adding Ethics 189 to your schedule. Scroll down for a full listing of Fall 2022 Writing 101 offerings.

WRITING 101.01-02

EXPERIMENTS IN THE ESSAY

INSTRUCTOR: AARON COLTON

MW 3:30PM-4:45PM-MW 1:45PM-3:00PM

When you're told to write “an essay,” what do you imagine? Five paragraphs, rife with evidence and organized in service of an argument? A personal story that discloses your innermost hopes, fears, and beliefs? An investigation into a forgotten subject, built from interviews and historical research? An interpretation that casts new light on a popular book, film, album, or show? Or some combination of the above?

In this seminar, we'll take a deep dive into the messy and ambiguous genre of the essay, charting its many powers, forms, and subjects. In doing so, we'll take up three specific and hotly debated topics that pervade contemporary essay writing. We'll consider how the essay might elevate, scrutinize, and reveal the influence of popular culture, looking to recent examples from Hanif Abdurraqib, Chuck Klosterman, and Wesley Morris. We'll examine the uses (and abuses) of writing from personal experience, guided by Jia Tolentino, Leslie Jamison, and David Foster Wallace. And we'll determine what it takes for an essay to shift public thinking on the concepts that structure US culture and politics—such as race, gender, and power—through works by James Baldwin, Rebecca Solnit, and Tressie McMillan Cottom.

Over the course of the semester, we'll also write substantial, well-researched essays of our own. Among these will include close readings of particular essay writers' techniques and a position paper in which students will stake out their own understandings of what *is* and *isn't* an essay, and what an essay *can* or *should* do. The major project for the course will be a long (~10 pages) essay on a subject of students' choosing, brainstormed, outlined, and developed throughout the semester. In the past, students have written on topics including immigrant identity and the English language, major league sports and political responsibility, and growing up in the US South. Students should expect to share and revise their writing in pairs and small and large groups; each student will circulate their writing to the entire class for feedback at least once.

WRITING 101.15-16

EVOLVING(CINDER)ELLA

INSTRUCTOR: LISA ANDRES

TUTH 10:15AM - 11:30AM – TUTH 12:00PM - 1:15PM

In the first trailer for season 4 of Netflix's hit-series *The Crown*, the narrator ominously intones, "Here is the stuff of which fairy tales are made: a prince and princess on their wedding day. But fairy-tales usually end at this point, with the simple phrase, '*they lived happily ever after.*'" Accompanied by a series of glimpses of the show's Prince Charles and Princess Diana, the irony of the voice-over lands hard: we **know** how this fairy tale ends, and it is **not** happily.

And yet it is only the benefit of hindsight that afford us this knowledge: in July of 1981, the media spun the Royal Wedding between the Prince of Wales and the People's Princess as a fitting end to a whirlwind, fairy-tale romance. But the key phrase here is "the media spun": that is, the wedding (and the relationship) was marketed and sold as the stuff dreams were made of. After all, aren't we conditioned, from years of watching idealized relationships play out in romantic comedies, to want exactly this? A handsome prince to ride in on his white horse and sweep the beautiful maiden off her feet? To ride off into the sunset and live *happily ever after*?

This course, then, proposes to investigate Disney's role in the construction and perpetuation of the Happily Ever After. What does the media, and specifically Disney, tell us a Happily Ever After looks like? Who gets to be happy? Who doesn't? How can we differentiate between what we truly desire and what the media conditions us to want?

We'll explore the answers to these questions through in-class discussion and weekly writing assignments. These will (tentatively) occur through: (1) annotating selected scholarly readings using Hypothes.is; (2) discussing those readings and Disney films in seminars; (3) creating and maintaining a course blog to explore your thoughts in a low-stakes, online environment (~500 words); and (4) the development of a capstone project on a Disney film of your choice (~2500 words), which will take us through the stages of writing, from proposal to revision. We will start by discussing ideas of happiness in general, using Pixar's *Inside Out* (2015) and *Soul* (2020) as touchstones. We will then turn to Disney's predecessors: the literary fairy tales of Charles Perrault, the Brothers Grimm, and Hans Christian Andersen, exploring how "fairy tale endings" were initially constructed. We will then shift to an examination of several key Disney animated films, which may include: *Snow White and the Seven Dwarves* (1937), *Peter Pan* (1950), *The Little Mermaid* (1989), *The Princess and the Frog* (2009) and *Frozen* (2013). To return to the trailer for *The Crown*, we will attempt to see that "happily ever after" is not "the place of arrival, but the place where the adventure really begins."

