

# DukeWrites

THOMPSON WRITING PROGRAM

## Fall 2024 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 2023 Writing 101 offerings.*

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 101.12-13

BIOPHILIC CITIES

Instructor: Lindsey Smith

TUTH 11:45AM-1:00PM-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 101.21

### 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 101.28-29

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 101.30 & 101.49

AFRICAN AMERICAN POETICS

Instructor: Crystal Smith

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

*All the Songs We Sing: An Exploration of African American Poetry & Song*

Black Arts Movement founder, Amiri Baraka, remarked, Thought is more important than art. To revere art and have no understanding of the process that forces it into existence, is finally not even to understand what art is.

Through the concepts and ideas of African American poets, this course offers a multidisciplinary perspective on the different ways poetry and song shape our thinking about race. Black poets have long traditions of amplifying their voices during historical resistances and inspiring humanity through the power of language. One crucial facet of this aesthetic exploration is the confluence of oral traditions like folk, spirituals, blues, and rap with contemporary black poetic production. Approaching both song and literature as diverse and parallel concepts, the primary focus of this course will be to examine the historical implications as well as the social, political, and economic impacts of black art and poetics.

We will hold close readings of works by black poets to explore various meanings of these works in both scholarly and creative ways. Required course assignments will consist of poetic analyses and reflective writing. Further, we will examine the works of major figures in black songwriting as diverse as Marvin Gaye and Tracy Chapman. Students will produce two major writing projects, a critical analysis that considers the agency of black voices as reflections of the social status and conditions of African American people and a research paper that examines the versatility of voice as communication, cultural exchange, and social change. The final assignment will include one creative project reflective of our inquiries. Prepare to engage in scholarly discussions and critique.

WRITING 101.33-34

NEUROSCIENCE & SOCIETY

Instructor: Emily Parks

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

*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.

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WRITING 101.36

SPORTS AND THE WRITTEN WORD

Instructor: James Holaday

WF 1:25PM - 2:40PM

For well over one hundred years, sports have played an important role in American (and world) culture. And as long as there have been sports, people have written about them. From game

reports in newspapers to biographies to autobiographies to predictions for the future to pure fiction, writings related to sports run the gamut. They often cross the line from journalism to literature or even poetry.

In this class we will examine how writing about sports has changed over time before students embark upon several sports-related writing projects of their own. First, students will produce a memoir-type paper on their experiences with sports. Athlete or fan, success or failure, funny or sad—everyone has a story!

Secondly, students will produce a paper on an element of sports history. Sports have helped shape society (think Jackie Robinson's integration of baseball) or been shaped by them (think performance enhancing drugs or Olympic boycotts). For this paper, students will go beyond the obvious and do some research to examine a bit of sporting history.

A large part of writing about sports involves telling stories about others, often using the words of those people. The next project will consist of interviewing a sports personality. To do this successfully, students will do any necessary research so that relevant questions can be asked of their subjects.

Finally, students will get in touch with their creativity. They will craft a short story that is limited only by imagination. The only requirement is that the story has to include some sporting element.

## WRITING 101.52

### RACE, SCI-FI, & THE HUMAN

Instructor: Sarah Ishmael

MW 3:05PM-4:20PM

The historical trajectory of Science fiction stories in various media formats is rife with tales and figures that mirror and challenge the bounds of contemporary and ancient philosophical definitions of humanity – *especially* within African American and Black communities. Moreover, the creation and dissemination of these critical imaginaries in media are linked to particular histories and theories of what it means to be human. Science fiction in these communities have a history of creating narratives and imaginaries that specifically counter hegemonic depictions of humanity and challenge the types of beings/people get excluded from such depictions.

In this way, science fiction stories from these communities can be understood as educational, as "hidden" curricula -- discourses that embody sets of norms and values about humanity, race, gender, class, and authority that "unlearn" and serve as critical sites for young people to question how they understand themselves and their own identities. They provide narratives through which people come to question the way that they have been classified through other societal structures including educational framework, judicial systems and economic institutions. They offer spaces to resist dominant, damaging representations and conceptualize new ones.

