

DukeWrites

THOMPSON WRITING PROGRAM

Fall 2024 Writing 101 Courses

WRITING 101.01-.02

WOMEN, LEADERSHIP, PURPOSE

Instructor: Jennifer Ahern-Dodson

TUTH 10:05AM - 11:20AM- TUTH 1:25PM - 2:40PM

What does it mean to be a woman leader? How have women leaders navigated the course of their lives and careers? How might their stories and strategies inspire you to reflect on your own?

Our course will study the ways that women have told their stories about their lives, leadership, and careers in a range of contexts. In the first half of the semester, we will read selections from Robin Romm's edited collection *Double Bind: Women on Ambition* as well as selections from writings by Sonya Renee Taylor, Janet Mock, and Aimee Nezhukumatathil. We will delve into the ways that women have told their stories about their lives and their careers through informal written responses to the readings and 3 short essays that explore a key course concept related to women's leadership: ambition, health and well-being, and "trailblazing."

In the second half of the semester, each of you will pursue an individual project that helps you consider your own intentional next steps at Duke that reflect your commitments to what you care about. You will identify something important to you that relates to your future plans, goals, or aspirations. You will develop and explore a central research question about it, learn about it, and resource yourself as you make it a part of your future. Project culminates in a research talk and essay.

WRITING 101.03

MEDICAL DRAMAS AND WRITING

Instructor: Jessica Corey

TUTH 11:45AM - 1:00PM

Anatomy of a Text: What Medical Dramas Teach Us About Writing

Medical dramas offer a captivating blend of human experience and scientific intrigue, playing on audience members' aspirations and emotions. Through critical analysis of shows like *St. Elsewhere*, *ER*, *Grey's Anatomy*, *Private Practice*, *House*, *Transplant*, and *The Good Doctor*, this course explores the conventions, tropes, and narrative structures of the medical drama genre; the sociocultural significance of medical dramas as reflections of healthcare practices and societal attitudes towards health and wellness; and the potential impact of medical dramas on medical decision making, health behaviors, and health policies. More specifically, this course poses the questions: What are the lines between fact and fiction in medical dramas' portrayal of physician, caregiver, and patient experiences; medical institutions; and social systems? How do medical dramas engage rhetorically with ethical principles such as patient autonomy, beneficence, non-maleficence, and justice? How do these shows account for diversity and inclusion and what are the implications of their representations?

We will examine not only medical dramas themselves but a variety of genres in order for students to 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 for multiple audiences, purposes, and contexts; and develop prose that is thoughtful, organized, exact in diction, and structured in a clear manner.

Students will practice the above skills in homework assignments, conferences, and collaborative workshops. In addition, students will take up this work in the following major assignments:

Multimodal Analysis—This is a rhetorical analysis of an episode of a medical drama. The analysis should respond to the following questions: What 'arguments' does the episode make? Which messages are communicated explicitly and which are communicated implicitly? How do genre; rhetorical appeals; Kairos; and design elements such as dialogue/diction, tone, music and other sounds, gesture, clothing, timing, and setting/scenery function rhetorically in the episode? Your analysis should also be presented in a multimodal form (a screencast, video presentation, visual mapping of elements, etc.) (length dependent upon mode).

Research Portfolio—The portfolio consists of an annotated bibliography (summary and analysis) for 6 sources (3 scholarly, 2 popular, and 1 primary) (6 pages), a synthesis paper (2-3 pages), and an op-ed about a social issue raised in a medical drama series/episode of your choosing (2 pages).

Reflective Essay—This is a narrative detailing the student’s experiences with the course, how they as an individual 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 (4 pages).

