

DukeWrites

THOMPSON WRITING PROGRAM

Spring 2023 Writing 101 Courses

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

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

WRITING 101.20-22

DECODING DISNEY

INSTRUCTOR: LISA ANDRES

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

TUTH 1:45PM - 3:00PM

In the first trailer for season 4 of Netflix’s hit-series *The Crown*, the narrator ominously intones, “Here is the stuff of which fairy tales are made: a prince and princess on their wedding day. But fairy-tales usually end at this point, with the simple phrase, ‘they lived happily ever after.’”

Accompanied by a series of glimpses of the show's Prince Charles and Princess Diana, the irony of the voice-over lands hard: we know how this fairy tale ends, and it is not happily.

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

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

We'll explore the answers to these questions through in-class discussion and weekly writing assignments. These will (tentatively) occur through: (1) annotating selected scholarly readings using Hypothes.is; (2) discussing those readings and Disney films in seminars; (3) the development of a capstone project on a Disney film of your choice, which will involve a collaborative podcast (~18 mins) and an individual multimedia history (~2500 words). Together, these steps will take us through the stages of writing, from proposal to revision. We will start by discussing ideas of happiness in general, using Pixar's *Inside Out* (2015) and *Soul* (2020) as touchstones. We will then turn to Disney's predecessors: the literary fairy tales of Charles Perrault, the Brothers Grimm, and Hans Christian Andersen, exploring how "fairy tale endings" were initially constructed. We will then shift to an examination of several key Disney animated films, which may include: *Snow White and the Seven Dwarves* (1937), *Peter Pan* (1950), *The Little Mermaid* (1989), *The Princess and the Frog* (2009) and *Frozen* (2013). To return to the trailer for *The Crown*, we will attempt to see that "happily ever after" is not "the place of arrival, but the place where the adventure really begins."

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

No textbook will be required; instead, you will be required to have a Disney+ subscription.

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

WRITING 101.35

BIOPHILIC CITIES

INSTRUCTOR: LINDSEY SMITH

TUTH 3:30PM - 4:45PM

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.

*Part of the What Now Network.

WRITING 101.18-19, 101.56, and 101.63

COMING OF AGE & HAPPINESS

INSTRUCTOR: SHERYL WELTE

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

-TUTH 3:30PM-4:45PM

Coming of Age & Happiness

College is one of the many turning points in your coming of age. It is a time when you separate from your family of origin, and thus are in a unique position to be able to reflect on your identity. The questions - “Who am I?”, “Who do I want to be?”, & “What do I want?” – are often daily challenges as you navigate being more independent and living a good life. Together, we will explore your personal and academic identity development, especially in relation to your happiness. In particular, we will reflect on emerging adulthood & student development theories, as well as scientific research on happiness, to help us understand how various factors - such as socioeconomics, race, ethnicity, gender, sexuality, religion, and culture - shape the development of your authentic self.

By using a variety of texts, videos, observations, and interviews about coming of age and happiness, we will engage with the work of others, learn to articulate a position, and situate our writing within specific contexts. To begin, we will read, discuss, and write about our classroom treaty and student learning and other identity profiles using both our personal experiences and existing theories on coming of age and happiness (2-3 pages). Informed by these theories, we will engage in case study research, which involves in-depth descriptive and analytical writing.

The final project will be an exploration in the form of an in-depth personal narrative & analysis of some issue(s) significant to your coming of age and happiness (10-12 pages). The topic, and the related additional readings, will be carefully chosen by you so that each personal narrative will be relevant & meaningful as you continue your coming-of-age journey at Duke. Throughout the course, we will write self and peer evaluations (2 pages) of our academic writing, and thus collaboratively strengthen our ability to improve our works in progress.

If you are interested in and willing to learn about yourself & others through personal writing, discussions, readings, along with some yoga & mindfulness, then this Wr101 class might be a great opportunity for you.

*Part of the What Now Network.

WRITING 101.01

SUB-STATE POLITICAL VIOLENCE

INSTRUCTOR: GABRIELLA LEVY

MW 8:30AM - 9:45AM

Why do civil wars begin? Why do they end? Which people join rebellions? What are the differences between rebel groups, terrorist organizations, and organized criminal groups? These are some of the questions we will address in this course, which aims to teach students the foundations of social science writing through the study of theories about and cases of sub-state political violence.

In this class, students will actively engage in respectful debate about these topics. The scholars whose academic articles we will read frequently disagree, so students will engage with, and learn how to marshal, evidence and logic in building their own arguments. In doing so, students will draw from empirical cases to evaluate theoretical arguments as well as use scholars' theories to inform their understanding of empirical cases.

This is a writing-intensive course which will involve four written assignments: a critique of a scholar's research, an application of a scholar's argument to a new case, an annotated bibliography, and a literature review. Classes will involve a discussion of the course readings as well as a discussion of a key element of collegiate writing. Before each assignment is due, students will workshop their arguments in small groups with their peers and/or individually with the professor.

WRITING 101.02-03

PREVENTING PANDEMICS

INSTRUCTOR: MIRANDA WELSH

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

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 concluded that outbreaks are becoming more common for a multitude of reasons, and we are woefully unprepared to deal with them when they occur. They predicted that without better approaches to prevention and control, future epidemics were inevitable, and their prediction has already come to bear.

Where are new outbreaks most likely to occur and why? What ecological, sociopolitical, and cultural factors contribute to differences across locales in disease emergence, spread, and the capacity to respond? How have our dominant understandings--or narratives--of disease shaped our response and preparedness efforts to date? In the first third of our course, we will use an interdisciplinary case study of a single epidemic to examine these questions together, via guided readings, writings, and small-group discussions. You will summarize two of the guided readings independently (1 page each) and compose a written analysis of one of them (2 pages).

