

DukeWrites

THOMPSON WRITING PROGRAM

Fall 2023 Writing 101 Courses

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 & 101.47

LITERACIES FOR OUR LIVES

INSTRUCTOR: DEPARTMENTAL STAFF/ SHARIEKA BOTEX

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

Writing 101: Literacies for Our Lives: A Seminar on Lessons About Literacy in African American Rhetoric and Composition Scholarship

Abbreviated Course Title: Literacies for Our Lives

Professor Sharieka Botex

In today's times, when people need inspiration to recognize how they can use their writing, speaking, and other literacy practices to pursue their professional and academic goals, do community-engaged work and make positive change in society, African American Rhetoric and Composition scholarship can serve as a powerful and insightful tool. In this course,

you will engage in reading, research, writing, and dialogue focused on African American Rhetoric and Composition scholarship that sheds light on how the Black community has used their literacy practices to make positive individual, institutional, and societal change. Along with this, you will consider how the lessons you learn from African American Rhetoric and Composition scholarship can be used to progress and prosper in your own life and to write realities that you may not always envision as possible into existence.

Students will refer to texts (e.g., journal articles, books, podcasts, videos, music, etc.) about how the Black community has progressed and prospered, despite enduring racism, oppression, educational and institutional inequalities, and injustices in society (Carmen Kynard, Eric Darnell Pritchard, Shirley Wilson Logan, Tamika Carey, and Adam Banks, April Baker-Bell, etc.) and despite being overlooked and underrepresented in universities and scholarship (e.g., Jacqueline Jones Royster and Jean C. Williams, Ronald Jackson II, Shirley Wilson Logan, Banks, Pritchard, Kynard, etc.).

We will engage in weekly cyphers, which David Green explains when he writes, “Cyphers provide a means of complicating the daily narratives circulated about language, race, and difference among select groups of people willing to engage in ongoing and evolving discussions about writing and language” (63). This class invites students to broaden their understanding of literacy by considering how it is defined and discussed in African American Rhetoric and Composition scholarship. You will apply the definitions of literacy from African American rhetoric and composition scholarship to your projects and consider your deepened understanding of literacy when providing feedback on your peers’ work.

The assignments in this course will include:

- **Reading Responses (30 %):** Students will select two texts from our class reading list and course schedule (e.g., videos, podcasts, books, articles) that they want to write a reading response for. The length requirement for each reading response is 250-300 words.
- **Select-A-Text “Cypher” (30 %):** You will select an African-American Rhetoric and Composition book-length text focused on your interests, and or a topic you want to learn more about. The text should not be on our course reading list. The “Select-A-Text” cypher consists of two components, including at least three written reflection posts (at least 250 words) that summarize the text and your contributions to the weekly in-class cypher. **We will engage in a weekly cypher that provides everyone with an opportunity to discuss their text, and to discuss connections between texts, and how the texts uniquely contribute to the conversation.**
- **Select-A-Text Synthesis Paper (40 %):** You will write about a topic that is of professional or academic interest to you and engage in a scholarly discussion that features the assignment you focused on in your “Select-a-Text” assignment. In this paper, you will cite the text you selected for your “Select a Text” assignment text and put it in conversation with relevant texts from our class reading list, and other texts you find in your research process.

Note: I will provide more information about the assignments in course materials (e.g., syllabus, assignment guidelines, and seminar session content).

WRITING 101.03& 101.05

DIGITAL COMMUNITIES & GENRES

INSTRUCTOR: DEPARTMENTAL STAFF/YAN LI

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

Writing 101: Digital Communities and Genres of Icons

– Investigating How Writing Does Work in the World

How does language shape our understanding, our professional endeavors, even our realities? How do texts shape our values, reflexes, and beliefs? And what about the significance of visual content online such as icons used by discourse communities, as well as groups and organizations, circulated in digital and physical spaces for the purposes of representation and creativity? This course takes on such questions. It explores how language creates knowledge, belief, and intellectual possibilities. Specifically, the course invites you to choose your own area of focus for your projects, whether it is a particular theme or disciplinary context, and to examine the discourses of your own life. It is designed as a focused examination of students' academic, professional, and/or creative interests.

Throughout the semester, students will develop three major writing projects:

1. Discourse Community Observation Essay (~2500 words): Students will learn about discourse communities and their digital presence, and complete an observation report flexing primary research skills.
2. Genre Analysis Essay (~1500 words): Students will learn to analyze academic or community genre expectations and demonstrate understanding of how conventions for writing differ across contexts and media.
3. Research Presentation (~ 5 mins) and Final Report (~750 words): Students take content from one of the two projects above, expand the research focus, and present your final research findings in a presentation using slides and infographic.

Along with the projects, we will consider the visual ways of representing writing through products such as infographics and engage in substantial reflective writing exploring how we can adapt writing strategies to meet the writing challenges we face. You will also contribute to discussion posts and several in-class writing workshops—all designed to support the longer projects, which will evolve over weeks of study. Students will not only write for an academic audience, but also give voice to the conventions of academic inquiry. In other words, the course itself will become an intellectual community, one that embodies the spirit of public exploration.