WRITING 101.04

ATTENDING TO ATTENTION

Instructor: David Landes

TUTH 11:45AM - 1:00PM

Attending to Attention - The Secret Method of the Liberal Arts

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 experienter’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 101.05

RHETORIC OF COMEDY

Instructor: Benjamin Hojem

TUTH 11:45AM - 1:00PM

Rhetoric of Comedy: Humor, Culture, and Composing Funnily

E. B. White, an author best known for writing a sad book about sentient barn animals confronting their mortality, once said, “Humor can be dissected, as a frog can, but the thing dies in the process and the innards are discouraging to any but the pure scientific mind.” Was he right? Was he even serious? And on a scale of 1 to 10, how funny is the word “innards”?

While explaining the joke rarely earns a belated laugh, both fans of comedy and comedians are usually full of opinions about what’s funny and what isn’t. This course aims to take both perspectives, that of joke appreciators and joke tellers. We will look at theories of humor (from seminal, if not particularly funny thinkers such as Aristotle and Sigmund Freud) as well as popular criticism on the role of humor in our discourses and in our culture. In doing so, we will try to understand why we find humor where we do, how we use humor, and what our humor says about us. This investigation will take the form of weekly brief critical responses (~500 words) to comedic works, either assigned or of your own choosing, and will culminate in an in-depth analysis (~2100 words) of a work that helps you define your own sense of humor.

Meanwhile, we will also investigate the practices behind different comedic forms, such as stand-up, improv, writers rooms, and screenwriting. Utilizing some of these practices, you will create a comedic work of your own, either as an individual or as a group. Through a composing process you’ll develop, you will practice writing and rewriting, giving constructive feedback and responding to an audience. In addition to this creative composing, you will write a reflective piece (~2400 words) that doesn’t dissect (or explain) the humor of your comedic work but does examine the process that created it.

By taking a rhetorical approach to comedy, this course treats comedy as seriously as any other art or any other communication. The result will, hopefully, not kill the joke, but rather help us understand why it’s funny and how to make any writing or any communication more effective at hitting its mark.

WRITING 101.06-101.07

EDUCATION IS LIFE

Instructor: Benjamin Hojem

TUTH 3:05PM - 4:20PM- TUTH 4:40PM - 5:55PM

“I believe that education is a process of living . . . and not a preparation for future living.” As one of the most influential figures in American education, John Dewey—an educator, philosopher, and psychologist—remains an inspiration for teachers of all levels, but how well do these words, first published in 1897, reflect the ambitions of 21st century students? Much has changed in the

American educational landscape over the past century, yet the purpose of education is hardly a settled question. As new college students, you have greater agency now than ever before to decide what you want from your education. At the same time, you'll encounter institutionally constructed paths that place limits on those possibilities, just as you likely did in your educational upbringing. Whether you're career-oriented and goal-driven or idealistic and intellectually curious, this course is intended to help you grow as a writer while you develop the self-knowledge and institutional knowledge necessary to plot your educational path and take full advantage of your undergraduate years.

To begin this investigation, we'll be looking outward and inward. Weekly readings by historical and contemporary teacher-scholars will provide challenging, interdisciplinary perspectives on the purpose of education and its history and role in society. While these readings will encourage you to think about education more broadly, you'll also be considering how they apply to your own experiences as a learner through weekly informal mini-essays (~500 words), building up to a (1500-word) personal narrative that responds to one of the assigned texts. You'll also be analyzing your experiences alongside those of your classmates to create a collaborative narrative that examines education from your generational perspectives. Following this focus on personal accounts, your investigation will conclude with a research paper (2400 – 3600 words) on a field, department, or major here at Duke. This research will help you become acquainted with the history and/or present state of the work, knowledge, and culture of a potential course of study.

Throughout the course, by experimenting with various approaches to structure and process, you will develop your writing as a personalized method of thinking and a tool of investigation, culminating in a final reflection on the course (1200 words). Through regular reading, discussion, and continual feedback from both your instructor and your peers, you will be challenged to expand, revise, re-envision, complicate, and deepen your ideas about life, learning, yourself, and the world. As advocated by Dewey, you'll approach education "as a continuing reconstruction of experience."