This course is best suited for those who are interested in the intersection of media studies with critical analysis of race, gender, sexuality and identity. Do not be fooled by appearances: this course is not just watching Disney movies. You will be expected to critically engage with the texts, both visual and written. Prior knowledge of the Disney canon is not required, but is strongly encouraged.

WRITING 101.27-28

BIOPHILIC CITIES

INSTRUCTOR: LINDSEY SMITH

WF 12:00PM - 1:15PM- WF 1:45PM - 3:00PM

In the 1980s, biologist E.O. Wilson popularized the concept of "biophilia," that humans have an innate desire to connect with the living world. Yet, 60% of the global population now lives in urban areas, and a recent Pew survey found that 31% of U.S. adults report being online "almost constantly." Humans are increasingly disconnected from our biophilic nature, and that shift is impacting our health and well-being. Rates of anxiety and depression are on the rise, particularly among urbanites. Doctors are now prescribing a daily dose of nature to treat high blood pressure, and people are turning to the Japanese practice of *shinrin-yoku*, or "forest bathing," to de-stress and recharge. The concept of biophilia has also extended to urban planning as initiatives like

rooftop gardens, bird-friendly building design, and green beltways seek to reconnect humans with nature and increase biodiversity in cities.

In this course, we will use seminar-based discussions, research, and writing projects to examine nature's health and wellness benefits and explore what it takes to design thriving biophilic cities. Our course materials will come from environmental science, urban planning, psychology, and conservation journals, popular magazines and books, and documentaries. In your final project, you will work collaboratively to propose a greening initiative that seeks to integrate nature into an urban space of your choosing. Throughout the semester, you will also take part in a fundamental element of academic writing, reading each other's work and providing feedback for revisions. And of course, we will get our dose of nature by holding class outside as much as possible, including visits to the Duke Gardens.

*Writing 101.28 is part of the What Now? Network.

WRITING 101.35-37

COMING OF AGE & HAPPINESS

INSTRUCTOR: SHERYL WELTE

WF 12:00PM - 1:15PM- WF 1:45PM - 3:00PM- WF 3:30PM - 4:45PM

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 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 socioeconomics, race, ethnicity, gender, sexuality, 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 (10-12 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 are interested in and willing to learn about yourself & others through personal writing, discussions, readings, along with some yoga & mindfulness, then this Wr101 class might be a great opportunity for you.

Part of the [What Now? network](#) of seminars for first-years.

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WRITING 101.03-04

DOLLY PARTON FOR PRESIDENT?

INSTRUCTOR: LESLIE MAXWELL

TUTH 8:30AM - 9:45AM- TUTH 10:15AM - 11:30AM

During the 2020 United States Presidential election, you might have seen a different name pop up on T-shirts as a possible contender: Dolly Parton. A search on Etsy reveals that there are dozens and dozens (maybe hundreds and hundreds) of Dolly for President T-shirts and other merch. Of course, Dolly Parton, the famous country singer, pop singer, businessperson, and philanthropist wasn't really running for president—but clearly there are many who might at least entertain the notion. Earlier in 2021, Dolly Parton was again being celebrated—this time for the substantial monetary contribution she made to developing the Moderna Covid-19 vaccine

Dolly Parton is nearly universally beloved in the United States, and often for different reasons: some may see her as a savvy businessperson, others love her music, and still others admire her philanthropy. Sometimes how we see Dolly gets more complicated, too—where some see her embrace of her sexuality as feminist, others see it as decidedly anti-feminist. Some see her as an icon of and advocate for the LGBTQ+ community. At the same time, many conservative Christians celebrate Dolly and her faith. Some see her embrace of features stereotypically associated with the South, and even more specifically with Appalachia, as bringing awareness of Appalachian culture to the mainstream—yet others see this as exploitative of a culture that is already marginalized in the United States.