In this course, we will engage with various contemporary media formats that engage science fiction and race (comic books, digital comics, graphic novels, movies, and television shows). A key purpose of the course is to learn how to investigate the ways these media participate in creating "hidden curricula" that emphasize differing philosophies and understandings of what it means to be a human being. Our course texts will include published academic articles, websites and videos that offer examples of methods/data for researching language use.

We will explore the following questions: how do different science fiction shows/movies like *Star Trek*, *Star Wars*, *Naomi*, *See*, and *The Orville*, as well as Afrofuturistic comics like *World of Wakanda*, and early science fiction stories from the African American and Black communities challenge mainstream assumptions about the desired characteristics of human beings? What concepts of difference and sameness differentiate people from each other, and how do these concepts reflect, complicate and shape notions of race in the United States or differ from them entirely?

To respond to these questions, we will read, watch, listen to, and analyze a variety of media. In addition, we will produce our own texts such as personal reflections and academic essays.

Students will learn to research, workshop, revise and edit their own ideas in form and content. In addition, they will learn how to analyze and develop their own arguments from various points of view, articulate and support their positions with research in a variety of forms, respond critically and ethically to other people's ideas, adapt their writing for a variety of audiences, purposes, and contexts, and develop prose that is thoughtful, organized, precise in diction, and structured.

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 involve peer review and others 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 moves from each other.

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' 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.

This course is part of the What Now? network of first-year seminars.





## WRITING 101.01

### WOMEN, LEADERSHIP, PURPOSE

Instructor: Jennifer Ahern-Dodson

TUTH 10:05AM - 11:20AM

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 101.02 & 101.08

### VOICES ACROSS BORDERS

Instructor: Yan Li

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

#### Voices Across Borders – Writing for a Global Audience

What's your understanding of voice? This course prepares students to write for culturally and linguistically diverse audiences for various purposes. By investigating the similarities and differences among rhetorical traditions—especially Eastern and Western traditions—and by reading texts that manifest these traditions, students will learn how experienced writers navigate different rhetorical traditions as they develop ability to write compelling narratives for global audiences but also develop the capacity to approach contentious topics with a nuanced understanding, embracing the richness of multiple perspectives over dichotomies.

During the semester, students will engage in four significant writing projects, each tailored to enhance their understanding and proficiency in writing for global audiences:

1. Reflective Narrative - My Voice Story (~1500 words)
2. Literature Review (~1000 words)
3. Collaborative Research-Based Intercultural Argument (~ 2500 words)
4. Collaborative Multimodal Presentation (~5 minutes)

Through collaborative learning, students will engage in the rhetorical dynamics of both non-Western and Western traditions, refining primary and secondary research skills, analyzing audience expectations, and exploring how voices vary across diverse contexts and cultures. Additionally, we will explore audio and visual modes of communication to effectively convey our writing to a global audience. Substantial reflective writing exercises will further deepen our understanding of adapting writing strategies to resonate with various global audiences we encounter.

Discussion posts and several in-class writing workshops are designed to support the longer projects, which will evolve over weeks of study. As students write for global audiences, they will also amplify underrepresented voices. In essence, the course will foster an intellectual community dedicated to public exploration, embodying the ethos of inclusive discourse and global engagement.

## 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 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 101.05

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 101.11 & 101.55

RADICAL MAGIC

Instructor: Cheryl Spinner

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

"We are the weirdos, mister."  
— Nancy, *The Craft*

"I leap from the gallows and  
I levitate down your street."  
— Taylor Swift, "Who's Afraid of Little Old Me"

"Time cast a spell on you, but you won't forget me."  
— Fleetwood Mac, "Silver Springs"

The past decade has witnessed the renaissance of the witch, which last had its height amidst the "goth weirdos" of the 1990's. Currently, patches, t-shirts, and pins pepper Etsy with statements like "Hex the Patriarchy" and "We Are the Granddaughters of the Witches You Could Not Burn." Books and think-pieces have been published about this current phenomenon by popular tarot readers, astrologists, and witches, all of whom address the feminist, queer, activist potential of these practices. Most recently, performing powerhouse Taylor Swift has been accused of witchcraft on stage during her record-breaking concert, "Eras," and Swifties are experiencing a real psychological condition known as "post-concert amnesia."