WRITING 101.08

DIGITAL COMMUNITIES & GENRES

Instructor: Yan Li

TUTH 3:05PM - 4:20PM

How does language shape our understanding, our professional endeavors, even our realities? How do texts shape our values, reflexes, and beliefs? And what about the significance of visual content online, such as icons used by groups and organizations (i.e., discourse communities), circulated in digital and physical spaces for the purposes of representation and creativity? This course takes on such questions. It explores how language creates knowledge, belief, and intellectual possibilities. Specifically, the course invites you to choose your focus for your

projects, whether it is a particular theme or disciplinary context, and to examine the discourses of your own life. It is designed as a focused examination of students' academic, professional, and/or creative interests.

Throughout the semester, students will develop two major writing essays as well as a research project which culminates in a final presentation with visual aids. Students will also be asked to consider the visual ways of representing writing through products such as infographics. You will also contribute to many discussion posts and several writing workshop/first draft workshop sessions—all designed to support the longer projects, which will evolve over weeks of study. Students will not only write for an academic audience but also give voice to the conventions of academic inquiry. In other words, the course itself will become an intellectual community, one that embodies the spirit of public exploration.

WRITING 101.09-10

TAYLOR'S VERSION

Instructor: Lisa Andres

TUTH 10:05AM - 11:20AM- TUTH 11:45AM - 1:00PM

Dear Reader...

When it comes to Oscar nominations, there are always snubs and surprises. But this year, the biggest talking point came from the fact that while Ryan Gosling was nominated for his role as Ken (well deserved) in Greta Gerwig's *Barbie* film, neither the director nor Barbie herself, Margot Robbie, received nominations. *Maybe* we could overlook this...that is, if the film hadn't been nominated for Best Picture, which seems to imply, at best, that a film which grossed over a billion dollars at the box office (\$1.4, to be exact), directed itself.

But what does this have to do with Taylor Swift? Moments like this in pop culture, far from being innocuous and irrelevant, serve as a cultural *mirrorball*, reflecting back and magnifying our own struggles navigating what the world expects of us. This course, then, proposes to examine some of those struggles through the lens of *Taylor Swift*. Over the semester, we'll move through *The Eras*, applying Stuart Hall's theories of "encoding" and "decoding," and examining Swift's discography through various intertextual lenses (narrative, lyrics, cultural). We will also seek to trace thematic developments and evolving life lessons in her songs, as well as the media narratives which surround her and her *Reputation*. Finally, we'll look at pieces of the *Miss Americana* documentary where Time's 2023 Person of the Year poses the same question we're asking of you: *What now?*

We'll explore the answers *all too well* through (1) weekly readings and album streamings; (2) seminar discussions which will be led by you & your peers in small groups; (3) a series of low-stakes writing assignments designed to complexify what you know about the writing process &

practice essential skills including a lyrical analysis and a literature review; and (4) the development of a capstone podcast project, which will ask you to work in small groups to synthesize arguments into a cohesive & coherent conversation.

...[are you] *Ready For It?*

This course is best suited for those who are interested in the intersection of media studies with critical analyses of race, gender, sexuality and identity. *Do not be fooled by appearances*: this course is not just listening to Taylor Swift songs. You will be expected to critically engage with the texts, visual, auditory, and written. Prior knowledge of Taylor Swift is not required; all levels of Swifties are welcome.

No textbook will be required; you will be asked to stream albums via Spotify.

*Part of the What Now Network for first-year students.

WRITING 101.11

LANGUAGE DIFFERENCE & WRITING

Instructor: Charlotte Asmuth

TUTH 3:05PM - 4:20PM

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) respond to language difference? What are the different perspectives in debates about how best to teach writing to linguistically diverse students? What role do technology, material/cultural conditions, and politics play in debates about language difference.