In this course, we will explore these different facets of Dolly Parton. How much did Dolly contribute to the mythology of Dolly Parton, and how much did our culture contribute? How much do we continue to contribute? And if she were running for president, what would her platform even be? We will explore these questions and more, all the complications, twists and

turns that make Dolly Dolly. Through this investigation, we will hone skills needed in academic writing and discourse, such as those skills that ask use to look at the complexities and complications inherent in an academic discipline. This course will use a multidisciplinary framework to explore these complexities.

We will read books and essays, both in Parton's words and in the words of others. We will listen to podcasts, watch movies/films, and, of course, listen to Dolly Parton's music. You will each have the opportunity to lead a class discussion, and you will engage in regular online discussion groups. We will practice critical reading, writing, and thinking. Students will write three major writing projects, including a close reading of a text, an annotated bibliography, and a creative project.

Though we'll work hard, we'll also have fun, remembering Dolly's wise advice: "Don't get so busy making a living that you forget to make a life."

WRITING 101.05-06

THE LABOR OF SPORT

INSTRUCTOR: NATHAN KALMAN-LAMB

WF 1:45PM - 3:00PM- WF 12:00PM - 1:15PM

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*, *Athlete A*, 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 101.07-08

ETHICS OF ART

INSTRUCTOR: ALISON KLEIN

MW 1:45PM - 3:00PM- MW 3:30PM - 4:45PM

In this Writing 101 course, we will consider ethical questions about books, visual art, film, and other artistic mediums. Using works by artists such as William Shakespeare, Dorothea Lange, Junot Diaz, and Roman Polanski, we will explore topics such as whether it is truly possible to create an original text, the impact of cultural appropriation, whether art can impact our understanding of the world around us, and what we should do with artwork created by people who behave badly. For this class, students will analyze the ethics of a work of art, research an artwork from the Rubenstein Library's Archive of Documentary Arts, and create their own piece of visual or written art.

WRITING 101.09-10, 101.38

ASIAN AMERICAN NARRATIVES

INSTRUCTOR: SUSAN THANANOPAVARN

TUTH 1:45PM - 3:00PM- TUTH 8:30AM - 9:45AM-

TUTH 12:00PM - 1:15PM

Writing 101. Asian American Narratives: Literature, History, and Activism

What does it mean to be Asian American in the twenty-first century? How are Asians and Asian Americans represented in popular culture, and how do writers and activists resist and complicate these narratives? Asian American writers have employed various genres to make meaning of their lives and the lives of others, including fiction, autobiographical essays, creative nonfiction, graphic memoirs, and film. Through these texts and your own writing, we will examine the choices people make in framing Asian American experiences. We will also explore how literature, history, and theory can help us better understand key issues in Asian American studies such as the “model minority” myth, refugee experiences, international adoption, anti-Asian violence, Asian Americans in the South, and multiracial identities. Our reading and weekly writing about these topics will culminate in three major projects for the class. In the first project, a 3-4-page essay, you will explore the issue of Asian American representation in a text of your choice. The second project will consist of a 4-6-page literary analysis that considers how a text responds to a key issue in Asian American studies. The final assignment is an exploration of Asian American oral histories through narrative. For the last project, you will decide the best form—essay, multimedia presentation, graphic novel, etc.—in which to convey an aspect of Asian American history through the lens of a single person’s story.