In the second two-thirds of the course, you will use your developing interests to form a three-person research team. Throughout the rest of the course, each team will collaborate to research a contemporary epidemic (e.g., cholera, Zika, SARS) and compose a review and synthesis paper about that epidemic (15-20 pages). The paper will summarize the epidemic from the perspectives of epidemiology and public health and then present three additional narratives of the epidemic, each from a different discipline:

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

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

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

WRITING 101.04 & 101.66

SCIENCE OF PHYSICAL FITNESS

INSTRUCTOR: CARY MOSKOVITZ

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

The Science of Physical Fitness

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

In this section of Writing 101, Students will interrogate recent scientific reports on selected topics of exercise science to develop sophisticated skills in library research, scientific reading, and scientific writing. We will begin by learning how to locate the most relevant and useful sources for a scientifically oriented academic project. Next, working from some key principles of health science research and some basic statistics, students will practice careful reading, effective summary, and skeptical analysis as they draft, give and receive feedback, and revise their own analyses of recent experimental research reports. Finally, building on their own work and that of their classmates from the first half of the term, students will write a well-researched, scientifically grounded essay on a narrow topic in exercise science. Audiences for student writing will include both classmates and health-science professionals.

WRITING 101.05-06

IT'S A BUG'S WORLD

INSTRUCTOR: SARAH PARSONS

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

Insects are largely responsible for making the world work. World-renowned entomologist and writer E.O. Wilson once surmised that “the world would go on with little change” were humans to disappear from the planet. However, the disappearance of invertebrates, especially insects, would change the world drastically. In this course we will learn about the many ways in which insects contribute to our well-being, our ecosystems, and our economies. In addition to reading broad works about insects, we will read several scientific journal articles about world-wide insect biomass decline, an area of concern for many conservationists, who worry a loss of insects means a loss of the ecosystem services that insects provide. You will learn how to critically read and evaluate research articles, digest rebuttals of research articles, form well-reasoned opinions about articles, and write reflections in the form of a short essay (750-1000 words) and an op-ed (750-1000 words). For the op-ed assignment, you will evaluate, critique, and give feedback on the op-eds of your peers, and we will vote as a class on one op-ed to submit to a local news outlet

of the student's choosing. Submission of the chosen op-ed to a news outlet is optional, not mandatory. These readings and assignments will highlight how scientific discourse advances science, give you the skills to be a part of the discourse in a future scientific career, and help you communicate science to a broad audience. As a part of a larger project in the course you will research an insect-related issue of your choice, construct a short proposal outlining your chosen topic (750-1000 words), compile a short literature review (1500-2000 words), and write a well-informed policy memo (2000+ words) to a local elected official or leader in your community outlining potential solutions. You will have the option, if you choose, to share your policy memo with your local elected official. You will also do a short presentation connected to your policy memo at the end of the semester. From this course you will learn valuable skills in how to dissect and evaluate research articles in scientific disciplines, specifically in entomology, conservation biology, and ecology, articulate a position in response to primary literature, and communicate and write about science to different kinds of audiences, including the general public, scientific peers, and policy makers. The skills you learn in this course can be applied broadly across disciplines and will enable you to communicate research in science and beyond to readers who are not experts in a specific research field. Throughout the semester you will receive feedback from either the instructor or peers on all assignments before you submit final drafts.

WRITING 101.07 & 101.11

NEUROSCIENCE & SOCIETY

INSTRUCTOR: EMILY PARKS

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

Can brain scans detect whether someone is lying? Is there such a thing as a "criminal mind"? Do we have free will, or can we blame the brain for our moral shortcomings?

This course will introduce you to the goals and practices of academic writing as we evaluate how neuroscience can inform ethical, legal, and economic questions of our time. We will reflect on themes both ancient and modern: How can neuroscience inform our understanding of our own minds? And how can that understanding, fueled by cutting-edge advances in brain imaging, impact our modern society? Along the way, we explore scientific inquiry – the process by which scientists work together to build and communicate 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: an evidence-based response article for the general public and a scientific literature review, both of which will synthesize neuroscientific research to address a societal problem of your choice (e.g., sentencing in the juvenile justice

system, racial bias, disease treatment, drug addiction, etc.). For the latter project, you will work on a team of 2-3 students, co-writing the literature review.

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

WRITING 101.08

BODIES IN CULTURE

INSTRUCTOR: MARCIA REGO

TUTH 1:45PM - 3:00PM

Bodies in Culture: Reading and Writing the Social Body

Using the human body as its principal lens, this course invites you to use the framework of cultural anthropology to think critically about pressing social issues and about your own surroundings and daily life. We will examine cross-cultural beliefs and practices concerning bodies, while perfecting important skills of academic writing and posing our own questions: How are our bodies regulated by various governmental, familial, and interpersonal spheres of influence? In what ways do we embody personal, religious, and political values? What are the ways in which different societies punish, reward, or commodify bodies?

In the process of reading about the social meanings of physical bodies—in everything from funerary cannibalism in the Amazon, to extreme body art in North America—you will compose short weekly essays (2-3 pages) in which you will practice different aspects of academic writing (i.e., acknowledging sources, delineating a claim, and supporting an argument). These essays will help you build both a theoretical background and a repertoire of writing skills that you will use to produce two major projects.

The first project (6-8 pages) will be a research proposal focusing on a specific way in which societies classify, regulate, consume, or commodify bodies. You will investigate a practice or issue of your choosing (e.g., organ donation, the plastic surgery industry, eating disorders, the training of medical students), review the relevant anthropological literature, and propose a new set of questions and a research plan.

The second project will be a photo-annotation essay (1-3 PowerPoint slides), in which you will critically analyze an advertisement from popular media (an ad for cosmetics, sports shoes, deodorant, gym membership, etc.) to reveal the value(s) it reinforces or creates regarding bodies. All assignments are designed to foster your skills as a thinker and writer, as you engage in multiple drafts, revisions, and peer-critique workshops of your writing projects.

