

# DukeWrites

THOMPSON WRITING PROGRAM

## Fall 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 2023 Writing 101 offerings.*

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 101.16

WE ARE WHAT WE EAT

INSTRUCTOR: RHIANNON SCHARNHORST

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 101.29-101.31

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 101.54-101.55

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.

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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: 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

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

DIGITAL COMMUNITIES & GENRES

INSTRUCTOR: YAN LI

MW 1:25PM - 2:40PM

## 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 101.05

RADICAL MAGIC

INSTRUCTOR: CHERYL SPINNER

MW 3:05- 4:20PM

## Radical Magic: Feminism & The Occult

We are the weirdos, mister.

—Nancy, *The Craft*

They're burning all the witches, even if you aren't one  
So light me up.

—Taylor Swift, "I Did Something Bad"

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

Did you manage to snatch tickets to Eras and can't remember anything about the show? Why is Miss Americana being accused of a witch now, at the height of her popularity? We will address such questions and more over the course of this semester by surveying the ways in which magic and the supernatural have been coded as feminine, irrational, and sinister. We will begin with the Salem Witch Trials, traverse the 19<sup>th</sup>-century spiritualist and occultist movements, explore the illusions of Houdini and other Master of Modern magic, spend some time in the grungy 90's, and end with witchcraft in our current moment. We will explore the feminist and queer communities who have gravitated towards spells, incantations, and Tarot decks to provide a greater insight into a dominant world that was not made for them.

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

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

Weekly blog posts will clock in at around 250-500 words and will be informal responses to the reading of the week, and/or be a space to complete short assignments in response to a prompt. With the digital archival project you will learn how to conduct advanced academic research in David M. Rubenstein Rare Book and Manuscript Library at Duke University. You will choose an object from the treasures of Duke's extensive collections related to magic and the supernatural and provide a 1,000 word description of the piece and why it is important for an exhibit on magic, feminism, and the supernatural. Collectively, we will gather the artifacts each of you have chosen and present them in a virtual exhibition. The archival project is intended to give

you an opportunity to engage in writing that is not academic but intended for a more public facing audience.

The literature review and position paper will provide rigorous training in the area of academic writing. You will choose your topic of interest and write a literature review requiring a minimum of 10 peer-reviewed sources that outlines the major debates in the field. Once you have been prepared to conduct academic research, you will write a final position paper that will take a stance on your topic, taking into consideration what you learned from the research you have done for the literature review. The position paper will require 20 sources, 10 of which may come from the literature review.

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

WE ARE WHAT WE EAT

INSTRUCTOR: RHIANNON SCHARNHORST

TUTH 3:05PM - 4:20PM

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).

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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](mailto:charlotte.asmuth@duke.edu) with any questions.

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 101.41

POETRY AND MEDICINE

INSTRUCTOR: COLE ADAMS

WF 3:05PM - 4:20PM

“Poetry can not only inspire and delight, but can actually help you feel better, soothe your pain, and heal psychological wounds,” writes the clinical psychiatrist Norman Rosenthal in his 2021 pop psychology book *POETRY Rx*. Here, Rosenthal lends credence to a therapeutic mode of poetry that makes healthful promises: Poetry is nourishing, writing poetry is a path to self-actualization, reading poetry fosters personal growth; or poetry metabolizes political suffering, poetry soothes historical injuries, poetry heals collective trauma. While poetry has a long and complex history as a “healing” artistic medium, from the spiritual context of genres like the hymn to the social therapeutic visions of the modernist avant-garde, contemporary culture has found new, sometimes controversial uses for poetry as an expressly medical form of self-help or spiritual self-care in a so-called secular scientific era. This trend has not gone unnoticed. The feminist poet Adrienne Rich, for example, has denounced the contemporary therapeutic poetic mode as uncritical and baldly consumerist: “Poetry is not a healing lotion, an emotional massage, a kind of linguistic aromatherapy,” Rich maintains.

