

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.

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

WRITING 101.20-101.35-37

COMING OF AGE & HAPPINESS

INSTRUCTOR: SHERYL WELTE

TUTH 3:30PM-4:45PM- 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.

Writing 101.20 is not part of the What Now network.

WRITING 101.42-43

WE ARE WHAT WE EAT

INSTRUCTOR: RHIANNON SCHARNHORST

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

Mark Menjivar's photo essay "You Are What You Eat" (*Gastronomica*, Fall 2012) is a collection of twelve photographs depicting the inside of various refrigerators. Accompanying each photograph is a short, two-sentence biography of the household, a nod to Jean Anthelme Brillat-Savarin's famous quip, "Tell me what you eat and I will tell you what you are." Food—and by extension cooking, ingredients, and personal eating preference—are all shaped by an individual's history and culture. In this course, we will use food as our lens to explore how personal identity gets expressed and shaped by one's food history. How might our own food stories shape our understanding not just of ourselves, but of others and even our entire planet? Our exploration through the multidisciplinary field of food studies, which includes scholarship from disciplines like anthropology, history, literature, and environmental science, will push us to consider how food—symbolically and rhetorically—defines who we are (or who we are not).

To accomplish our work, we will read diverse selections from a variety of popular food experts like Michael Twitty, John T. Edge, MFK Fisher, and others. In seminar discussions, we will focus on their use of personal voice and research practices to guide us through two semester-long projects. The first project will consist of regular contributions to a class food blog which will necessitate practice in writing, editing, and revising. These informal assignments will expose you to a variety of writing contexts (reviews, recipes, farm profiles, memoirs, history, creative nonfiction) and give you a chance to read and respond to each other's work. The skills and knowledge you learn through this process of co-creating the text will feed into our second major project of the course, an individual narrative essay that draws upon

archival and/or field research to analyze a personal food history. As part of your narrative, you will create a multimodal component to be determined by the parameters of your project. Finally, we will close our course by compiling a community class cookbook to share with the larger Duke Community.

Throughout the semester, we will have deeply considered the work of others, including our peers, as well as learned how to conduct primary research, revise our writing, and shape work for specific contexts. We will also, of course, eat a lot of snacks during class.

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 101.07-08, 101.33

ARTICULATING SOUND & VISION

INSTRUCTOR: STAFF

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

MW 12:00PM - 1:15PM

Our current media environment, where we find ourselves awash in creative product (or more cynically, "content"), prompts us to consider our level of engagement with the creative world. I admit it is often tempting to submit to being passively pulled along the currents of popular culture, following the streams dictated by advertising bidding wars, focus groups, and market trends. What I am asking you to do in this course is critically consider not only the value of a particular piece of art, but to question its intent, its context, and its audience. In short, I'm asking you to swim in the face of currents that would rather you not consider the direction we're floating or the water we're floating in. I'm asking you to do this through writing.

Your writing will examine and interrogate art objects (for instance: music albums, films, visual art) and art performances (for instance: plays, live music performances, dance performances). You are probably familiar with one genre of writing that engages with art in this way: the review. All of us informally review experiences, places, or objects in the course of casual

conversation. This course will ask you to build upon this informal experience with 3 formal writing projects to be completed throughout the course of the semester.

Your first project will be a 3-4 page close reading of a review, identifying and analyzing the parts of the text that make the review genre work: What is the author's rhetorical position? What specific criteria are the author using to evaluate their subject? What is their specific audience and how do they write to that audience?

The second project will be a 5-6 page comparison/contrast of two to three art criticism/theory texts. These will be texts that argue towards a specific art theory or method of criticism. By illuminating how these texts interact with one another in the greater field of art writing, you'll not only illustrate the variety of viewpoints and methods of inquiry within the field, but you'll also strengthen your ability to synthesize different voices and sources in your own writing and criticism.

This brings us to the final project: a 6-8 page academic review of an art object or art performance. With the tools acquired throughout the course, you'll be able to deeply interrogate and evaluate your chosen subject by using specific criteria, addressing a specific audience, and bringing in differing critical voices from within the field. This larger project will have a series of build-up assignments: an annotated bibliography, multiple drafts, and peer reviews.