WRITING 101.11, 101.23, 101.25

NEUROSCIENCE & SOCIETY

INSTRUCTOR: EMILY PARKS

WF 8:30AM - 9:45AM-TUTH 12:00PM - 1:15PM-

TUTH 10:15AM - 11:30AM

Neuroscience & Society

Can brain scans detect whether someone is lying? Is there such a thing as 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 evaluate how neuroscience can inform ethical, legal, and economic questions of our time. We will reflect on themes both ancient and modern: How can neuroscience inform our understanding of our own minds? And how can that understanding, fueled by cutting-edge advances in brain imaging, impact our modern society? Along the way, we explore scientific inquiry – the process by which scientists work together to build and communicate an idea. You will experience this process first-hand, taking on several roles along the way – the scholar learning to respond to scientific texts, the ambassador deciphering complex research for a public audience, and the researcher working in collaboration with other scientists (your classmates!).

Across the semester, you will work on a team of 2-3 students, co-writing two major projects: an evidence-based opinion article for the general public and a scientific literature review, both of which will synthesize neuroscientific research to address a societal problem of your choice (e.g., racial bias, disease treatment, drug addiction, etc.).

Overall, this course is built on three principles. First, writing is a vehicle for critical thinking. It is the tool by which you will bridge the classroom and the real world. Second, good writing depends on revision. Thus, you will have many opportunities to practice giving and receiving meaningful feedback amongst your peers. Third, scientific innovation requires collaboration. By joining this Writing 101, you agree to be a contributing member of a team.

WRITING 101.12, 101.14

DOC TALES: MED NARRS IN HISTORY

INSTRUCTOR: SETH LEJACQ

TUTH 1:45PM - 3:00PM- TUTH 3:30PM - 4:45PM

Doc Tales: Medical Narratives in History

Doc Tales is a history of medicine Writing 101 about “doc tales” --stories about health and healing, especially those told by medical practitioners. Students will research and write about medical history, learning and practicing skills essential for analyzing history, making compelling written arguments, and effectively communicating in scholarly and professional settings. The

class meets as a seminar; in class meetings, students discuss and practice academic writing, analysis of historical sources, and critical reading of published historical scholarship.

We will explore a large sample of doc tales over the course of the semester, from early modern epidemic diaries to the modernist poetry of the physician William Carlos Williams. Students will complete and write about original historical research on a topic of their own choosing (with instructor approval). Course assignments include readings for each class meeting and smaller weekly writing assignments. There are three major writing projects. In the first, students will create an archive of sources related to the COVID-19 pandemic and write a critical introduction to it. In the second, they will research and write about an existing medical history source of their choosing. In the final assignment, they will propose a public exhibition of a medical history source.

Grading is based on these assignments and active, informed participation in class discussions and activities. (Students are not required to purchase any texts.)

WRITING 101.17-18

IT'S A BUG'S WORLD

INSTRUCTOR: SARAH PARSONS

TUTH 10:15AM - 11:30AM- TUTH 12:00PM - 1:15PM

Insects are largely responsible for making the world work. World-renowned entomologist and writer E.O. Wilson once surmised that “the world would go on with little change” were humans to disappear from the planet. However, the disappearance of invertebrates, especially insects, would change the world drastically. In this course we will learn about the many ways in which insects contribute to our well-being, our ecosystems, and our economies. In addition to reading broad works about insects, we will read several scientific journal articles about world-wide insect biomass decline, an area of concern for many conservationists, who worry a loss of insects means a loss of the ecosystem services that insects provide. You will learn how to critically read and evaluate research articles, digest rebuttals of research articles, form well-reasoned opinions about articles, and write reflections in the form of a short essay (750-1000 words) and an op-ed (750-1000 words). For the op-ed assignment, you will evaluate, critique, and give feedback on the op-eds of your peers, and we will vote as a class on one op-ed to submit to a local news outlet of the student’s choosing. Submission of the chosen op-ed to a news outlet is optional, not mandatory. These readings and assignments will highlight how scientific discourse advances science, give you the skills to be a part of the discourse in a future scientific career, and help you communicate science to a broad audience. As a part of a larger project in the course you will research an insect-related issue of your choice, construct a short proposal outlining your chosen topic (750-1000 words), compile a short literature review (1500-2000 words), and write a well-informed policy memo (2000+ words) to a local elected official or leader in your community