These are some of the questions we’ll explore in this section of Writing 101—questions that are part of debates students are not normally invited into. Historically, language use marked as “different” in some way has been treated by politicians, educators, and the general public as a problem to be fixed or eradicated. Our course operates with two assumptions, both of which make studying language in a college writing course interesting and useful: (1) the ability to communicate in multiple languages and/or use varieties of English is an increasingly common asset in today’s world; (2) given that you will need to write for a variety of contexts in college and beyond, it’s more useful to explore language patterns and options for what people can and do in their writing rather than for me to tell you what you can’t or shouldn’t do in your writing. Unfortunately for all of us, any proscriptions about writing (e.g., “don’t use I,” “avoid contractions”) are not generalizable to all writing contexts.

Our course texts will include published academic articles and websites that offer examples of methods/data for researching language use. Given my disciplinary background in writing studies

(which treats writing as not only an activity but also a subject of study), many of these texts address language difference from the perspective of writing studies practitioners. Perhaps unlike other courses you've taken, our course texts will also include the writing you and your peers will produce in response to these published texts. That is, some classes will revolve around discussions of anonymous samples of your writing. As we look at the writing you and your peers have done, we won't be examining it to see what is "good" or "bad" about it. Rather, we'll examine it to hone our sense of how readers might respond to our writing and to learn writing techniques from each other.

We'll start the semester experimenting with and reflecting on strategies for reading challenging texts. As we read our course texts, we'll also analyze them for writing techniques (for anticipating readers' expectations and concerns, representing work with sources, defining and contextualizing key terms, summarizing texts, and taking a position in relation to others).

In addition to regular weekly writing assignments, the course will involve two major writing projects, both of which will be reviewed by your peers and me:

A "Comment and Response" to one of our course readings that offers new insight into the source's argument and draws on other sources to do so (~1,500 - 2,000 words).

A research project (~2,500 - 3,500 words). 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 interests. The project will be divided into manageable stages over the final third of the term.

No prior knowledge of another language is necessary for the course. This section of Writing 101 may be of special interest to multilingual students, future educators, students curious about how writing/language works, and students who are interested in doing research or studying languages, linguistics, cultures, politics, and policies, but all first-years are welcome.

WRITING 101.12-13

BIOPHILIC CITIES

Instructor: Lindsey Smith

TUTH 11:45AM - 1:00PM- TUTH 1:25PM - 2:40PM

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 anxiety, 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 an 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 taking several class visits to the Duke Gardens.

WRITING 101.14, 101.18-19

GEN & SEX THROUGH LAT AM FILM

Instructor: Sandra Sotelo-Miller

WF 8:30AM - 9:45AM- WF 11:45AM - 1:00PM- WF 1:25PM - 2:40PM

Latin America is a region filled with contradictions in terms of gender and sexuality. It has seen more female presidents than any other part of the world. It is also a region that has written many new laws protecting the LGBTQIA+ community, such as equal marriage for same-sex couples, the right to adopt, and the right to officially change one’s gender. It is also, however, home to 7 out of the top 10 countries taking the lead in femicide around the world and where the LGBTQIA+ community suffers from violent and fatal discrimination. Issues surrounding gender and sexuality have long been represented and thought about in literature, art, theater, performance, and film. This course specifically examines the representation of gender and sexual discourses and experiences in Latin American film and how they intersect with the political and social life of the region.¿

In helping us understand the meaning and importance of these films, we will read and engage with the work of Latin American Studies scholars who reflect on Latin American understandings of gender and sexuality and how these are represented in popular culture. In coming into conversation with the work of these writers as well as the work of the directors of these films, we will consider the following questions: What is the role of Latin American cinema in the formation of the region’s sexual and gender system? How are Latin American films reinforcing or destabilizing traditional heteronormative culture? How do gender and sexuality intersect with national, class, ethnic, or racial discourses in Latin American film? What is the role of film in our understanding of contemporary gender and sexual violence? ¿¿