Using this debate about the affinity (or antagonism) between poetry and medicine as our starting point, the reading and writing in this course will be oriented toward several critical conjunctures. We will consider how poetry has been variously authorized, dismissed, or altered by the ideals of science and medicine, such as truth, technical mastery, innovation, wellness, recovery, and justice. We will ask how poetic form responds to the proximity of the major institutions of modern medicine, namely the biomedicalized hospital, the psychotherapeutic clinic, and the research university. We will reflect on the contentious relationship between the sciences and the humanities today. And we will see what poetry and medicine can tell us about the relationship between thinking and communicating through our own writing.

Engaging with a selection of poetry, film, philosophy, medical research, and pop culture, students will hone their close-reading skills, learn to analyze texts, develop their own arguments, practice scholarly research methods, write for various audiences, and develop their personal voice and style through a combination of in-class exercises, peer workshopping, and homework assignments. Major assignments include the following:

Community Blog Posts (1 page each)

Three times during the semester, students will post a short response to a pre-circulated prompt on our class blog: 1.) On personal experiences with healthcare and art; 2.) On somatic rituals and embodied creative practice; 3.) On experimental practices in the

sciences and humanities. These posts are creative supplements and a means of expanding in-class engagement with each other's writing.

#### How to Read a Poem: Close Reading Paper (4 pages)

A 4-page close reading paper will be due halfway through the semester. This paper will focus on a sustained analysis of a single poem or series of poems, allowing students to develop an argument or interpretation of the work in its historical and critical context.

#### Final Project (8 pages)

For their final project, students will have the option to write a traditional research paper on the course theme or to propose a creative project with a critical component. Research methods, outlining, drafting, revising, and peer review will be emphasized through in-class sessions and individual meetings.

WRITING 101.42

THE FUTURE: ETHICAL CHALLENGES

INSTRUCTOR: VICTOR CRESPO SANTIAGO

MW 8:30AM - 9:45AM

#### The Future: A Challenge for Ethics

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 humans 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 many experts think it is possible to create some form of artificial sentience, there may also be digital minds. Should we expand our moral circle in order to include animals and these artificial entities (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 in order to make better judgements, and how we can obtain good estimates to make decisions about the future.

For the assessment of this course, you will work on two main projects. The midterm project is a one-page paper (700-900 words). In this essay, you will: i) reconstruct the main argument of one of the optional readings assigned for weeks 2, 3, or 4; ii) evaluate that argument, present your own thesis, and defend it; iii) present the best possible objection against your point; and iv) respond to that objection.

For the final project, you will write a 2,500 words argumentative paper. Firstly, you will formulate a research question related to the content of the course and will write a first draft. Secondly, you will write a short piece giving feedback to a classmate on their draft (300 words). Thirdly, you will present your draft in class and receive feedback from the rest of your peers. Then, you will revise and edit your draft to turn it into your final paper.

WRITING 101.43

AT THE INTERSECTION

INSTRUCTOR: DAMILARE BELLO

TUTH 8:30AM - 9:45AM

### **At the Intersection: Technology, Media, and Self**

In an essay that compares literary production with the addictive habits of TV and the illusions it creates, David Foster Wallace declares that ‘television has formed and trained us.’ Although focused on television, Wallace’s proposition and its underlying assumptions apply to technologies and digital media in general.

In this course, we will think about the saturation of technology and how media in everyday life affect our sense of self. The class will reflect on the relationship between automated technologies and feelings of human autonomy as they relate to issues of identity, representation, and social relations. We will draw our methods and theories from two genres of critical writing—personal essays and academic articles—by examining how writers use experiential and subjective positions, as well as theoretical and abstract approaches, to explore the links between technology, media, and self. The goal is not just to apply their perspectives as critical frames of understanding. Substantiating our discussions with films, music, novels, born-digital literature, social media, and other multimedia art will also allow us to examine our visceral, perceptive, and performative relationships with techno-media. Our task thus involves critically analyzing how characters, authors, and creators help us think through the contradictions between human actions as those of self-governing individuals and technological media as automated determinants.

Thinking with two distinct but similar forms of writing will cue us to how these genres work and how genre conventions, rhetorical choices, and citational practices facilitate argumentation. A comparative approach positions us to learn how assumptions drawn from subjective and personal experiences inform theoretical and abstract arguments. Knowledge gained from this comparative approach will be useful in critically exploring the different ways we interact with, influence, and are affected by media. Students will learn to lead the conceptual and abstract with the experiential and concrete in creating a thesis, building a critical conversation around this thesis, and advancing this conversation.