WRITING 101.09-10

DOC TALES: MED NARRS IN HISTORY

INSTRUCTOR: SETH LEJACQ

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

Doc Tales: Medical Narratives in History

Doc Tales is a history of medicine Writing 101 about “doc tales”--stories about health and healing, especially those told by medical practitioners. Students will research and write about medical history, learning and practicing skills essential for analyzing history, making compelling written arguments, and effectively communicating in scholarly and professional settings. The class meets as a seminar; in class meetings, students discuss and practice academic writing, analysis of historical sources, and critical reading of published historical scholarship.

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

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

WRITING 101.12

MADNESS AND GLOBALIZATION

INSTRUCTOR: COURTNEY KLASHMAN

TUTH 3:30PM - 4:45PM

In August of 2021, famed American gymnast Simone Biles shocked the world when she removed herself from numerous competitions taking place in Tokyo for the Summer 2020 Olympic Games. In response to her supporters, critics, and fellow athletes, Biles urged, “We have to focus on ourselves, because at the end of the day, we’re human, too... We have to protect our mind and our body, rather than just go out there and do what the world wants us to do.” Biles’ decision to prioritize her well-being became front-page news worldwide, centering the importance of mental health, both in athletics and more broadly, as the United States continued to count deaths from COVID-19. Specifically, however, Biles’ statement reflects longstanding quandaries facing the humanities and social sciences as they aim to understand the functioning and malfunctioning of the human mind.

This section of Writing 101 will use the following questions—some of which Biles raises directly in her statement—to prompt our research and writing: What is the relationship between mental illness and contemporary conceptions of the human? Is global modernity inherently *bad* for mental health? What is sanity? What is madness? What is mental health? How have these ideas changed over time? Do they vary across cultures? Lastly, how do understandings of mental health, mental illness, and the workings of the mind impact structures beyond the sphere of the *mental*?

We will begin our course with texts that establish a foundational understanding of the history of mental illness and mental health. We will then explore more philosophical texts, largely centering on Foucault’s *History of Madness*, to begin addressing some of our course questions. Next, we will focus on women and madness, particularly the trope of the mad woman in the attic. This will lead us to a section on Freud, which aims to provide students with a basic overview of psychoanalysis that will serve them in and beyond the course. We will also read a fantastic novel, Tsitsi Dangarembga’s *Nervous Conditions*, alongside foundational texts in postcolonial studies to consider mental illness in the context of post/coloniality. Towards the end of the course, we will contemplate more contemporary issues, including the opioid crisis, the booming popularity of SSRIs, the prevalence of eating disorders, and so on—specifically as they relate to a university setting.

While this Writing 101 section centers on conceptions of mental illness and mental health, its primary focus is to develop students’ aptitude for, and comfortability with, academic writing practices. Students will be required to submit short weekly writing assignments (200-500 words) to motivate brainstorming for the longer papers and to practice taking risks with form and style. Students will write two mid-term papers of moderate length in response to given prompts. The final project will be open-ended, based on students’ interests, and developed with guidance from the instructor.

WRITING 101.13

NATURE WRITING

INSTRUCTOR: DEREK WITTEN

WF 3:30PM - 4:45PM

Nature Writing

In this course, we will read together the best, most startling nature writing in the English language, from Henry David Thoreau's *Walden* to Ursula Le Guin's "A Very Warm Mountain." Immersion in these texts will be our pathway into the study and practice of writing. Our hope is that each student grows, week by week, beyond the fundamentals of composition and becomes a crafter of compelling, sophisticated, and natural prose.

The topic of nature writing is best introduced by example. In December 1874, conservationist John Muir was in the Sierra Nevada during a windstorm. As he watched the trees sway, he became so fascinated with the motion of the limbs and the sound of the whipping wind that he could not resist taking part. He climbed a towering Douglas fir to get his "ear close the Aeolian music of its topmost needles." As the bending trunk swung him back and forth, he closed his eyes that he might "enjoy the music by itself."

Contrast this with another iconic American story about the voice of nature: In 1957, planes sprayed a bird sanctuary in Massachusetts with DDT for insect control. The owner of the sanctuary was furious and wrote a letter to her friend, the biologist Rachel Carson, describing the death of birds from DDT poisoning. It was the thought of a spring without birdsong that spurred Carson into writing her prophetic environmentalist work, *Silent Spring*, leading to a nationwide ban on DDT for agricultural purposes.

The two contrasting—yet similarly inspiring—stories raise a host of questions: What does it mean to hear, like Muir, the voice of nature? How might we respond when, like Carson, we hear the voice of nature go silent? And how might we, as writers and speakers, ethically communicate in response to nature's voice? We will ask these questions together as our immersion with literary visions of nature opens pathways into engaging ecological issues.

Assignments: Each student will produce three short-but-polished pieces in genres suitable to their chosen (or expected) course of study. These pieces will emerge organically. They will begin with class conversation, move into library research, and develop through a process of writing, in-class workshopping, editing, and re-writing. Reading material will include excerpts from Henry David Thoreau, Annie Dillard, JA Baker, Luther Standing Bear, and several others, as well as two films: James Cameron's blockbuster, *Avatar II*, and Hayao Miyazaki's mystical (and

simultaneously hard-nosed) *Princess Mononoke*. Readings are steady but short—most from 5-30 pages: the more time for writing the better.

No prerequisites; all levels of knowledge and writing experience are welcome.

WRITING 101.14

TOPIC: CREATING ARTS ACCESS

INSTRUCTOR: DAN ELLISON

MW 5:15PM - 6:30PM

Creating Arts Access

Instructor: Dan Ellison

How can a person who is blind experience a painting, or a photograph, or a play? How can a person who is deaf experience a concert, or a play, or a movie? How does a person who uses a wheelchair get a chance to experience the second floor of a historic house museum? In what ways can the arts be more inclusive of people with a wide range of disabilities, as creators and as audience?