outlining potential solutions. You will have the option, if you choose, to share your policy memo with your local elected official. You will also do a short presentation connected to your policy memo at the end of the semester. From this course you will learn valuable skills in how to dissect and evaluate research articles in scientific disciplines, specifically in entomology, conservation biology, and ecology, articulate a position in response to primary literature, and communicate and write about science to different kinds of audiences, including the general public, scientific peers, and policy makers. The skills you learn in this course can be applied broadly across disciplines, and will enable you to communicate research in science and beyond to readers who are not experts in a specific research field. Throughout the semester you will receive feedback from either the instructor or peers on all assignments before you submit final drafts.

WRITING 101.19-20

LITERATURE AND MEDICINE

INSTRUCTOR: MARION QUIRICI

TUTH 12:00PM - 1:15PM- TUTH 3:30PM - 4:45PM

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

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

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

the marginalization, neglect, or brutalization of certain bodies in history? Given that identity is inescapably embodied, and health is a fluid and unstable concept, how do we create a sense of “self” through the stories we tell about our bodies?

To better understand the relationship of literary representation to health and healthcare, we will read critical essays from the fields of health humanities and disability studies, literary texts about illness and trauma, and first-person narratives from disability rights activists and health system survivors. Discussions on bioethics, the history of medicine, and narrative medicine will define the ways in which transdisciplinary inquiry is essential for a more just world. Selections from literature by authors like Charles Dickens, Charlotte Perkins Gilman, Leo Tolstoy, Virginia Woolf, Jean Rhys, J. M. Coetzee, Audre Lorde, and Eli Clare will demonstrate how categories of wellness and unwellness depend upon differences of race, class, age, gender, and sexuality. Students will engage with readings in class discussions as well as in an interactive online discussion forum. Formal writing assignments include a textual analysis of one of our literary texts (4-6 pages), and a critical essay that surveys a body of research and articulates an original claim (6-8 pages). For the final assignment, an oral poster presentation (3-5 minutes), students will research a topic relating to social justice, medicine, and healthcare.

WRITING 101.21-22

POST-APOCALYPTIC FICTION

INSTRUCTOR: Kevin Casey

WF 1:45PM - 3:00PM- WF 3:30PM - 4:45PM

Nuclear annihilation. Infectious disease. Environmental catastrophe. Zombie apocalypse.

We have a rich literary tradition of stories that imagine the end of the world as we know it. When set in the aftermath of such cataclysmic events—some of which may seem more plausible than others—these stories are often referred to as “post-apocalyptic.” Audiences have an insatiable appetite for the genre.

Why do we appear to enjoy envisioning our own doom? Are apocalyptic scenarios entertaining or otherwise satisfying? If not, why do so many people read and (watch) them? Why does this genre occupy a significant, recurring space in our literary and popular culture? (Post-apocalyptic fiction would not seem to do much to alleviate the complaint that so much of English literature is dark and depressing, a phenomenon recently explored by English professor DJ Moores in the article, “Literature and Happiness.”)

We’ll ask these and other questions using literature as a primary disciplinary lens, with likely overlap in other disciplines and non-scholarly contexts. We’ll start by reading the 2020 bestseller *Leave the World Behind*, by Rumaan Alam, which was a finalist for the National Book Award.

We'll also read *Station Eleven* (by Emily St. John Mandel) and *The Road* (by Cormac McCarthy), as well as selected shorter texts to complement our primary writing, reading, and discussion. (Note: If the schedule allows, I may add one additional required text to the course prior to the start of the semester.)

Writing and revision in this discussion-intensive seminar will include regular reading responses (~500 words each), a close reading (1500-2000 words), an article annotation (~750 words), a genre analysis (~750 words), and a personal essay (1000+ words.)

WRITING 101.24 & WRITING 101.24

AM I A ROBOT?