Did you manage to snatch tickets to Eras and can't remember anything about the show? Why is Miss Americana being accused of a witch now, at the height of her popularity? We will address

such questions and more over the course of this semester by surveying the ways in which magic and the supernatural have been coded as feminine, irrational, and sinister. We will begin with the Salem Witch Trials, traverse the 19<sup>th</sup>-century spiritualist and occultist movements, pivot to witches and second-wave Feminism in the 1960's and 70's, spend some time in the grungy 90's, and end with witchcraft in our current moment. We will explore the feminist and queer communities who have gravitated towards spells, incantations, and Tarot decks to provide a greater insight into a dominant world that was not made for them. We will examine the literary qualities of Tarot, spells, and incantations, and question the distinction between writing and magic. Is there really a difference between a poem and an incantation? Can the lyrics of a rock song be a hex?

As a totality, the course is an alchemy of disciplines. You might think of it as the following equation:

$$RM = (W+L+H+R+A)$$

$$\text{Radical Magic} = \text{Writing} + \text{Literature} + \text{History} + \text{Religion} + \text{Art}$$

Expect to produce quite a bit of writing over the course of the semester, which will include:

1. Weekly Blog Posts
2. Digital Archival Research Project
3. Literature Review
4. Grimoire

These assignments are intended to teach you varying techniques of writing genres, which range from traditional academic writing, writing for the general public, and magical writing. Weekly blog posts will clock in at around 250-500 words and will be informal responses to the reading of the week, and/or be a space to complete short assignments in response to a prompt. For the Digital Archival Research Project, you will learn how to conduct advanced academic research in David M. Rubenstein Rare Book and Manuscript Library at Duke University. You will choose an object from the treasures of Duke's extensive collections related to magic and the supernatural and provide a 1,000 word description of the piece and why it is important for an exhibit on magic, feminism, and the supernatural. Collectively, we will gather the artifacts each of you have chosen and present them in a virtual exhibition. The archival project is intended to give you an opportunity to engage in writing that is not academic but intended for a more public facing audience. The literature review will train you in traditional academic writing. You will choose your topic of interest and write a literature review requiring a minimum of 10 peer-reviewed sources that outlines the major debates in the field. For your final project, you will create your own personal grimoire, or spell-book. Yes, you read that right—a spell book! This non-traditional assignment challenges the distinctions we often put between writing, crafting, art, and magic, and it will provide a space to try new things. Your grimoire will likely be playful, at times somber, but ultimately the tenor of your book will be defined by what excites you.

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 101.15

### DEATH & THE AFTERLIFE

Instructor: Olivia Simoni

WF 3:05PM-4:20PM

Doesn't everything die at last, and too soon?  
Tell me, what is it you plan to do  
With your one wild and precious life?

— Mary Oliver, *The Summer Day*

Everything ends. This is one of life's most fundamental realities and greatest mysteries. With it comes an abundance of feelings (fear, peace, anger, curiosity, apathy, faith), as well as questions: How do we live well? How do we grieve well? And what, if anything, comes after?

Writers since the dawn of civilization have used their quills, pens, and typewriters to wrestle with this universal truth. From Greek myths (Orpheus and Eurydice) to Christian philosophy (Ecclesiastes), from plays (Shakespeare) to poetry (Dante Alighieri) to prose (Edgar Allan Poe), to personal reflections on dying (Paul Kalanithi) and grieving (C.S. Lewis)... Literature throughout the ages demonstrates an obsession with writing about death and the afterlife — comedically, philosophically, dramatically, romantically, and tragically.

What power might literature give us as we attempt to grasp the meaning of our lives? How might the process of writing help us make sense of the unknown, to express the ineffable? We will address such questions, working out our own feelings and philosophies on death and the afterlife, through exploratory writing (creative and academic) and rich readings (honest, beautiful, and raw) over the course of this semester. Alongside the course's texts, we will also listen to music, watch films, and (if the opportunity presents itself) explore Duke's Nasher Museum of Art. Using writing as a form of thinking, we will grapple meaningfully with what it means to be human: to love, to hate, to desire, to dread, to question, and to hope.