This course will focus attention on the opportunities for the arts (theater, dance, visual arts, music, museums, galleries, concert venues, school programs, etc.) to increase the participation of persons with disabilities and to include them as part of the discussions for increasing diversity. The course will explore the changing societal values with regards to including accessibility and examine arts access as both an ethical/societal/legal obligation as well as an opportunity. The course will study the various ways in which arts presenters have addressed this issue since the passage of the Americans With Disabilities Act (ADA) in 1990, and, similar to the concept of "universal design," the course will explore concepts and means of providing universal arts access.

Students will research a specific area of the arts and write a paper that critically explores the main questions of the course. Throughout the semester, "leaders" in the field of arts accessibility will visit or "zoom" into the class to have a conversation about their work. Students will keep a weekly journal, reflecting on class discussions and readings. Readings will include academic and non-academic articles, as well as various chapters of course-relevant books. The service-learning component of the course will include work with the DADA project – Durham Audio Described Art – a project designed to provide some arts accessibility for people who are blind

and very low vision. Students will be trained on audio description methods and then write, workshop, revise and finalize audio description texts for works of visual art.

WRITING 101.15

WOMEN, LEADERSHIP, PURPOSE

INSTRUCTOR: JENNIFER AHERN-DODSON

TUTH 10:15AM - 11:30AM

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 101.16

NOSTALGIA IN POPULAR CULTURE

INSTRUCTOR: CHADD HELLER

TUTH 3:30PM - 4:45PM

Nostalgia in Popular Culture

The 80s are back and they are here to stay. From remakes and reboots of films and television shows to the retro aesthetics of pop music and fashion trends, popular culture does not seem to want to let go of the past. Originally classified as a medical disease in the 17th century, nostalgia has become something thoroughly associated with the modern age and mass media. Ostensibly functioning on a 30-year cycle, nostalgia can reveal the values of both the past and present.

In this course we will explore the prevalence of nostalgia in popular culture. What is it that makes nostalgia so appealing? What drives a longing for the past? Is nostalgia something regressive or can it help us imagine the future? Why has culture been nostalgic for the 80s for ages now? As a class, we will interrogate popular culture's fascination with the past as well as our own relationship to nostalgia, and consider the potential uses and abuses of nostalgia and what it can tell us about society at large.

Our inquiry will span diverse mediums and genres—literature, film, music, and social media—and include theorists such as Mark Fisher, Fredric Jameson, Roland Barthes, and Walter Benjamin as we think about why the past, or rather certain kinds of the past, stay with us in the present. Short blog posts, personal response assignments (2-3 pages), a creative writing project (3-5 pages), and a research paper (7-10 pages) involving multiple drafts and peer editing will help us grapple with the tight grasp of nostalgia on popular culture.

WRITING 101.17

TOPIC: WRITING ABOUT MUSIC

INSTRUCTOR: HANNAH KRALL

WF 8:30AM-9:45AM

How To Write About Music

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

portfolio of three pieces at the end of the semester informed by extensive workshopping with peers. The three pieces will be selected from the following major assignments: track-by-track review, an album review, a concert review, a critique, a narrative, and a personal essay.

There are no prerequisites for this course.

WRITING 101.23, 101.32, and 101.59

ARTICULATING SOUND & VISION

INSTRUCTOR: NATHANIEL BOWLES

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

TUTH 12:00PM - 1:15PM

Articulating Sound & Vision

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

Your writing will examine and interrogate art objects (for instance: music albums, films, visual art), art performances (for instance: plays, live music performances, dance performances), and pieces of writing that critically examine trends and happenings surrounding creative culture. You are probably familiar with one genre of writing that engages with art in this way: the review. All of us informally review experiences, places, or objects to friends and loved ones in casual conversation. This course will ask you to build on this informal experience with 3 formal writing projects to be completed throughout the course of the semester.

Besides these major projects, we'll also use more informal writing assignments (out-of-class responses to prompts and in-class responses to discussion) to dig more specifically into articulating why it is we respond to art in the ways we do. We'll be reading a variety of texts responding to art or the cultural movements that surround them (shorter reviews, theoretical texts, broader art criticism, artist statements, etc.) not only as sources to use in our 3 major

projects, but also as material to help us understand how writing is a particularly powerful way to situate ourselves in relation to what we read, see and hear.

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

WRITING 101.24 & 101.26

WE ARE WHAT WE EAT

INSTRUCTOR: RHIANNON SCHARNHORST

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

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

To accomplish our work, we will read diverse selections from a variety of popular food experts. 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. As part of your narrative, you will create a multimodal component to be determined by the parameters of your project. Finally, we will close our course by compiling a community class cookbook to share with the larger Duke Community.

Throughout the semester, we will have deeply considered the work of others, including our peers, as well as learned how to conduct primary research, revise our writing, and shape work for specific contexts.

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

WRITING 101.25 & 101.45

ATTENDING TO ATTENTION

INSTRUCTOR: DAVID LANDES

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

Attending to Attention - The Secret Method of the Liberal Arts

(Abbreviated Title: Attending to Attention)

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

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

WRITING 101.27

COMBING THROUGH THE ARCHIVES

INSTRUCTOR: RHIANNON SCHARNHORST

MW 5:15PM - 6:30PM

“The historian’s approach is similar to a prowler’s; searching for what is buried away in the archives, looking for the trail of a person or event, while remaining attentive to that which has fled, which has gone missing, which is noticeable by its absence.” Arlette Farge, *The Allure of the Archives*

Allure, excitement, the unexpected: these are the words scholars often use to describe working in archives. Doing research is not only an intellectual process but an action, one where you are on the hunt through boxes for relevant material, where the mind-numbing boredom of sifting through volumes of information can take over, but ultimately where the joy of a surprise discovery or insight makes it all worthwhile. In this course we will become archival investigators, using analog and digital material from the Rubenstein Rare Book and Manuscript Library as our sites for discovery. We will interrogate what it means to create an archive, how power operates within archives, and how different forms of knowledge production take shape. During the course we will produce two major projects: a scholarly essay on an archival find of choice and a contribution to Wikipedia that draws upon our research (training in editing Wikipedia will be provided; no prior experience necessary).