INSTRUCTOR: BRENDA BALETTI

MW 5:15PM - 6:30PM- MW 3:30PM - 4:45PM

AM I A ROBOT? The Social Life of Technology in the Age of Connection

In contemporary life we are immersed in a technological landscape. More than half of the world's eight billion people own a smartphone, and the numbers grow daily. Our financial, medical, educational, informational, and social lives are increasingly mediated and managed through screens, QR codes, and the cloud. On the one hand, this has opened tremendous potential and possibility for connection, convenience, access to information, and more. On the other hand, this emerging techno-social landscape is not power neutral. Every one of these interactions are subjected to surveillance by corporate and governmental actors who are able to intervene in or appropriate these interactions for purposes -- good, bad, or indifferent -- that might be different than those of the user. What does this mean for the future of our "information society"? Does the increasing presence of automation mean that computers will determine our future? Will we, as many science fiction films suggest, be subordinated to our AI overlords? Or will technology serve us, by creating more productive ways for technology to deliver a "good life" to increasing numbers of people?

In this class we will investigate the recent history of the socio-technical milieu that we live in today, from the origins of the internet in the Department of Defense's counterinsurgency project to the predominance of "big tech" in many different aspects of our lives. We will examine the effects of these societal shifts on our psyches, social relationships, politics, and environment. We will also study dystopian and utopian visions of our techno-future. All of this research will help us to better understand how the shifting inter-relationship between technology and society affects our abilities to understand our past, relate to our present and construct our future.

This class will be taught in collaboration across four sections of Writing 101 in an effort to build a collective conversation and debate about the relationships between technology and society. We will draw on a variety of different texts, from film to journalism, and from social science to philosophy.

Writing assignments will include short reading responses, a film review, a medium-length essay, and a final paper and collaborative presentation. At the end of the semester, all seminar sections will gather for a conference to present their work. The conference will happen outside of our regularly scheduled course time and is a required element of the course.

This class is taught as a collaboration between four sections of Writing 101 taught by Dr. Brenda Baletti and Dr. Mike Dimpfl. We will meet regularly as a group to develop our collective conversation, discuss readings, and watch films.

WRITING 101.34 & WRITING 101.39

AM I A ROBOT?

INSTRUCTOR: MICHAEL DIMPF

MW 5:15PM - 6:30PM- MW 3:30PM - 4:45PM

AM I A ROBOT? The Social Life of Technology in the Age of Connection

In contemporary life we are immersed in a technological landscape. More than half of the world's eight billion people own a smartphone, and the numbers grow daily. Our financial, medical, educational, informational, and social lives are increasingly mediated and managed through screens, QR codes, and the cloud. On the one hand, this has opened tremendous potential and possibility for connection, convenience, access to information, and more. On the other hand, this emerging techno-social landscape is not power neutral. Every one of these interactions are subjected to surveillance by corporate and governmental actors who are able to intervene in or appropriate these interactions for purposes -- good, bad, or indifferent -- that might be different than those of the user. What does this mean for the future of our "information society"? Does the increasing presence of automation mean that computers will determine our future? Will we, as many science fiction films suggest, be subordinated to our AI overlords? Or will technology serve us, by creating more productive ways for technology to deliver a "good life" to increasing numbers of people?

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WRITING 101.26, WRITING 101.30-31

PREVENTING PANDEMICS

INSTRUCTOR: MIRANDA WELSH

TUTH 12:00PM - 1:15PM- TUTH 3:30PM - 4:45PM

TUTH 5:15PM - 6:30PM

In 2015, in the wake of SARS, H1N1, and Ebola, the United Nations and the World Health Organization convened a global team of experts to assess the threat of future epidemics. The team concluded that outbreaks are becoming more common for a multitude of reasons, and we are woefully unprepared to deal with them when they occur. They predicted that without better approaches to prevention and control, future epidemics were inevitable, and their prediction has already come to bear.