The writing project for the semester will be as follows:

1. Weekly creative/reflective journal entries
  - Write an interpretive, creative response to the reading for that week, and raise questions for your classmates to consider. The writing can be poetic, informal, and personal.
2. An exploratory short essay (2-3 pages)
  - Practicing writing about the ineffable/unknown, mimicking the style or language of a text that resonated with you in class.
3. A book review (1-2 pages)

- Write and orally present a review of a short story or essay assigned to you by the professor. Summarize the key ideas and express your opinion of the arguments and conclusions made.
- 4. Final research paper, with multiple drafts and feedback sessions (10-12 pages)
  - Situating a story in the culture and historical context of it's time, with the help of critical work in the field, you will either compare and contrast two texts from the semester or do a close reading of a smaller portion of text to consider specific themes, word choices, or imagery. This will be a longer argumentative research paper, with several opportunities for revision & feedback as you build it.

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 101.22-23

### 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 101.26

AMERICAN MERITOCRACY

Instructor: Laurel Burkbauer

MW 8:30AM - 9:45AM

Do people get what they deserve? How do personal factors like talent and work ethic interact with contextual ones such as luck and privilege in determining the success of an individual? Do we live in a meritocracy in the United States, and to what extent is meritocracy a useful concept? Designed to prepare first-year students for rigorous academic writing across multiple disciplines, this Writing 101 course combines topics and methods from English and education.

Course texts include classic and contemporary novels alongside long-form journalism, literary criticism, and social science research. We begin with a foundational text of the American Dream, Horatio Alger's *Ragged Dick*. In this rags-to-riches story, does a 19<sup>th</sup>-century shoe-shiner rise above his station due to the force of his own will or the confluence of his circumstances? Next, selected journalism on American colleges and universities investigates how feasible an Algeresque ascent would be within the current structures of modern-day higher education. How do American colleges facilitate and hinder social mobility? Finally, the memoir of a rising political star explores the factors that cause two men with similar upbringings to end up with drastically different life outcomes. What circumstances, influences, and pivotal decisions create their diverging trajectories?

Our first major assignment (1200 words) is an analytical essay on *Ragged Dick*, which allows us to focus on essay structure, thesis development, selection and interpretation of evidence, and MLA format. Our second essay (1500 words) is a research paper on a contemporary issue in education. This assignment highlights the skills of finding and vetting multiple academic sources, and it introduces APA format. Your final task (2000 words) combines everything you have learned along the way. The culminating assignment requires you to select a piece of media related to the course theme of meritocracy and interpret it through the lens of relevant secondary sources drawn from the humanities, social sciences, and popular press.

Other assignments include a proposal for the final paper, one optional revision of a previous essay, a presentation, and informal reflective writing assignments throughout the semester. This course utilizes peer workshops for all three major essays, and each student will participate in a one-on-one conference with the instructor while writing the final paper.

## 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 workshoping 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.

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<sup>1</sup>[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).

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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 101.31-32

### 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 101.35

NEUROSCIENCE & SOCIETY

Instructor: Emily Parks

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.

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WRITING 101.37

SPORTS AND THE WRITTEN WORD

Instructor: James Holaday

WF 3:05PM - 4:20PM

For well over one hundred years, sports have played an important role in American (and world) culture. And as long as there have been sports, people have written about them. From game reports in newspapers to biographies to autobiographies to predictions for the future to pure fiction, writings related to sports run the gamut. They often cross the line from journalism to literature or even poetry.

In this class we will examine how writing about sports has changed over time before students embark upon several sports-related writing projects of their own. First, students will produce a memoir-type paper on their experiences with sports. Athlete or fan, success or failure, funny or sad—everyone has a story!

Secondly, students will produce a paper on an element of sports history. Sports have helped shape society (think Jackie Robinson's integration of baseball) or been shaped by them (think performance enhancing drugs or Olympic boycotts). For this paper, students will go beyond the obvious and do some research to examine a bit of sporting history.

A large part of writing about sports involves telling stories about others, often using the words of those people. The next project will consist of interviewing a sports personality. To do this successfully, students will do any necessary research so that relevant questions can be asked of their subjects.