WRITING 101.04

SCIENCE OF PHYSICAL FITNESS

INSTRUCTOR: CARY MOSKOVITZ

TUTH 10:05AM-11:20AM

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 101.06 & 101.07

INSTRUCTOR: LISA ANDRES

DECODING DISNEY

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

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 construction and perpetuation of the Happily Ever After. What does the media, and specifically Disney, tell us a Happily Ever After looks like? What are the consequences of this portrayal? How can we differentiate between what we truly desire and what the media conditions us to want? What makes us happy? What do we want our future to look like?

We'll explore the answers to these questions through weekly writing assignments. These will occur through (1) weekly readings and film screenings; (2) seminar discussions which will be led by you & your peers in small groups; (3) a series of low-stakes assignments designed to complexify what you know about the writing process & practice essential skills; 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.

This semester, we will center our conversations around the role "family" plays in determining and affecting our conceptions of Happily Ever After, specifically through the role of intergenerational trauma. We will start by reading and discussing some key theoretical, foundational pieces. Next, we will look examine some more general questions of happiness through Pixar's *Inside Out* (2015) and *Soul* (2020). We will then shift to an examination of several key Disney animated films, which may include: *The Lion King* (1994), *Frozen I* (2013) and *II* (2019), *Big Hero 6* (2014), *Moana* (2016), *Coco* (2017) and *Encanto* (2021).

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."

WRITING 101.08-101.10

AM I A ROBOT?

INSTRUCTOR: MICHAEL DIMPFL

MW 11:45AM - 1:00PM- 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 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, 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 reading responses to assigned texts, two short essays, and a final project that will be undertaken in collaboration with classmates.

WRITING 101.11-101.13

PREVENTING PANDEMICS

INSTRUCTOR: MIRANDA WELSH

TUTH 11:45AM - 1:00PM- TUTH 3:05PM - 4:20PM- TUTH 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 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 101.14

COMBING THROUGH THE ARCHIVES

INSTRUCTOR: RHIANNON SCHARNHORST

TUTH 11:45AM - 1:00PM

“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 101.15-101.16

WE ARE WHAT WE EAT

INSTRUCTOR: RHIANNON SCHARNHORST

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

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 101.17-101.19

GEN AND SEX IN LATIN AM FILMS

INSTRUCTOR: SANDRA SOTELO-MILLER

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

Latin America is a region filled with contradictions in terms of gender and sexuality. For example, it has seen more female presidents than any other part of the world. Furthermore, this is 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. This region, however, is also home to 7 out of the 10 top countries taking the lead in femicide and also 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 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 101.20-101.22

NEUROSCIENCE & SOCIETY

INSTRUCTOR: EMILY PARKS

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

TUTH 11:45AM - 1:00PM

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 101.23-101.24

BIOPHILIC CITIES

INSTRUCTOR: LINDSEY SMITH

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

In the 1980s, biologist E.O. Wilson popularized the concept of “biophilia,” that humans have an innate desire to connect with the living world. Yet, 60% of the global population now lives in urban areas, and a recent Pew survey found that 31% of U.S. adults report being online “almost constantly.” Humans are increasingly disconnected from our biophilic nature, and that shift is impacting our health and well-being. Rates of anxiety and depression are on the rise, particularly among urbanites. Doctors are now prescribing a daily dose of nature to treat high blood pressure and 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 101.25

ATTENDING TO ATTENTION

INSTRUCTOR: DAVID LANDES

MW 3:05PM-4:20PM

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 101.26-101.27

POST-APOCALYPTIC FICTION

INSTRUCTOR: KEVIN CASEY

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

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 101.28

LANGUAGE DIFFERENCE & WRITING

INSTRUCTOR: CHARLOTTE ASMUTH

MW 3:05PM - 4:20PM

How do our identities shape our language use/writing—and vice versa? How does language change—and why might some people be resistant to such change? Why might people think of one form of language use as “better” than another? How might we (as readers, writers, researchers, and language users ourselves) respond to language difference? What are the different perspectives in debates about how best to teach writing to linguistically diverse students? What role do technology, material/cultural conditions, and politics play in debates about language difference?

These are some of the questions we’ll explore in this section of Writing 101. 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 and websites that offer examples of methods/data for researching language use. Given the professor’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 techniques 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 professor:

1. A text that responds to a common belief about language difference (a writing project that involves synthesizing sources and making an argument to a public audience; 1,200 - 1,800 words).
2. A research project (roughly 10 double-spaced 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.

No prior knowledge of another language is necessary for the course. This section of Writing 101 may be of special interest to multilingual students, future educators, students interested in learning more about how writing works, and/or students who are interested in studying languages, cultures, politics, and policies, but all are welcome! Contact charlotte.asmuth@duke.edu with any questions.