Where are new outbreaks most likely to occur and why? What ecological, sociopolitical, and cultural factors contribute to differences across locales in disease emergence, spread, and the capacity to respond? How have our dominant understandings--or narratives--of disease shaped our response and preparedness efforts to date? In the first third of our course, we will use an interdisciplinary case study of a single epidemic to examine these questions together, via guided readings, writings, and small-group discussions. You will summarize two of the guided readings independently (1 page each) 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. Throughout the rest of the course, each team will collaborate to research a contemporary epidemic (e.g., cholera, Zika, SARS) and compose a review and synthesis paper

about that epidemic (15-20 pages). The paper will summarize the epidemic from the perspectives of epidemiology and public health and then present three additional narratives of the epidemic, each from a different discipline:

- 1) Ecological: specific human-environment interactions encourage outbreaks (e.g., climate change, deforestation, agricultural practices)
- 2) Cultural/anthropological: specific beliefs, values, norms, or customs (e.g., distrust, stigma, individualism) encourage outbreaks, as do culturally inappropriate interventions
- 3) Political/economic: specific characteristics of states and sociopolitical systems encourage outbreaks (e.g., by increasing poverty or inequality, by decreasing security or stability).

Each team member will be responsible for independently researching one of the disciplinary narratives, and they will present their findings in one of three sub-sections of the review and synthesis paper (3-4 pages per sub-section). Team members will work together to compose: 1) an introduction that summarizes the epidemiology of, and public health response to, the epidemic; 2) a conclusion that applies the results of all three sub-sections to suggest specific means of improving future prevention and mitigation efforts (3-4 pages each). Most of your grade for the review and synthesis paper will be based on your individual sub-section, and your grade for the collaborative sections will be partially based on team member evaluations.

As you work on the review and synthesis paper, you will be expected to meet with your research team outside of class on a few occasions and to meet with me at least once. Throughout the course, we will use guided workshops and peer review to revise our writing, and you will be expected to consider and incorporate the feedback you receive from your peers and/or from me before submitting a final product.

WRITING 101.33

#YOURSTORYISNOTOVERYET

INSTRUCTOR: JESSICA COREY

MW 12:00PM - 1:15PM

#yourstoryisntoveryet: Composing Students' Mental Health

The popular hashtag “yourstoryisntoveryet” circulates widely on social media sites, clothing, and even jewelry. But who are “you”? What is your story? And who’s telling it? The internet is a cacophony of psychological studies and other scholarly texts, op-eds, and popular media that addresses social narratives of students’ mental health. This class, therefore, explores the

individual in relation to the collective, and considers what is at stake in experiencing our stories as they are seen, heard, and felt.

Throughout the course, we will engage with music videos, television dramas, audio documentaries, scholarly journal articles and book chapters, blogs, and websites. These texts will lead us to question how American culture understands and composes mental health—and the consequences of that for students' lived experiences. We will also produce texts such as sound essays, argument essays, and personal reflections, and engage in mindfulness-based practices that help us bridge felt difficulty and cognitive dissonance.

In sum, 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/composing for multiple audiences, purposes, and contexts; and develop compositions that are thoughtful, organized, exact in diction, and structured in a clear manner.

Note: This course requires personal reflection but does not require students to share anything about themselves that they are uncomfortable sharing.

Students will practice the above skills in homework assignments, in-class writings and activities, individual conferences, and collaborative workshops and peer review sessions. In addition, students will take up this work in the following major assignments:

Compose Your Story: Sound Essay w/ Artist Statement (approx. 10 minutes)

Students will design a piece of autobiographical digital media or a performance about a memorable sonic interaction that made them aware of their embodied experience(s). This composition will be accompanied by an Artist Statement that includes a discussion of the rhetorical choices made, what this work does for the composer, and what this work might do for an audience.

Find Your Story in the Work of Others: Argument Essay w/ Personal Reflection (approx. 6-7 pages)

Students will select an issue of mental health, mindfulness, or well-being that is of interest to them and conduct research that leads to making an argument about that issue. The culminating essay will be accompanied by a Personal Reflection that discusses the writer's subject positions and how those subject positions intersect with the research.