Finally, students will get in touch with their creativity. They will craft a short story that is limited only by imagination. The only requirement is that the story has to include some sporting element.

WRITING 101.38-39, 101.61

POST-APOCALYPTIC FICTION

Instructor: Kevin Casey

WF 1:25PM - 2:40PM- WF 3:05PM - 4:20PM- TUTH 10:05AM-11:20AM

“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

IS ACADEMIC WRITING CREATIVE?

Instructor: Hannah Davis

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

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 101.45

AFRICAN AMERICAN POETICS

Instructor: Crystal Smith

TUTH 3:05PM - 4:20PM

**All the Songs We Sing: An Exploration of African American Poetry & Song**

Black Arts Movement founder, Amiri Baraka, remarked, Thought is more important than art. To revere art and have no understanding of the process that forces it into existence, is finally not even to understand what art is.

Through the concepts and ideas of African American poets, this course offers a multidisciplinary perspective on the different ways poetry and song shape our thinking about race. Black poets have long traditions of amplifying their voices during historical resistances and inspiring humanity through the power of language. One crucial facet of this aesthetic exploration is the confluence of oral traditions like folk, spirituals, blues, and rap with contemporary black poetic

production. Approaching both song and literature as diverse and parallel concepts, the primary focus of this course will be to examine the historical implications as well as the social, political, and economic impacts of black art and poetics.

We will hold close readings of works by black poets to explore various meanings of these works in both scholarly and creative ways. Required course assignments will consist of poetic analyses and reflective writing. Further, we will examine the works of major figures in black songwriting as diverse as Marvin Gaye and Tracy Chapman. Students will produce two major writing projects, a critical analysis that considers the agency of black voices as reflections of the social status and conditions of African American people and a research paper that examines the versatility of voice as communication, cultural exchange, and social change. The final assignment will include one creative project reflective of our inquiries. Prepare to engage in scholarly discussions and critique.

WRITING 101.46

SCIENCE FICTION(S)

Instructor: Camey VanSant

TUTH 4:40PM - 5:55PM

The nineteenth century witnessed major milestones in science and technology, from the publication of Charles Darwin's *On the Origins of Species* to the rise of photography to advancements in transportation, such as steam trains and subways.

In this course, we will focus on three works of fiction that put science and technology at their center: Mary Shelley's *Frankenstein* (1818), Robert Louis Stevenson's *Strange Case of Dr. Jekyll and Mr. Hyde* (1886), and H. G. Wells's *The Time Machine* (1895). As we read, we will focus on how the texts engage with the scientific explorations, social changes, and cultural anxieties that defined the time. Toward the end of the semester, we will ask similar questions about more recent texts, TV shows, or films—and we'll even take recommendations from the class.

All the while, we will research and write about a wide variety of sources: from literary texts to scholarly articles to historical and scientific documents. Assignments include three short blog posts; an in-class presentation; and three papers, the third of which takes the place of a final exam.

As you work on your three major papers, you will collaborate with classmates during writing workshops. You will also have the

WRITING 101.47

ROAD NOT TAKEN

Instructor: Laurel Burkbauer

TUTH 8:30AM - 9:45AM

THE ROAD NOT TAKEN: Alternate Selves, Parallel Lives, and the Choices That Define Us

Do you ever wish you could have a do-over? That you could know the outcome of your choices before you make them? That you could read the last chapter of your own life first? This course will orient you to the world of academic writing while exploring what the essayist Cheryl Strayed calls “the ghost ship that didn’t carry us”—the many counterfactual lives we could have lived had we made different decisions at crucial moments along the way.

Our main course texts—Dickens’s *A Christmas Carol*, Matt Haig’s *The Midnight Library*, and the film *Past Lives*—all ask, “What if...?” What if I could go back and make different choices? What if I had been born to other parents? What if I had married someone else? They feature figures who either—through supernatural intervention—experience multiple potential lives or who are prompted to stop and reflect on their own life trajectories because of encounters with other people who represent alternative life paths. These texts will be supplemented by literary criticism, psychological research, and poetry that is concerned with decision-making, regret, potential, and possibility.