Writing will be the primary mode of investigation into the concepts raised by the films and readings we have in class. Through formal and informal writing assignments, we will practice thoughtful and practical strategies for responding to the ideas of various filmmakers and scholars as well as developing our own perspectives on the issues and questions they raise. The core assignments in this course will include one film review, where you practice effective description and analytical techniques to present your opinion on a film; a research-oriented film analysis where you practice coming into conversation with primary and secondary sources; and finally, a personal project in which you will showcase your knowledge on a topic centering representations of gender and sexuality in Latin America or the Latinx community in the US. Through multiple writers' workshops and reflective exercises, you will learn to critique your peers' work as well as revise your own. These are invaluable skills, that along with careful observations, gripping descriptions, and critical analysis will adequately prepare you to articulate your thoughts and ideas in writing here at Duke and beyond.;

WRITING 101.16-17

AM I A ROBOT?

Instructor: Michael Dimpfl

MW 3:05PM - 4:20PM- MW 4:40PM - 5:55PM

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

How do we develop our skills as writers if our goal is to analyze and understand our experience of the world? What is an analytical argument and what writing tools are necessary to develop effective argumentation?

In this seminar, our goal will be to hone our skills as writers by developing a shared analysis of the shifting relationship between technology and society, particularly as it affects our ability to understand our past, relate to our present and construct our future.

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, the cloud, and AI-enabled chatbots. This has opened tremendous potential and possibility for connection, convenience, access to information, and more. But, the technological landscape is not power neutral.

Tech-enabled interactions have produced profound social alienation and 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 we intend or desire. 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, find ourselves subordinated to a world controlled by AI? Or will technology serve us, creating more productive ways for technology to deliver a “good life” to increasing numbers of people?

The answers to these questions are central to how we might consider the challenges we face today. In this class, we will develop a set of critical analytical writing skills to explore them. Writing practices will be based first in the development of strong reading habits. From here, we will explore formulating and mobilizing effective claims and the challenges of producing nuanced engagement with course content. We will develop these skills through an investigation of the history of our networked technological world, from the origins of the internet in the department of defense’s counterinsurgency projects to the predominance of so-called “big tech.” We will examine the power technology has in our daily lives, particularly the effects it has on our psyches, social relationships, politics, and environment.

This is a writing intensive seminar designed to help students develop their facility with writing as a tool for critical analysis in the tradition of the social sciences. We will draw on a variety of different texts, from film to journalism, social science to philosophy. Writing projects will include reading responses to assigned texts, a discussion facilitation project undertaken in collaboration with classmates, and two essays.

WRITING 101.20

REPRODUCTIVE JUSTICE

Instructor: Hannah Taylor

MW 8:30AM - 9:45AM

Writing Reproductive Justice, Politics, and Rights

“To obtain Reproductive Justice, we must work on injustices in all arenas: social, economic, gender, racial, environmental, financial, physical, sexual, disability, and carceral.” – Loretta J. Ross

The landscape of reproductive politics is an example of the complex interaction between belief, culture, law, and embodiment. The past year, in particular, has seen seismic shifts in the way that the United States approaches reproductive rights. But reproductive justice and politics are about more than just abortion. This course will encourage us to think of the many facets of

reproductive justice— menstruation, reproductive technologies, IVF, birth justice, and chronic reproductive illness— and how they are written about in a variety of discourses.

This course will discuss through writings— both scholarly and popular— how we got to this moment in reproductive politics, and what we can do to change it. Using lenses from rhetorics of health and medicine, disability studies, and reproductive justice, this course will ask students to consider how writing has shaped the discourses of reproductive health and politics. Throughout the course, students will be asked to complete weekly reading responses and be expected to share writing via discussion posts regularly. The course will include two longer writing assignments. The first, an analysis of the ways that an aspect of reproductive health has been discussed across mediums, will be between 1,000 and 1250 words. The final project will be a 1,500-2,000 word research paper on a controversy relevant to the course. Students will also produce a public-facing, advocacy document based on a reproductive health issue of their choice.