This course may be of particular interest to students who like history, libraries, storytelling, and writing for the public.

WRITING 101.28 & 101.44

LANGUAGE DIFFERENCE & WRITING

INSTRUCTOR: CHARLOTTE ASMUTH

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

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

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

Our course texts will include published academic articles, websites and videos that offer examples of methods/data for researching language use. Given the instructor's disciplinary background in writing studies (which treats writing as not only an activity but also a subject of study), many of these texts address language difference from the perspective of writing studies practitioners. Perhaps unlike other courses you've taken, our course texts will also include the writing you and your peers will produce in response to these published texts. That is, some classes will 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 peers and the instructor:

1. A text that responds to a common belief about language difference (a writing project that involves synthesizing course texts and making an argument to a public audience; 1,200 - 1,600 words).
2. A research project (no more than 10 pages). During the final third of the term, you'll get the chance to further explore these issues through small-scale primary research (e.g., interviews, surveys) that relates to your own community/disciplinary interests. The project will be divided into manageable stages over the final third of the term.

This section of Writing 101 may be of special interest to multilingual students, future educators, and/or students whose majors involve studying languages, cultures, politics, and policies, but all are welcome!

WRITING 101.29-30 & 101.51

POST-APOCALYPTIC FICTION

INSTRUCTOR: KEVIN CASEY

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

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

We have a rich literary tradition of stories that imagine the end of the world as we know it. When set in the aftermath of such cataclysmic events—some of which may seem more plausible than others—these stories are often referred to as “post-apocalyptic.” Audiences have an insatiable appetite for the genre. Why do we appear to enjoy envisioning our own doom? Are apocalyptic scenarios entertaining or otherwise satisfying? If not, why do so many people read and (watch) them? Why does this genre occupy a significant, recurring space in our literary and popular culture? (Post-apocalyptic fiction would not seem to do much to alleviate the complaint that so much of English literature is dark and depressing, a phenomenon recently explored by English professor DJ Moores in the article, “Literature and Happiness.”)

We’ll ask these and other questions using literature as a primary disciplinary lens, with likely overlap in other disciplines and non-scholarly contexts. We’ll start by reading the 2020 bestseller *Leave the World Behind*, by Rumaan Alam, which was a finalist for the National Book Award. We’ll also read *Station Eleven* (by Emily St. John Mandel) and *The Road* (by Cormac McCarthy), as well as selected shorter texts to complement our primary writing, reading, and discussion.

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

WRITING 101.31

TOPIC: CLOSING THE GENDER GAP IN STEM

INSTRUCTOR: CALEB HAZELWOOD

TUTH 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 write an argumentative essay to diagnose and propose solutions for the gender gap in STEM. Students will also have opportunities to explore the styles of personal narrative or fiction. Finally, students will write a research paper on a female or nonbinary scientist of their choosing.

References:

- Benderly, Beryl Lieff. 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 101.33-34

BIOPHILIC CITIES

INSTRUCTOR: LINDSEY SMITH

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

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 101.36

TOPIC: CURRICULUM, SCI FICTION & RACE

INSTRUCTOR: SARAH ISHMAEL

MW 1:45PM - 3:00PM

Science fiction stories in various media formats are rife with tales and figures that mirror and challenge the bounds of contemporary and ancient philosophical definitions of humanity. 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. These theories also implicitly indicate the types of beings/people get excluded from such theories. (For example, the X-Men comics serve as an allegory for race relations in the United States during the Civil Rights Era).

These stories can be understood as educational, as "hidden" curricula -- discourses that embody sets of norms and values about humanity, race, gender, class, and authority that "teach" and serve as critical sites for young people and how they understand themselves and their own identities. They provide narratives through which people come to embody particular ways of living their lives based on or influenced by these narratives. They are critical social institutions that both perpetuate various social inequalities and, at the same time, 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.

We will explore the following questions: what do different science fiction shows/movies like *Star Trek*, *Star Wars*, *Naomi*, *See*, and *The Orville*, as well as Afrofuturistic and Indigenous Futurisms comics like *World of Wakanda*, and *Empire of Wild* assume about the desired characteristics of human beings? What is the nature of knowledge to be acquired, revealed, or generated by people? What concepts of difference and sameness differentiate peoples from each other, and how do these concepts reflect, complicate and shape race relations 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.

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

- "Kent" Test Analysis (1-2 pages double spaced)

A "Kent Test" is an evaluation designed to determine whether a film or any other media piece has provided the audience with adequate representation of historically marginalized identities.

- Annotated Bibliography (1-2 pages single-spaced, 4-5 sources)

An annotated bibliography is a list of citations to books, articles, and documents. Each citation is followed by a brief (about 40-60 words) descriptive and evaluative paragraph, the annotation. The annotation aims to inform the reader of the relevance, accuracy, and quality of the sources cited. In addition, students will research sources of diverse cultural philosophies regarding human nature (Confucianism, Aristotelian/Platonic, African, European Enlightenment, etc.)

- Cultural/historical Analysis (2-4 pages double spaced)

Examining a film's link to its larger cultural, historical, or theoretical settings is one of the most popular methods of study. Films are always a product of the culture or era in which

they were created, regardless of whether they actively comment on their specific setting. This kind of analysis investigates how the movie mimics, contests, or subverts certain interactions, whether they be historical, social, or even theoretical, by setting the film in a specific context.

- Mise-en-scène Analysis (2-4 pages double spaced)

The arrangement of compositional elements in a scene in a movie or comic is the subject of a mise-en-scène analysis. In this analysis, students will group the many components of a scene and examine how they work together to communicate meaning.

- Semiotic Analysis (2-4 pages double spaced)

Semiotic Analysis is the interpretation of symbols and signs, frequently using characters from a movie as well as inanimate things like metaphors and parallels. Because symbols can have multiple interpretations, authors often have to decide what a particular symbol means both within the setting of the film and in a larger cultural or historical context.