In the class, students will articulate their positions in a series of writing activities that will involve composition, revision, and peer assessment. Our reading and weekly writing will lead up to three major connected projects: a personal essay, a short digital project of choice, and a final research paper.

**Personal Essay (3-4 pages):** Students will use the personal essay to reflectively work out ideas, perspectives, and positions into a coherent thesis. A personal essay is an opportunity to develop a writer's subjective position on a topic of interest. The topic should intersect class themes.

**Digital Project (approx. 7-10 minutes):** Students will design a short digital project—audio, visual, or a combination of both—that serves as an alternative form of discussing their cognitive and visceral experience of techno-media. This is an opportunity for students to sit with their everyday embodied interaction with technology, while also using the same medium. Students will use this opportunity to experience and reflect on the rhetorical choices that a medium facilitates or supports, and how this shapes an argument.

**Research Paper (10-12 pages):** Students will use the academic essay format to synthesize the thesis developed in their personal essays into an extended argument, address unresolved questions, and match subjective ideas with critical conversations. This is where students put their subject positions in conversation with existing research.

WRITING 101.44

AFTER THE END OF THE WORLD

INSTRUCTOR: ANVITA BUDHRAJA

WF 3:05PM - 4:20PM

What do you do *after* your world has ended? A zombie plague has wiped off humanity. Climate change has left just one floating civilization on Earth. Bombs have destroyed your city, or your city has gone bankrupt and everyone has fled. How do you begin to build after your foundations have been destroyed?

Plenty of stories tackle how or when our world will end, or how dramatic the end will be. Fewer try to think about what happens after. This course champions those who take up the extraordinary challenge to restore society after our world has been dismantled and annihilated. We will engage with narratives that are set a few days or years *after* the apocalypse. We will think critically about what a new blueprint for our *afterlives* will look like, and who will or should be tasked with rebuilding the world.

Media that engages with this question is varying and diverse. From TV shows like *Station Eleven* and *The Last Of Us*, movies like *The Last Man on Earth* and *The Postman*, novels like *Zone One* and *Severance*, and even video games such as “Fallout” (post-nuclear war) or “Floodland” (post-climate change drowning). By responding to each of these *afterlives*, we will learn how to analyze different media and produce thoughtful writing that engages with the stories they are trying to tell. In our “post-”pandemic world, we will question together what it means to imagine a future from the midst of a present in which the world, as we know it, has changed irrevocably, and how to write about it in coherent and inquisitive ways.

There will be four major writing assignments for the class and each assignment will focus on one aspect of academic writing. By the end of the course, we will have learned how to ask questions, structure arguments, and voice our own opinions on a topic.

Our first assignment will be a work of (speculative) fiction where students will be asked to imagine why our world has ended (3-4 pages). Our second assignment will be research-based and reflective, in the style of a personal essay, engaging with the consequences of a world-ending event (3-4 pages). The third writing assignment will be a research-based opinion piece about the ethics of imagining a future and what kinds of things we as a collective must prioritize (1-2 pages). Finally, we will go back to speculative fiction for our fourth assignment, in which we will imagine what kind of *afterlife* or world we can live in again (4-5 pages or equivalent creative work). Through writing workshops with peers and across multiple drafts, we will highlight ideas of utopias or dystopias, how we must adapt to new living conditions, and how collective memory might help or hinder our future endeavors.

WRITING 101.45

LOVE SONGS

INSTRUCTOR: DEVON CARTER

WF 8:30AM - 9:45AM

We all fall in love; but we do not all fall in love the same way. We do not all sing about it the same way, either. In this class, we will listen to (or read, if the music is lost) love songs written 2,500 years ago—and ones we heard today on the way to class.

We will explore these songs in musical and textual detail, relating them both to the societies in which they were written and to our own. How do these songs understand sex, gender, and desire? Such perceptions in past societies were rarely the same as ours; how might they produce different ways of understanding life, personal relationships, and politics? And what do these say about our own understandings? To discover the societal and intellectual context of these songs, we will also read and discuss the work of historians, literary critics, and musicologists. By understanding the assumptions at play in love songs from other societies, we will discover new perspectives on the assumptions of our own.