WRITING 101.21

WE ARE WHAT WE EAT

Instructor: Rhiannon Scharnhorst

MW 11:45AM - 1:00PM

We Are What We Eat

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. In seminar discussions, we will focus on their use of personal voice and their research practices to guide us through two semester-long projects. The first will consist of regular contributions to a class writing project which will necessitate practice in writing, editing, and revising. 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 field research to

analyze a personal food history. 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.

Sample syllabus from Fall 2022 available [here](#)

WRITING 101.22-23

LEARNING WHILE LAUGHING

Instructor: Cary Moskovitz

TUTH 10:05AM - 11:20AM- TUTH 1:25PM - 2:40PM

We all like to laugh, but can humor actually improve learning? According to “A Review of Humor in Educational Settings: Four Decades of Research,” there is evidence that humor can improve retention of information, increase motivation to learn, and enhance enjoyment of courses. This research also suggests, however, that whether such benefits accrue depend on the type of humor and how it is employed. This Writing 101 course will interrogate recent research on the effects of humor on learning.

Through critical analyses of published studies investigating humor as an aid to learning, students will develop skills in academic reading, writing and research. To begin, students will learn selected principles of experimental, human-subject research and some basic statistics concepts. Students will then practice careful, skeptical reading, effective summary, and thoughtful analysis as they draft, give and receive feedback, and revise written reviews of experimental research reports on humor and learning. In the second half of the term, students will produce a research-driven essay on an area of current research on the topic. Audiences for student writing will include both classmates and those beyond the classroom.

Over the course of the semester, students will develop skills in finding and working with appropriate sources, identifying and articulating claims, synthesizing and incorporating evidence, writing structure, and addressing counterarguments and conflicting evidence. Much of the work of the course will be collaborative, with students coauthoring at least one paper, giving feedback on others and working in small groups on many occasions. Students should be comfortable with group work and reasonably available to collaborate with classmates outside of class time.

While this course is open to all Duke students, those with an above average sense of humor are especially encouraged to enroll. If you are unsure of your humor level, you can test yourself at [Online Humor Tester](#).

WRITING 101.24-25
PREVENTING PANDEMICS

Instructor: Miranda Welsh

MW 3:05PM - 4:20PM- MW 4:40PM - 5:55PM

Preventing pandemics: interdisciplinary approaches to preparedness

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 found that outbreaks are becoming more common for a multitude of reasons and we are unprepared to deal with them when they occur. They concluded that without better approaches to prevention and control, future epidemics are inevitable: a prediction that has 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). In the paper, teams will summarize the epidemiology of and public health response to the epidemic and then present three additional narratives of the epidemic, each from a different disciplinary perspective:

- 1) Ecological: specific environmental conditions and 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 research one of the three disciplinary narratives and 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 improvements to prevention and/or mitigation efforts (3-4 pages each). 70% of the grade for the review and synthesis paper will be based on your individual sub-section and 30% will be based on the co-written introduction and conclusion; 5% of the overall grade will be 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. 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 professor before submitting a final product.

WRITING 101.27

WRITING PORTRAYED IN MEDIA

Instructor: Sharieka Botex

TUTH 3:05PM - 4:20PM

How does popular media portray writing, reading, communication, and other literacy practices of various professions and academic disciplines? In what ways is the work of scholars across disciplines and the research they do portrayed in television shows, music, podcasts, and other forms of entertainment and media? When and how do media portrayals of writing, reading, and communication in various fields differ from and/or compare to lived experiences among people in these professions and scholarly fields? In this class, we will explore scholarly texts and popular entertainment media to learn how people discuss the writing, reading, and communication they do in their professional fields. This course requires students to review television shows, websites, research, news coverage, podcasts, music, and scholarship that present content on academic and professional paths to better familiarize themselves with the ways writing, reading and communication transpire in their future majors or careers.