Besides these major projects, we'll also use more informal writing assignments (out-of-class responses to prompts and in-class responses to discussion) to dig more specifically into articulating why it is we respond to art in the ways we do. We'll be reading a variety of responses to art (shorter reviews, theoretical texts, broader art criticism, artist statements, etc.) not only as sources to use in our 3 major projects, but also as material to help us understand how writing is a particularly powerful way to situate ourselves in relation to what we see and hear.

Writing as a thoughtful, considered, contextual, critical response to art is our goal in this course; it is a goal well-suited to the specific outcomes of Writing 101 here at Duke. Luckily, writing about art is also a lot of fun. We already respond to art every day, even if we don't realize it. I'm asking you to go from response to articulation, from response to assertion. Dive in.

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 & 101.32

#YOURSTORYISNOTOVERYET

INSTRUCTOR: JESSICA COREY

TUTH 12:00PM - 1:15PM- TUTH-5:15PM - 6:30PM

#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 101.21-22

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?

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 101.26, 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 101.40-41

CONNECTING OR CONNECTION?

INSTRUCTOR: HANNAH DAVIS

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

Connecting or Connected? Human Connection in a Technologically Connected Culture

In her book, *Reclaiming Conversation: The Power of Talk in a Digital Age*, MIT Professor Dr. Sherry Turkle claims, “We’re talking all the time. We text and post and chat,” yet we avoid true conversation and connection.” Is she right? Do we, in Turkle’s words, “hide from each other even as we’re constantly connected to each other?” Or does technology enable connections?

In this course, we’ll explore questions about connection—to ourselves, each other, technology, and the world around us. We’ll ask what it means to connect, how we connect, and what we want from various connections. Through personal reflection, critical reading, and discussion, we’ll consider these questions from a variety of perspectives. As an important part of exploring human connection, we’ll practice being fully present by engaging in immersive activities that prompt connection to ourselves and to each other, such as reflective writing prompts, low- and high-tech class days, and small- and large-group conversations. Using a variety of scholarly and popular texts along with your own primary research on Duke’s campus, you will engage with multiple perspectives and practice articulating your own informed position. This semester, you will write in several genres, beginning with a narrative inquiry essay (750-1000) in which you will explore your relationship with technology and the effect it has on the way you connect. Throughout the semester, you will write short (~250 words) reflective and analytical responses to engage with new perspectives. These responses will also help you think through the work you’ll do for your final project—a research paper (1500-2000 words with an annotated bibliography and research notes) in which you explore a focused research question about connection. We will spend class time working through the writing process for each of your major writing projects as you work through brainstorming, researching, organizing your ideas, drafting, revising, and editing. In addition, you will workshop your ideas, annotations, and drafts, receiving feedback from me and your peers throughout the writing process.

The goal of this course is not to arrive at definitive answers about the course’s guiding questions but to practice critical thinking, reading, and writing as we explore new perspectives and form evidence-based arguments. If you are interested in discussing connection, technology, and our

societal relationships to those terms, in addition to learning more about yourself and how you connect, then “Connecting or Connected?” is the Writing 101 course for you.

WRITING 101.44

THE PSY OF POLI PARTICIPATION

INSTRUCTOR: CURTIS BRAM

MW 8:30AM-9:45AM

When the Billy Graham Evangelistic Association claimed that the 2018 midterm elections will “determine the future for your children and grandchildren,” their justification for such a bold claim was the apparently enormous difference between Democrats and Republicans. Franklin Graham sought to convince people that the midterm election would be the most important of their lifetimes, joining just about every presidential candidate going back to the 1800s. Why do we feel so strongly about politics that every election is the most important of our lifetime?

The purpose of the course is to think about why people participate in politics. Like all elections, the outcome of the upcoming 2022 midterm will be determined by who chooses to turn-out and who they vote for. To understand the drivers of behavior in this election, we will open the course by considering ancient and modern ways of thinking about what it means for people to get involved in running government. The middle of the course covers the ways that political scientists study participation, including the classic paradox of participation and the socio-psychological approaches linking partisanship to the decision to get involved. We conclude with research and conversations about why political conflict is so crazy today.