Our first major assignment (1200 words) is an analytical essay on *A Christmas Carol*, which allows us to focus on essay structure, thesis development, selection and interpretation of evidence, and MLA format. Our second essay is a research paper (1500 words) on decision-making strategies. This assignment highlights the skills of finding and vetting multiple academic sources, and it introduces APA format. Your final task combines everything you have learned along the way. The culminating assignment (2000 words) requires you to select a novel, film, or piece of narrative nonfiction related to our course themes and interpret it through the lens of relevant secondary sources drawn from the humanities, social sciences, and popular press. You will also complete a project called Inflection Points in which you interview an older adult about a significant life decision they made, compose a written reflection about it (500 words), and present key takeaways to the class in order to cultivate wisdom in our community.

Other assignments include a proposal for the final paper, one optional revision of a previous essay, and informal reflective writing assignments throughout the semester. This course utilizes peer workshops for all three major essays, and each student will participate in a one-on-one conference with the instructor while writing the final paper.

WRITING 101.48

WHERE IS GOD IN THE SHIPWRECK?

Instructor: William Brewbaker

MW 8:30AM - 9:45AM

More is known about the dark side of the moon,” writes David Helvarg, “than is known about the depths of the oceans.” The mystery—and danger—of the sea has attracted writers for thousands of years. From our earliest texts to the present day—from Jonah to *Moby-Dick*, from the *Odyssey* to *The Tempest*—we have told ourselves stories of wrecked ships, drowning sailors, and violent storms. Indeed, the shipwreck is, as A.E. Stallings argues, “one of the starting points of literature itself.”

In this class, we will read across time, geography, and genre, as we consider the implications of this literary commitment to the sea’s dangers. But the long tradition of “shipwreck literature” concerns more than just story-telling. It also considers questions of “theodicy”—that is, questions about God’s role in suffering. Whether our texts invoke Poseidon, Allah, YHWH, or the Christian God, one simple question gets repeated: *Where is God in the shipwreck?*

As we consider this diverse field of literature, we will read such disparate authors as Dante, Shakespeare, S.T. Coleridge, Olaudah Equiano, G.M. Hopkins, Elizabeth Bishop, Robert Lowell, Robert Hayden, Adrienne Rich, Robin Coste Lewis, Rachel Carson, and M. NourbeSe Philip. We will also consider the role of divine (in)justice in other seafaring contexts: the infamous “Middle Passage” of the trans-Atlantic slave trade, the strange alliance between the Titanic and the recent Titan submersible, and the horrors experienced by present-day migrants attempting to cross the Mediterranean.

Alongside our seminar discussion of these texts, we will develop our abilities to write in different modes and for different audiences. What is the difference between a scholarly essay and a “public-facing” essay? Where does critical prose end and creative non-fiction (CNF) begin? To answer these questions—and, too, to develop our own sense of “voice” and argumentative style—we will convene in a group workshop several times throughout the semester. In this workshop, we will engage with each other’s writing as we move from research to first draft, from workshop to revision, and from revision to final editing.

Throughout the term, students will submit one shorter essay (3-4 pp.) and one longer essay (6-7 pp.), at least one draft of which must be submitted for workshop. Given our group investigation into different modes of writing, the longer essay may take the shape of either a “traditional” scholarly paper, a public-facing essay, or a work of “creative” non-fiction. As our texts will teach us, the line between genres—between poetry and prose, even between fiction and nonfiction—is not always as clear as we might like to think.



## WRITING 101.50

### AI, ETHICS AND SOCIETY

Instructor: Victor Crespo Santiago

TUTH 8:30AM - 9:45AM

In recent years, Artificial Intelligence (AI) development has accelerated significantly. The most advanced AI systems today are approaching human-level ability in tasks like image identification, speech recognition, and text, image, and voice generation. Due to this rapid growth, many experts think that AI will radically transform societies this century. According to the most optimistic predictions, AI will make significant contributions to the flourishing of humanity. However, AI may also have the potential to cause significant harm.