In this class, students are required to complete three main writing projects: 1. Contemporary Issues Journal entries (*see source reference to Bean and Melzer*) related to intersections between popular media and academic disciplines and professions 2. A research paper (8-10 pp. double spaced) --developed in stages. 3. A media pitch in which you propose an idea about media content that you believe should be created to inform people about the writing, reading, and communication in your intended major or future career and persuade them about why literacy practices are valuable in the field. Your audience for this pitch will be students, faculty, or professionals in the particular field you are focusing on for the pitch. Through workshopping and peer-review of these three writing assignments, you will learn about similarities and differences in writing, reading and communication in different majors and professions.

[1] Assignment descriptions created by Sharieka Botex. Denise Comer provided feedback on the writing assignment descriptions and suggested phrasing and word choice for assignment descriptions.

In John C. Bean and Dan Melzer's (108) discussions of contemporary issues journals, they explain that "The teacher asks students to read current newspapers or online news sites and blogs

to write about how course materials apply to current affairs” (108). Along with Bean and Melzer’s (108) instructions for students to refer to the news as a source to engage with in their writing, they explain that the journals are “Especially useful for social science and ethics courses, as well as for all professional majors, the kind of journal usually generates considerable interest by revealing the relevance of the course to life outside the academy” (Bean and Melzer 108).

Considering our Writing 101:07 “How Writing is Portrayed in Media and Scholarship” focus on disciplinary writing and learning more about the writing you will be expected to do in your future major or future career, a consistent component of your journal assignment guidelines will be considering your academic and professional fields in relation to the topic you write about. To help you consider your future academic and professional fields in your writing, I am incorporating an aspect of another writing assignment that Bean and Melzer’s (107) refer to as “Guided Tasks.” The component of Bean and Melzer’s (107) “Guided Tasks” that I am incorporating into the contemporary issue journal assignment is the use of what they refer to as (Bean and Melzer 107) “subject- specific questions.”

WRITING 101.28-29

COMING OF AGE & HAPPINESS

Instructor: Sheryl Welte

WF 1:25PM - 2:40PM- WF 3:05PM - 4:20PM

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.

WRITING 101.31-32

DOLLY PARTON FOR PRESIDENT?

Instructor: Leslie Maxwell

TUTH 8:30AM - 9:45AM- TUTH 10:05AM - 11:20AM

During the upcoming United States presidential election, you might notice 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—dare I say legendary—country singer, pop singer, businessperson, and philanthropist isn't really running for president—but clearly there are many who might at least entertain the notion.

Parton is nearly universally beloved in the United States (and abroad!), 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 Parton 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 Parton and her faith. Where some see a high-powered businessperson, others may see a cog in capitalism's machine. Some see her embrace of characteristics 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. Some see a public figure that is outspoken, and others see a public figure that never speaks out (how is this one even possible? we'll explore!).

In this course, we will explore these (and more!) complexities. How much does Parton contribute to the mythology of Dolly Parton, and how much does our culture contribute? How much do we, as members of the same society, 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 us 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 Parton's music. You will have the opportunity to lead a class discussion, and you will engage in regular online discussion forums and posts. Our class will emphasize critical reading and writing, and you will learn about how and why we use sources and texts in writing. Students will generate three major writing projects: a close reading of a text, an annotated bibliography, and a creative project. Classes will consist of small-group, large-group, and individual activities and small-group and large-group discussions. Engagement is an important part of the course grading components, as well.

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 101.33-35

NEUROSCIENCE & SOCIETY

Instructor: Emily Parks

TUTH 10:05AM - 11:20AM- TUTH 11:45AM - 1:00PM- WF 8:30AM - 9:45AM

Can brain scans identify a "criminal mind?" Do we have free will, or can we blame the brain for our moral shortcomings?

Can we harness brain power to build a happier, healthier self? Are humans wired for social connection?

Will artificial intelligence unlock the secrets of the brain?

This course will introduce you to the goals and practices of academic writing as we evaluate how neuroscience can inform ethical, legal, and medical 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 ideas. 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 write two major projects: a scholarly perspective piece (4 pages) and a scientific literature review (~12 pages), both of which will synthesize neuroscientific

research to address a societal problem of your choice (e.g., racial bias, disease treatment, juvenile sentencing, drug addiction). For the latter project, you will work on a team of 2-3 students, co-writing the literature review.