These analyses may be done on the same film or three different movies. Each essay should include responses to the following questions: What does this Analysis tell you about the desired characteristics of a human being? The nature of knowledge to be acquired, revealed, or generated and its relationship to character development? What concepts of difference (identity, ability, race, etc.) differentiate "good" characters from "bad" characters? Students may choose one analysis to substitute with another form of assignment. Instead of a paper, they may select a different form of writing/type of media to turn in (ex: a poem, a mind-map, video, PowerPoint presentation or something else agreed upon by the student and professor.

- Final Essay (6-8 pages double spaced)

Students will choose one of three papers to workshop, expand upon and revise based on their interests and present the revision. Students may combine papers into one coherent final paper or choose any one of their papers upon which to expand.

Textbooks TBD

WRITING 101.37-38 & 101.61

DOLLY PARTON FOR PRESIDENT?

INSTRUCTOR: LESLIE MAXWELL

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

TUTH 12:00PM - 1:15PM

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

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

In this course, we will explore these different facets of Dolly Parton. How much did Dolly contribute to the mythology of Dolly Parton, and how much did our culture contribute? How much do we continue to contribute? And if she were running for president, what would her platform even be? We will explore these questions and more, all the complications, twists and turns that make Dolly Dolly. Through this investigation, we will hone skills needed in academic writing and discourse, such as those skills that ask 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 films, and, of course, listen to Dolly Parton's music. Students will each have the opportunity to lead a class discussion, and they will engage in regular online discussion groups. Our course will emphasize practice in critical reading, writing, and thinking. Students

will write three major writing projects, including a close reading of a text, an annotated bibliography, and a creative project.

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

WRITING 101.39-41

LATINX LIT AND CULTURE

INSTRUCTOR: SANDRA SOTELLO-MILLER

WF 12:00PM - 1:15PM- WF 8:30AM - 9:45AM- WF 1:45PM - 3:00PM

According to the Census Bureau, almost 60 million people of Latin American descent live in the United States today. This is about 18% of the total US population, and this group is one of the largest minorities in the country. But what does it mean to be Latinx? How can we define US Latinidad? Is this pan-ethnic, monolithic identity a real thing? Latinx stories and identities are as varied as their countries of origin, ethnic and racial identities, political relationship with the US, migration histories, and experiences living as diasporic people in the US. To understand and develop a working definition of Latinidad and what Latinx Studies is, in this course, we will explore literary and cultural production that express some of the fundamental, social, political, and ideological issues affecting Latinx populations in the US. We will discuss what it means to be Latinx, what historical and geographic differences there are, and ultimately, what problems and possibilities this concept brings. To do this, we will begin by briefly historicizing the relationship between early Spanish-American immigrants to the US and then primarily focus on late 20th and early 21st century literary and cultural texts. In particular, we will analyze essays, poetry, short stories, film, and performance that explore issues central to the field of Latinx Studies. These narratives illuminate the cultural context, diasporic experience, and the role that gender, sexuality, race, and class play in forming this individual and collective identity.

Writing will be the primary mode of investigation into the concepts raised by the texts we examine in class. Through formal and informal writing assignments, we will learn thoughtful and practical strategies for responding to the ideas of various writers, poets, artists, directors, and scholars. At the same time, we will practice effectively and knowledgeably developing our perspectives on the issues and questions they raise. The core assignments in this course include an oral context report centering the work of a Latinx writer, artist, performer, or director, which you will present to the class. We will also write a 750-1000 word review, where you practice using your perspective to effectively analyze a cultural text for a general reader. We will then focus on an 1850 – 2000 word research-oriented academic analysis where you interpret a primary text while coming into conversation with secondary sources. Finally, you focus on a semester-long research project where you spend part of the semester researching a topic centering Latinx or Latin American cultural production or issue and then decide who and how

you will present your findings. Final products in the past have included essays, Op-Eds, podcasts, digital museum exhibits, zines, blogs, video essays, teach-ins, performance, and art. Through multiple writers' workshops and reflective exercises, you will learn to critique your peers' work as well as revise your own. These writing skills, along with the practice of careful observations, gripping descriptions, and critical analysis, will prepare you to articulate your thoughts and ideas in writing here at Duke and beyond.

WRITING 101.42-43

ASIAN AMERICAN NARRATIVES

INSTRUCTOR: SUSAN THANANOPAVARN

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

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

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

WRITING 101.47-49

AM I A ROBOT?

INSTRUCTOR: MICHAEL DIMPF

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

MW 5:15PM - 6:30PM

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 contemporary life, we are immersed in a technological landscape. More than half of the world's eight billion people own a smartphone, and the numbers grow daily. Our financial, medical, educational, informational, and social lives are increasingly mediated and managed through screens, QR codes, and the cloud. This has opened tremendous potential and possibility for connection, convenience, access to information, and more. But, our emerging techno-social landscape is not power neutral. Technologically-enabled interactions are subjected to surveillance by corporate and governmental actors who are able to intervene in or appropriate these interactions for purposes -- good, bad, or indifferent -- that might be different than those 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 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. Writing practices will be based on strong reading habits, require formulating and mobilizing effective claims, and demand 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. We will also study dystopian and utopian visions of our techno-future.

This is a writing intensive seminar designed to help students develop their facility with writing as a tool for critical analysis. We will draw on a variety of different texts, from film to journalism, social science to philosophy. Writing projects will include short reading responses, a film review, a medium-length essay, and a final project that will be undertaken in collaboration with classmates. This class is taught as a collaboration between all sections of Writing 101 taught by Dr. Brenda Baletti and Dr. Mike Dimpfl. We will meet regularly as a group to develop our collective conversation, share and explore readings, and watch films.