In this course, you will first learn what AI is and how machines learn. Then, we will examine some of the risks that AI poses from both scientific and philosophical perspectives. For example, we will discuss what it means for an algorithm to be biased against the members of certain groups, how AI may affect democracy, and whether AI systems themselves can be harmed.

For the assessment of this course, you will work on two projects. For your midterm project, you will either design a conference poster analyzing a particular safety challenge that some large language model presents or you will write a policy briefing comparing how different political actors have regulated a particular aspect of AI. For your final project, you will write an argument-driven essay in response to one of the assigned readings.

## WRITING 101.53

### CLOSING THE GENDER GAP IN STEM

Instructor: Caleb Hazelwood

MW 8:30AM - 9:45AM

According to a 2018 report from the National Science Foundation, women make up a mere 28% of the American workforce in science and engineering, despite representing over half of the college-educated workforce in general. A 2015 study (Leslie et al.) “identified a correlation between poor representation of women and underrepresented minorities in a discipline and the belief among the discipline’s members that success requires innate brilliance” (Benderly 2019). Organizations such as the American Association of University Women report that these disparities are the result of systemic inadequacies in science education—inadequacies that perpetuate gender stereotypes, reinforce male-dominated cultures, and lead to fewer role models for aspiring female and nonbinary scientists.

For instance, many students know that James Watson and Francis Crick are credited with discovering the molecular structure of DNA, but fewer know of Rosalind Franklin's instrumental role in this discovery. Nearly every student knows of Isaac Newton, while few have heard of Émilie du Châtelet. In this course, we will actively do our part to bridge these gaps. We will read works by and about female scientists across disciplines—both the unsung heroes in the history of science (such as Ada Lovelace, Barbara McClintock, and Katherine Johnson), as well as female pioneers of the STEM workforce today (such as Jennifer Doudna and Emmanuelle Charpentier). We will also read and discuss feminist perspectives on science, such as the gendered bias of biological models and evolutionary concepts. Finally, we will read and discuss recent scientific literature on systemic inequities in STEM, as well as possible social and economic causes for these inequities. In addition to weekly reading summaries and discussion questions, students will have opportunities to explore the styles of personal narrative and journalistic prose. Finally, students will write an argumentative research essay on a female or nonbinary "STEMinist" of their choosing.

#### References:

Benderly, Beryl Loeff. 2019. "Mixed messages about women's representation in science—and a missing piece of the picture." *Science*. <https://www.science.org/content/article/mixed-messages-about-women-s-representation-science-and-missing-piece-picture>

Leslie, Sarah-Jane, et al. 2015. "Expectations of brilliance underlie gender distributions across academic disciplines." *Science*. 347.6219: 262-265.

National Science Board. 2018. *Science and Engineering Indicators 2018*. NSB-2018-1. Alexandria, VA: National Science Foundation. Available at <https://www.nsf.gov/statistics/indicators/>.

WRITING 101.54 & 101.60

IDENTITY & CONNECTEDNESS

Instructor: Sheryl Welte

TUTH 1:25PM-2:40PM- 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.

## WRITING 101.56

### DOC FILM, RACE, & THE HUMAN

Instructor: Sarah Ishmael

MW 4:40PM - 5:55PM

We tend to think of documentary films not only as “windows” into different realities in this world, but also truths about the people who choose to participate in the documentary film. These “truths” and “windows into different realities” circulate in the media and can become cultural theses about different types of people that get acted upon in different ways – almost like a hidden curriculum teaching in different ways how to see one another and how to see ourselves. How do we build the skills to evaluate and think critically about the constructions of humanities we consume and challenge ourselves to think independently about how those constructions translate to real life experiences? This course focuses on analyzing educational documentaries to deconstruct how humanity, class and gender and race are constructed. In this course you will learn to identify and critique the tropes of race and class often circulated in spaces designed to assist the subjects of these documentaries. The course aims to develop students' ability to ask critical questions that uncover the mechanisms behind racialization. In this class you will learn to interrogate the portrayal of human beings, examining the construction of different roles and the language used to describe them. We will explore whose perspectives are represented and how different types of people are distinguished from one another. The course will also delve into how full humanity is expressed and honored, who holds power and authority, and what factors enable this dynamic. Furthermore, as a student you will investigate the lines of difference and sameness being constructed, the unique human experiences depicted, and the traits that define or exclude humanity within these narratives. We will also interrogate our own responses: what does it mean to view and consume non-fiction media? The goal of this course is to foster an understanding of the making of difference, the grounds on which these distinctions are based and build valued and valuable critical thinking skills that you can take with you into any professional career path you choose.