There are two core assignments which will both include workshopping and revising. The first is a group forecasting competition where you will learn about national political participation. You will work in teams to prepare a report arguing in favor of one major midterm forecast (such as 538, the Washington Post, or the NYT). Your team will choose which forecast you believe is most likely to successfully predict the election. Reading assignments will help you understand where these predictions come from and where they may go wrong. The second is to develop and present a strategy to implement a meaningful political change in your community. The goal of this assignment is to understand the kinds of political outcomes that you will be able to influence immediately upon graduation in four years. What that means is that you must pick a local issue, learn why things are the way they are, learn what must happen to change anything, and then figure out how someone who wanted to make that change could do so given very limited resources.

WRITING 101.45 & 101.48

LANGUAGE DIFFERENCE & WRITING

INSTRUCTOR: CHARLOTTE ASMUTH

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

Writing 101: Language Difference, Linguistic Discrimination, & Writing

(Abbreviated Title: Language Difference & Writing)

How do our identities shape our language use/writing—and vice versa? How does language change—and why might some people be resistant to such change? Why might people think of one form of language use as “better” than another? How might we (as readers, writers, researchers, and language users ourselves) combat linguistic discrimination?

These are some of the questions we’ll explore in this section of Writing 101. Historically, language difference has been treated by politicians, educators, and the general public as a problem to be fixed or eradicated. Our course operates with two assumptions, which make studying language use more interesting and urgent, respectively: (1) language difference is a resource (not a problem) and (2) linguistic discrimination, unfortunately, sustains other forms of injustice (racism, classism, etc.).

Course texts will include published articles, websites and videos that offer examples of methods/data for researching language use, and the writing you and your peers will produce in response to these texts. We’ll start the semester experimenting with and reflecting on strategies for reading challenging texts. As we read these texts, we’ll also analyze them for writing techniques (for anticipating readers’ expectation and concerns, representing work with sources, defining and contextualizing key terms, summarizing texts, and taking a position in relation to others).

The course will involve two major writing projects, both of which will be reviewed by peers and the instructor:

- 1) A text that responds to a common belief about language difference (a potential collaborative writing project that involves synthesizing course texts and making an argument to a public audience; ~4-5 pages)

- 2) A research project (no more than 10 pages). During the final third of the term, you'll get the chance to further explore these issues through small-scale primary research (e.g., interviews, surveys) that relates to your own community/disciplinary interests. The project will be divided into manageable stages over the final third of the term.

This section may be of special interest to multilingual students, future educators, and/or students whose majors involve studying race/racism, languages, cultures, politics, and policies, but all are welcome!

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 101.51

JANE AUSTEN: THEN AND NOW

INSTRUCTOR: EFFIE GIANITSOS

WF 8:30AM-9:45AM

Why is Jane Austen *still* so popular? Since the 90's, Jane Austen's novels, their remixes, and remediations have so thoroughly saturated global culture that her name is now as well known as Shakespeare's internationally. This course takes for granted that resurgence of Austen in contemporary pop culture can offer new insights into the literary, cultural, and media history of her era as well as our own. Austen's unique ability to resonate with both academic and popular audiences make her a fruitful topic of inquiry for learning the best academic and non-academic writing practices.

In the first half of the course, we will read and discuss two of Austen's works, *Pride and Prejudice* (1813) and *Emma* (1815) and do small writing assignments aimed at practicing fundamental reading and writing skills. Assignments will include short blog posts (300 words), short close reading papers (3 pages), a researched literature review (3 pages), a critical academic essay (5 pages), and creative writing across media. All these assignments are meant to help you develop your own writing skillset. You will develop critical thinking skills, learn how to utilize the best writing practices for argumentative and research-based academic essays, and engage with the work of others through writing workshops.