WRITING 101.50

VISIONS OF HOME

INSTRUCTOR: ELIANA SCHONBERG

TUTH 10:15AM - 11:30AM

What makes a home? Is it a place? The people in it? The things you have? If you leave a home, can you return? Or can you take your home with you, like a turtle its shell? How many homes can one person have? Can homes be transplanted? Rebuilt? Can you make a new home from scratch? As you embark on your second semester away from home, you may feel as though you're already well-established in a new home at Duke, or you may not; in either case, this is the ideal time to develop ways of thinking and writing about what home means to you and to others. In this Writing 101, we'll consider "home" from anthropological, poetic, and sociological perspectives, and you'll get to explore different types of writing genres and strategies as we do. We'll read excerpts from authors as diverse as essayists Viet Thanh Nguyen and Rebecca Solnit, poet Elizabeth Bishop, and anthropologist Aihwa Ong.

In addition to informal writings in response to readings, you'll have the opportunity to write three formal assignments: a 5-page personal narrative about your concept of "home"; an interview with someone from a very different place or time period to understand a very different concept of home (approximately 5 pages of transcribed interview text); and an extended essay (~10 pages) in which you incorporate your narrative, the answers of your interview subject, and appropriate scholarly sources to help you understand your own and your interviewee's experiences from a new perspective. Finally, you will create a portfolio that highlights your accomplishments in the course, selecting from among your formal and informal writings for the portfolio. You will also complete a final self-reflection that analyzes your writing and reflects critically on your writing challenges and successes.

WRITING 101.52-53 & 101.60

CONNECTING OR CONNECTION?

INSTRUCTOR: HANNAH DAVIS

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

TUTH 3:30PM - 4:45PM

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

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

The goal of this course is not to arrive at definitive answers about the course’s guiding questions but to practice critical thinking, reading, and writing as we explore new perspectives and form evidence-based arguments. If you are interested in discussing connection, technology, and our societal relationships to those terms, in addition to learning more about yourself and how you connect, then “Connecting or Connected?” is the Writing 101 course for you.

WRITING 101.54

TOPIC: THE FUTURE: ETHICAL CHALLENGES

INSTRUCTOR: VICTOR CRESPO SANTIAGO

WF 8:30AM - 9:45AM

What will the world be like in 2100? There will probably be 11 billion humans living on this planet (United Nations, 2017). If this happens, some of the decisions we can make today will clearly affect these people. What do we owe to them? Moreover, it seems implausible that human beings will be the only sentient entities on Earth. Most likely, there will also be other animals. Additionally, considering the rapid growth of Artificial Intelligence (AI) and given that the most prominent views in Philosophy of Mind do not rule out that we may create some form of artificial sentience, there may be digital minds as well. If this ever occurs, how good or bad would be what may happen to them? Should we expand our moral circle in order to include animals and digital minds (if they ever come to exist)?

Furthermore, some researchers state that we should not take the continuity of human civilization for granted (Ord, 2020). They claim that the probability of human extinction this century is around 15%, so there is a fair chance of no people existing in the world by 2100 (MacAskill, 2022). How bad would it be if that happened? Do we have ethical reasons for reducing existential risks?

Most of the scenarios mentioned above may sound speculative, like a Black Mirror episode, but this is only because the future is uncertain. During this semester, we will also explore the issue of how we should make choices that affect others when we face uncertainty.

In this course, you will read academic articles about these topics by experts from different fields (Philosophy, Economics, Computer Science, and Psychology), and you will be provided with a useful toolbox for evaluating them. We will learn how to construct a valid argument, what the most common cognitive biases are and how we can overcome them, and how we can obtain good estimates to make decisions about the future.

For the assessment of this course, you will work on two projects. In the first one, you will employ one of the most advanced AI systems to date, Generative Pre-trained Transformer 3 (Open AI, 2020). This AI is close to human-level ability in the task of generating an essay from a natural language prompt. In groups, you will choose one of the topics covered in class and you will ask GPT-3 to create several argumentative texts about it. Then, each of you will write a short essay evaluating the arguments of these GPT-3-generated texts and defending which one is best (1,000 words). After discussing your ideas with the rest of the group, you will also submit a report on the conclusions that you reached as a group (2,000 words per group).

For the second project, each week you will submit a short assignment (300–500 words) reconstructing a particular argument from the readings. Then, you will choose one of those arguments and write a final paper draft criticizing it (1,000 words). You will also write a short piece giving feedback to a classmate on their draft (500 words). After receiving feedback on your own draft, you will write your final paper (2,000 words).

WRITING 101.55

TOPIC: DECODING DUKE

INSTRUCTOR: ROBERT BLIWISE

WF 1:45PM - 3:00PM

The course examines how higher ed in the U.S. developed the way it did. Where did the liberal arts model come from? What about the research university? How have admissions criteria changed over the years? What about the perceived mission of higher education—how has that mission balanced intellectual growth, preparation for citizenship, career preparation, and social-justice concerns?

Regarding the Duke trajectory in particular: How did Duke become a “hot” school? Who makes the key decisions? What exactly does it take to keep the place running? What did it feel like when almost everything moved online during the pandemic?

To respond to these questions, some of Duke’s current leaders will visit the class to offer their insights, and we’ll do some reading from higher-ed historical surveys and some research-driven writing of our own. From the classroom presentations, the research, and the writing, students will become familiar with aspects of campus life that might seem mysterious to most first-years (and to older students as well).

Students will have two main writing assignments, both of which will be workshopped and revised. One assignment will probe some past episode, through research in the Duke Archives and potentially through a series of interviews, that still resonates on campus—maybe related, for example, to diversity and inclusion, or the residential system, or free expression. This historical survey will be 8-10 pages; it will provide experience in gathering information from archival collections, taking oral histories, and using historical insight to illuminate current issues. The other assignment will profile a member of the campus community (not a fellow student)—perhaps a scientist, or an athletics administrator, or someone on Duke’s in-house legal team. This profile will be 10-12 pages; it will provide experience in conveying an individual’s personal story through close observation and targeted questioning. In addition, and as a spark for class discussion, there will be short (1-2 pages) response papers to some of the readings.

By the end of the course, students should feel more confident about their college-level writing, more knowledgeable about the workings of a complex campus, and better directed in making the most of their time at Duke.