This course is ideally suited for students interested in neuroscience, psychology, biology, or the law. The 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 101.38-39

POST-APOCALYPTIC FICTION

Instructor: Kevin Casey

WF 1:25PM - 2:40PM- WF 3:05PM - 4:20PM

“I think, as a species, we have a desire to believe that we’re living at the climax of the story. It’s a kind of narcissism. We want to believe that we’re uniquely important, that we’re living at the end of history, that *now*, after all these millennia of false alarms, *now* is finally the worst that it’s ever been, that finally we have reached the end of the world.”—Emily St. John Mandel, *Sea of Tranquility*

“Had I been informed of the impending apocalypse, I would have stocked up.” —*The Walking Dead*, Season 1

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 (and post-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?

We’ll ask these and other questions using literature as a primary disciplinary lens, with likely overlap in other disciplines and non-scholarly contexts. Our primary texts will include:

Severance, by Ling Ma; The Road, by Cormac McCarthy; and Station Eleven, by Emily St. John Mandel. These novels will form the foundation of our reading, writing, and discussion this semester. Writing will include regular reading responses, a close reading essay, and a personal essay, among other potential projects.

WRITING 101.40-41, 101.45

IS ACADEMIC WRITING CREATIVE?

Instructor: Hannah Davis

TUTH 8:30AM - 9:45AM- TUTH 10:05AM - 11:20AM- TUTH 3:05PM - 4:20PM

What does it mean to be creative? What does it mean to be a writer? What is academic writing? In "Is Academic Writing Creative?", we will explore these and related questions as we engage with both creativity and writing as academic fields of study. As composition scholar Wendy Bishop says, "Writing is, after all, a creative process; and like any such process, it depends on human connection." As such, we will engage in discussions, writing workshops, and activities that help you explore and investigate the course questions and to learn about yourself, creativity, and writing. Throughout the course, you'll practice creative thinking, invention, critical reading, drafting, workshopping, and revising as you complete writing projects that introduce you to writing as a mode of inquiry.

Using a variety of scholarly and popular texts, 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 words) in which you will explore your relationship with and definition of creativity. Throughout the semester, you will write short reflective and analytical responses to engage with new perspectives. These responses will also help you think through the work you'll do for your research paper (1500-2000 words with an annotated bibliography and research narrative) in which you will explore a focused research question about creativity and/or writing. You will also have multiple revisions, portfolios of your work, and a final project (1000 words) to capture your learning and growth as a writer. 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.

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 learning about and discussing writing and creativity, then "Is Academic Writing Creative?" is the Writing 101 course for you.

WRITING 101.42-44

ASIAN AMERICAN NARRATIVES

Instructor: Susan Thananopavarn

TUTH 10:05AM - 11:20AM- TUTH 11:45AM - 1:00PM-

TUTH 1:25PM - 2:40PM

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 101.54

IDENTITY & CONNECTEDNESS

Instructor: Sheryl Welte

TUTH 3:05PM - 4:20PM

This section of WR101 is for Focus students only.

This course offers a unique exploration of the challenges surrounding identity, belonging, and connectedness in our global society, with a special emphasis on fostering both individual self-awareness and interactional understandings. Through

a humanitarian lens, students will engage in a transformative journey that intertwines theoretical perspectives with personal reflections; aiming to cultivate empathy, inclusivity, and a heightened mindfulness of the complex issues shaping our interconnected world.

Throughout this course, students will be encouraged to explore their own identities, examine their biases, and cultivate a deep understanding of the challenges faced by diverse communities globally. By fostering a supportive learning environment, the course aims to equip students with the skills and perspectives needed to contribute meaningfully to humanitarian efforts and promote positive change in our interconnected world.

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

- 4/19/24