Because new media adaptations are a major contributor to the success of Austen now, this class will encourage multimodal responses to Austen's works. You will translate your reading and writing skillset to other genres like podcasts, TikTok series, short films, and short stories. The second half of the course will directly engage theories of pop culture and remediation, and we will look at Jane Austen's contemporary presence through Fanfiction and film/TV adaptations, including but not limited to *Clueless* (1995), *Pride and Prejudice* (2005), *Bridget Jones Diary* (2001), and *Bridgerton* (2022).

WRITING 101.53

LOOKING AT ANIMALS

INSTRUCTOR: BRITTON EDELEN

MW 5:15PM - 6:30PM

Nonhuman animals are central to human cultures. They are in our lives as beloved companions, components of economies as food and laborers, and sources of entertainment. Additionally, animals have provided endless aesthetic and philosophical inspiration: from the Lascaux cave paintings to pet Instagram accounts; from Aesop's *Fables* to Kafka's *The Metamorphosis*; from Aristotle to Peter Singer. Being a human, one could say, means to look at animals. Our task in this course, then, will be to look at how others have looked at animals—and to look at them *ourselves*. To do so, we will adopt the questions of the field of Animal Studies: What is an animal? Can humans know what it is like to be an animal? How should animals be represented? And how should we live alongside animals on this planet?

Over the semester, we will attend to a variety of texts from many genres and mediums (poetry and novels, film and painting, philosophy), time periods (ancient to contemporary), and languages/cultures to consider the complex relationships between humans and animals. Though our readings will be grounded in literature and criticism, we will engage with many disciplines, including (but not limited to) philosophy, biology/zoology, anthropology, and psychology.

We will, however, do more than look at animals—we will write about them, too. This class is designed to help students foster the essential skills of scholarship: attentive reading, formulating arguments and judging those of others, and thoughtfully crafting ideas in writing for various purposes. Assignments for the course will serve this purpose and will be both analytical and creative. Overall, students will produce weekly short (250 word) responses that comment on and ask questions about assigned readings; a (2–3 page) close reading of a chosen text to show how form and content affect meaning; an experimental project that involves recording one's experiences with animals over a long period of time; and a (6–8 page) final paper on a topic of the student's own choosing that follows the course's theme. Emphasis will not be on the correctness of arguments, but on their composition and production. The course's broad focus on reading and writing will prepare students to engage critically with texts, conduct research, organize their ideas, and clearly articulate their thoughts, allowing them to succeed at Duke and beyond.

WRITING 101.55 & 101.59

ATTENDING TO ATTENTION

INSTRUCTOR: DAVID LANDES

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

**Attending to Attention - The Secret Method of the Liberal Arts
(Abbreviated Title: Attending to Attention)**

A revolution is occurring in the ways we pay attention, demanding that we learn, unlearn, and relearn ways of attending across most aspects of contemporary life. To our aid, a liberal arts education trains students' attention--liberally and liberatorily--to "cultivate and practice the kinds of attention that will make them intelligent observers, diligent critics, and thoughtful actors on the stage of human life" (Sullivan). This academic writing course teaches critical research and writing skills through exploring how different kinds of attention shape our various ways of knowing, thinking, and doing.

Our inquiry-driven writing within the liberal arts tradition will organize our survey of various conceptions of attention and will aid our building of cutting-edge vocabularies for attention's situational dynamics from the experiencer's point of view (e.g., the kind of attention you're using while reading this). Guiding texts will span the humanities, sciences, arts, and the technological frontier, providing theories and case studies to help us ask: What are the means by which attention is formed in any given situation? How is attention constructed, structured, and variably reconfigured? Students will select situations of their interest where the type of attention used determines differences in outcomes. Writing and research assignments will scaffold the process of conducting attention analyses. The final essay culminates your work as a participant-researcher analyzing and creating modes of attention optimized for goals in a given situation. Ultimately, students will be learning two interrelated fundamental methodologies of the liberal arts: 1) the conventions of academic reading, writing, and researching, and 2) the foundational skills of attention that are implicit to all academic work, disciplinary knowledge, and social action.

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.

Updated 8/24/22