The instructor has an unusual investment in the theme. Having served as founding editor of the university’s alumni magazine, he has a recently published book from Duke University Press (*The Pivot: One Pandemic, One University*), about the pandemic-time campus.

WRITING 101.57 & 101.46

TOPIC: SPORTS AND THE WRITTEN WORD

INSTRUCTOR: JAMES HOLADAY

WF 8:30AM - 9:45AM- MW 5:15PM-6:30PM

Sports and the Written Word

Instructor: James Holaday

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 major league 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 attempt true sports journalism by writing about one actual game or event. Rather than serious reporting, however, this will be a fun exercise where students can use their creativity in the tradition of many sportswriters of the past.

WRITING 101.58

TOPIC: AMERICAN SLAVE NARRATIVES

INSTRUCTOR: CRYSTAL SMITH

WF 12:00PM - 1:15PM

American Slave Narratives

Instructor: Crystal Smith

“We have nothing to lose but our chains.” ~Assata Shakur

History is one of our most powerful allies in the quest to chronicle and write compelling stories. Fugitive slave narratives concern the sufferings and escapes of former slaves. They document the journey from slavery to freedom. In this writing- and discussion-intensive course, we will read and synthesize texts that explore captivity narratives and abolitionist literature as a force for social change. In these works of literature, the fugitive or former slave is given a first-ever public voice to state their new independence and capture the historic truth of their accounts. We will hold close readings of the most notable writers of the genre—Douglass’s *The Narrative of the Life of Fredrick Douglass*; Jacobs’s *Incidents in the Life of a Slave Girl*; and Keckley’s *Behind the Scenes: Or, Thirty Years a Slave, and Four Years in the White House*. In our evaluation of these narrative sources, we will explore the following questions: What are the strengths and limitations of slave narratives and what do they teach us about historical events? Subjected to varying degrees of the editorial censorship of ghostwriters and publishers, how does the author leverage agency in their resistance of institutional power? What are the implications of documented slave accounts today?

Following this historic overview, we will examine the neo-slave narrative, a sub-genre of authors whose written works rediscover the slave narrative through a contemporary lens. Of such works, we will examine portions of the Pulitzer-Prize winning, *Beloved* by Toni Morrison and *Homegoing* by Yaa Gyasi. In the final portion of the course, we will complete a field study to The Burwell School Historic Site where Elizabeth Keckley was held in enslavement by the Burwell family. Students will write reflectively, producing two major writing projects: a literary analysis that considers the intersections between institutional slavery and contemporary racism as well as a critical response essay that examines the evidentiary use of slave narratives in the abolitionist movement. Final projects will include one creative project and a field study reflection. In addition, students will practice, extensively, revision strategies and collaborative workshopping. Prepare to engage in scholarly discussions and critique.

WRITING 101.65

TOPIC: MASTERMINDS

INSTRUCTOR: CAMEY VANSANT

TUTH 3:30PM-4:45PM

In this course, we will consider the plots within stories and the plots of stories. We will talk about the schemes characters devise and the mysteries they unravel, and what both of these teach us about the world of the story and about our world as well. More broadly, we will think about the stories authors tell and the ways they tell them—and why that matters to us as readers, as writers, and as people.

Each of our readings approaches these issues in a different way. John Milton's epic poem *Paradise Lost* (1674) takes us back to the beginning—that is, to the very origins of the universe. As Milton chronicles Satan's schemes to overthrow God and to corrupt humankind, the poet raises a crucial question about human agency: how much control do we have over our own story? Jane Austen's *Emma* (1815) centers on social scheming: what do our attempts to shape others' lives tell us about our own character? And mysteries like Arthur Conan Doyle's Sherlock Holmes short stories and Gabriel García Márquez's novella *Chronicle of a Death Foretold* (1981) feature characters who try to fill in the blanks: how can we turn unreliable statements and incomplete information into accounts that add up?

As we engage with the plans and plots within the readings, we will think about authors as masterminds, strategists whose choices of narrator, of language, and of structure transform how readers experience the texts. By studying *how* stories are told, we will build skills that will help us construct (and deconstruct) arguments, analyze films, interpret data—and even read carefully crafted syllabi.

And as for this course? It's "all my design." But it's up to you where it goes from here.

Assignments will include weekly readings; an in-class presentation; three short blog posts (approximately 500 words); a close reading of a poem or passage (3–5 pages); an annotated bibliography; and a research paper (5–7 pages). The two major papers will go through multiple drafts and a peer-review process, giving you an opportunity to engage with others' work while improving your own.

WRITING 101.67

TOPIC: BLACK MUSIC, ART, AND POETRY

INSTRUCTOR: NICHOLAS IRION

TUTH 5:15PM - 6:30PM

An Exploration of African-American Music, Art, and Poetry

In this course, we will explore African American art's many dimensions. The course aims to emphasize the relationship between African-American art and society by increasing students' understanding, awareness, and appreciation of artists' roles in the modern world. This course will explore these different facets of Black Art and Artists. How much did Black Art contribute to the larger society, and how much did our culture contribute? How much do we continue to contribute? The music genres will include spirituals, ragtime, blues, jazz, gospel, hip-hop, R&B, soul, funk, and contemporary urban music traditions. We will look at artists such as Durham native Ernie Barnes and poets such as Langston Hughes, Maya Angelou, and Amanda Gorman, to name a few. The goals will be centered around the cultural and political connections between these different art streams and American society.

Each student will have the opportunity to lead a class discussion. Our readings, listenings, and writings about these topics will culminate in two major projects for the class. In the first project, a 3-4-page essay, you will explore an Art (song, poem, artwork) of your choice and write a reflection based on your connection with the piece. This project will allow you to explore some of black art's impacts on society. Your peers and I will help you workshop your project and writing throughout this process. Across the semester, you will have three small 500-word exploration papers. Each will focus on one of the three forms we will cover in class. For the last project, you will decide the best form—essay (5 pages), multimedia presentation, or song.

Students are not required to purchase any texts.

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