WRITING 101.29-101.31

COMING OF AGE & HAPPINESS

INSTRUCTOR: SHERYL WELTE

WF 11:45AM - 1:00PM- 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 101.32-101.33

DOLLY PARTON FOR PRESIDENT?

INSTRUCTOR: LESLIE MAXWELL

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

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 create three major writing projects, including a close reading of a text, an annotated bibliography, and a creative project in which they make a zine.

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 101.34-101.36

ASIAN AMERICAN NARRATIVES

INSTRUCTOR: SUSAN THANANOPAVARN

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

WF 8:30AM - 9:45AM

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 101.37-101.39

CREATIVITY: THINKING & WRITING

INSTRUCTOR: HANNAH DAVIS

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

TUTH 1:25PM - 2:40PM

What does it mean to be creative? What does it mean to be a writer? Is academic writing creative? In *Creativity: Thinking & Writing*, 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 ourselves, 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 final project—a research paper (1500-2000 words with an annotated bibliography and research narrative) in which you explore a focused research question about creativity and/or writing. 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 “Creativity: Thinking & Writing” is the Writing 101 course for you.

WRITING 101.40

#YOURSTORYISNOTOVERYET

INSTRUCTOR: JESSICA COREY

MW 11:45AM - 1:00PM

The popular hashtag “yourstoryisntoveryet” circulates widely on social media sites, clothing, and even jewelry. But who are “you”? What is your story? And who’s telling it? The internet is a cacophony of psychological studies and other scholarly texts, op-eds, and popular media that addresses social narratives of students’ mental health. This class, therefore, explores the individual in relation to the collective, and considers what is at stake in experiencing our stories as they are seen, heard, and felt by us and by others.

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

In sum, students will learn to identify, articulate, and reflect on the rhetorical choices informing any text; analyze and develop their own arguments from multiple points of view; articulate and support their positions with research in a variety of forms; respond critically and ethically to others’ ideas; adjust their writing/composing for multiple audiences, purposes, and contexts; and develop compositions that are thoughtful, organized, exact in diction, and structured in a clear manner.

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

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

Compose Your Story: Sound Essay w/ Artist Statement (approx. 10 minutes) Students will design a piece of autobiographical digital media or a performance about a memorable sonic interaction that made them aware of their embodied experience(s). This composition will be accompanied by an Artist Statement that includes a discussion of the rhetorical choices made,

what this work does for the composer, and what this work might do for an audience.

Find Your Story in the Work of Others: Argument Essay w/ Personal Reflection (approx. 6-7 pages) Students will select an issue of mental health, mindfulness, or well-being that is of interest to them and conduct research that leads to making an argument about that issue. The culminating essay will be accompanied by a Personal Reflection that discusses the writer's subject positions and how those subject positions intersect with the research.

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

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

WRITING 101.48-101.49

REPRODUCTIVE JUSTICE

INSTRUCTOR: DEPARTMENTAL STAFF/HANNAH TAYLOR

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

Abbreviated Course Title: Writing Reproductive Justice

Course Title: Writing 101: 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 101.52-101.53

EDUCATION IS LIFE

INSTRUCTOR: DEPARTMENTAL STAFF/BENJAMIN HOJEM

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

Education Is Life: Learning Pasts, Presents, and Futures

“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 101.54-101.55

LANGUAGE, POWER, AND IDENTITY

INSTRUCTOR: DEPARTMENTAL STAFF/XIAO TAN

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

Language, Power, and Identity: Navigating the Changing Linguistic Landscape

What is the role of language in shaping and reflecting culture? How is the use of languages and language varieties determined by the current power structures? Why do language-related policies advance some persons while repressing others? What are the dispositions and attitudes toward non-standard English? Do educational practices empower all speakers or only those with the "right" linguistic credentials? How are the conventions of academic writing established and followed? This course takes you on a 16-week journey to explore the most banal yet magical construct of our daily life—language. In this course, you will examine what lies

behind the everyday linguistic phenomena and discover the tacit rules and ideologies governing our use of language in different communities. The overall goal of this course is to help you hone the writing skills and develop writing knowledge that are applicable to a wider range of contexts, while also making you an empowered and confident user of language(s).

Across the semester, we will explore the following issues through writing. In the first assignment (~1500 words), you will explore the social, political, and ideological aspects of language and language variations through critical reading and present your arguments in a review essay. The second assignment—(auto)ethnography (~1500 words)—invites you to examine the relationship between language and identity drawing upon the viewpoints and observations of an insider (e.g., yourself). The third assignment (~1500 words) intends to complicate your understanding of “academic writing” through an analysis of emerging genres in academic communication, such as video abstract and video essay. From this course, you will learn the important skills of collecting information online, evaluating arguments, synthesizing ideas, articulating a position, incorporating primary and secondary data in writing, and tailoring your writing to different rhetorical situations. You will also engage in the recursive writing process of brainstorming, drafting, receiving feedback, and revising.

There are more Writing 101 courses descriptions to be added in June 2023.

Updated:5/19/23