We will read, watch, listen to, and analyze a variety of media. In addition, we will produce our own texts such as personal reflections and academic essays. In this class students will learn to

research, workshop, revise, and edit their own ideas in form and content. In addition, you will learn how to analyze and develop their own arguments from various points of view, articulate and support their positions with research in a variety of forms, respond critically and ethically to other people's ideas, adapt their writing for a variety of audiences, purposes, and contexts, and develop prose that is thoughtful, organized, precise in diction, and structured.

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 involve peer review and others 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 moves from each other.

We'll start the semester experimenting with and reflecting on strategies for reading challenging texts about documentary film making, theoretical frameworks and critical media analysis. As we read these 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.

WRITING 101.57-58

WRITING AT DUKE: 1924-2024

Instructor: Rhiannon Scharnhorst

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

"In Their Own Words: Writing at Duke 1924-2024" immerses you in the world of archival research, tracing the evolution of written communication at Duke University. This course focuses on two central questions: How has writing changed at Duke over the past century, and what can these changes reveal about disciplinary knowledge, education, and language?

You'll gain hands-on experience in archival research methodologies, while exploring documents through the interdisciplinary lens of writing studies. By critically analyzing primary source materials, you'll uncover patterns, shifts, and historical contexts that have shaped Duke's writing history.

Engage in the process of historical interpretation, contribute to ongoing narratives, and choose from collaborative project-based assignments such as curating an online exhibition or producing a collaborative research paper.

WRITING 101.59

## THE IRAQ WAR, IN LETTERS

Instructor: Ethan Foote

MW 8:30AM - 9:45AM

The 2003 U.S.-led invasion and subsequent occupation of Iraq was an epochal event of the 21st century, the consequences of which are still with us even if we seldom discuss them. This course looks at the war through the lens of what was written and said about it at the time it was happening, during the lengthy prelude to war, and in the war's ongoing aftermath.

Through reading the words of politicians, journalists, intellectuals, combatants, civilians, activists, and literary artists, students will explore what was at once a discursive and a material phenomenon with millions of lives at stake, engaging with documents of all kinds — from impassioned public oratory to private diaries, Pulitzer-winning analysis to dry bureaucratese, off-the-cuff rants to fiction and poetry, muckraking reporting to junk intelligence, and more.

The texts we read will fall into three distinct (but at times overlapping) categories: arguments for and against the war, personal experiences of the war's impact, and broader discourses that attempt to explain the war's political and historical significance. In their assignments, students will be asked to draw connections between the content of a given piece of writing and its context, genre, and intended audience, and to address the complex relationship between language, facts, and politics.

Specific themes we'll encounter include making the case for invasion; who supported the invasion, who opposed it, and why; 9/11 and the global war on terror; the history of American involvement in Iraq; Islamophobia; weapons of mass destruction; media coverage of the war; the insurgency against coalition forces in Iraq and sectarian civil war; life under military occupation; physical, psychological, and moral injury; the antiwar movement; the longterm impact on Iraqi society and on the Middle East; and the political economy of war. We'll also examine how the legacy of the Iraq War has played out in the Trump era, looking at the embrace of non-intervention by many conservatives and the ensuing mobilization of a hawkish flank within the anti-Trump "resistance," and asking how this foreign policy realignment connects to the inward turn in American war culture exemplified by the rise of a militarized far right focused on domestic rather than foreign enemies.

The course will emphasize the process of drafting, revising, and workshopping. Assignments will include posting to discussion forums, several short papers, and two longer papers — one intended as a critical analysis of texts we have read, and another in which students, having identified the conventions of different genres of writing (e.g. opinion piece, speech, nonfiction essay), will write within a specific genre about a topic we have covered while presenting their own original perspective.

Updated- 8/5/2024