Revise Your Story: Reflection (approx. 4-5 pages)

Students will produce a brief narrative detailing their experiences with the course, how they as individuals may have changed as a reader and/or writer, and how they will or might transfer what they learned in WRT 101 to other contexts.

WRITING 101.46

HOW TO WRITE ABOUT MUSIC

INSTRUCTOR: HANNAH KRALL

WF 3:30PM - 4:45PM

We've all been there. You found a new song that you absolutely love. You can't stop playing it, so you inevitably share it with a friend. As they search for it on Spotify or Apple Music, they ask: "Why do you like it?" "I like the beat" seems like a shallow answer to encompass the private dance party that the song prompts. "It has a good tune" does not explain the melody stuck in your head. "I like the lyrics" does not reflect the aching you feel in your chest. Indeed, talking and writing about music can be difficult! Through several forms of journalistic writing, we will explore our relationship with music and how to express our thoughts about music in prose. In addition to focusing on your own writing and music choices, we will discuss pieces of journalistic writing and pieces of music over the past several decades. Students will develop a portfolio of three pieces at the end of the semester informed by extensive workshopping with peers.

There are no prerequisites for this course.

WRITING 101.60

MARINE ANIMAL BEHAVIOR

INSTRUCTOR: JAMIE BROWNE

TUTH 5:15PM - 6:30PM

Marine Behavioral Ecology in a Changing Ocean

As the oceans warm, currents shift, and weather patterns change, all animals must adapt. But what, really, does "adaptation" mean in the short term? What determines when and how animals change their behavior? What effects do these new behaviors have on the rest of the ecosystem, or on the humans who live in relationship with these animals?

Our class will explore the fascinating intersection of marine ecosystems, animal behavior, and climate change. We will work within the field of behavioral ecology, which combines the evolutionary aspects of animal behavior with the discipline of ecology (the interactions of organisms with their environment and with each other). No prior knowledge of this subject is necessary. We'll look at behaviors in a range of marine animals, from squid to sea snakes to whales and dolphins, and we'll work with current research questions on topics such as migration, foraging strategies, predator defense, and diving energetics.

Our readings for the class will consist mostly of scientific journal articles in the fields of marine and behavioral ecology, with a few readings from essays, interviews, 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 brief Sakai posts discussing the readings, two 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, working in a small group, 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. Skills gained in this class will be useful for any area of academic writing, as they emphasize understanding and engaging with scholarly literature and data, crafting research proposals, and effectively communicating ideas to different audiences.

WRITING 101.61

SCIENCE OF PHYSICAL FITNESS

INSTRUCTOR: CARY MOSKOVITZ

TUTH 10:15AM - 11:30AM

What kinds of exercises are best for building and retaining muscle mass—for athletes or for the elderly? Do protein supplements help? Is stretching before an athletic event a good or bad practice? Such questions may not cause you to think about science—but it's how we learn what works and what factors make a difference. But while lots of research on such topics has been conducted, interpreting that science is far from easy: We have to carefully consider what the researchers say they found in relation to how they conducted their studies and how they interpret their results. In some cases, we may also need to think about whether there are conflicts of interest leading researchers to intentionally or unintentionally misrepresent their work, or whether the science is even fundamentally sound.

In this section of Writing 101, Students will interrogate recent scientific reports on selected topics of exercise science to develop sophisticated skills in library research, scientific reading, and scientific writing. We will begin by learning how to locate the most relevant and useful sources for a scientifically oriented academic project. Next, working from some key principles of health science research and some basic statistics, students will practice careful reading, effective summary, and skeptical analysis as they draft, give and receive feedback, and revise their own analyses of recent experimental research reports. Finally, building on their own work and that of their classmates from the first half of the term, students will write a well-researched, scientifically-grounded essay on a narrow topic in exercise science. Audiences for student writing will include both classmates and health-science professionals. This class will involve a considerable amount of collaborative work; students' schedules should be able to routinely accommodate time outside of class to work with classmates. Some background in statistics is useful but not required.

There are more Writing 101 courses to be added to the schedule.

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