Over the semester, we will write and workshop four short responses to various love songs in different genres of music-writing: a concert/album review, a liner note, a personal essay, and an academic essay. At the end, we will write and workshop a longer academic essay on two (or more) love songs that you choose, either from the course or from your own listening.

Reading music notation is **not** required. Students of all backgrounds and levels of experience with the material are welcome and will be able to succeed.

WRITING 101.46

PHILOSOPHY, POLITICS, AND ECON

INSTRUCTOR: CAMERON TILEY

TUTH 4:40PM - 5:55PM

The current academic program consists of scholars separated into disciplines, and this division of labor has led to some of the most significant advances in our understanding of the

world. However, the institutions in our society are incredibly complex, so no one discipline is sufficient. The philosophy, politics, and economics (PPE) approach seeks to reach back to when fields were not so clearly differentiated in the hopes that this will foster exchange between the fields of study. As former Duke professor and prominent figure in modern PPE, Geoffrey Brennan, explained, PPE uses the tools of economics and philosophy to study political science issues.

While the course will be writing and discussion intensive, the first part will be a brief overview of the key concepts of the fields. Classes will then become guided seminars where students discuss major works focusing on how the authors construct their arguments. We will take time for lessons on the research process throughout the seminar. Students will learn how to formulate research questions, write arguments, manage citations, and revise their work.

The key to good writing is no different than becoming good at an instrument. Practice makes perfect, so students will write multiple small assignments. Some will be more research focused, while others will be written for public consumption. Students will then receive feedback from the instructor and other students. This will create a workshop atmosphere. To help this process, students will learn to use modern tools to manage citations and editing. For the final project, students will create a short video addressing an issue from a PPE perspective.

WRITING 101.48-101.49

REPRODUCTIVE JUSTICE

INSTRUCTOR: 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 101.50

MYTH OF MERITOCRACY

INSTRUCTOR: LAUREL BURKBAUER

WF 3:05PM - 4:20PM

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

Course texts include classic and contemporary fiction, memoir, and long-form journalism, as well as relevant literary criticism and social science research. The rags-to-riches fiction of Horatio Alger leads us to consider whether a 19th-century shoe-shiner rises above his station due to the force of his own will or the confluence of his circumstances. Paul Tough's *The Years That Matter Most* investigates how feasible an Alger-esque ascent would be within the current structures of American higher education. A fast-paced contemporary novel, *The Gifted School*, imagines how parents and children attempt to navigate—and manipulate—an ostensibly merit-based system when access to a coveted resource is limited. Written by a rising political star, *The Other Wes Moore* explores the factors that cause two men with similar upbringings to end up with drastically different life outcomes.

The culminating assignment of this course is a 1500-word essay in which each student will select a piece of media related to the course themes and interpret it through the lens of secondary sources drawn from the humanities or social sciences. Other assignments include a proposal for the final paper, two short analytical essays (750-1000 words) focusing on our main texts, one optional revision of a previous essay, a presentation (8-10 minutes), and informal reflective writing assignments throughout the semester. This course utilizes peer workshops in the drafting stage of the writing process for all three major essays, and each student will participate in a one-on-one conference with the instructor while writing the final paper.

Textbooks:

- Alger, Jr., Horatio. *Ragged Dick: A Norton Critical Edition*. ISBN: 0393925897
- Tough, Paul. *The Years That Matter Most: How College Makes or Breaks Us*. ISBN: 0544944488
- Holsinger, Bruce. *The Gifted School*. ISBN: 0525534962
- Moore, Wes. *The Other Wes Moore: One Name, Two Fates*. ISBN: 0385528191

WRITING 101.50

MASTERMINDS

INSTRUCTOR: CAMEY VANSANT

WF 11:45AM-1:00PM

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—and even read carefully crafted syllabi.

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

Assignments will include weekly readings; an in-class presentation; several 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). Two of the major papers will go through at least two drafts and a peer-review process, giving you an opportunity to engage with others' work while improving your own.

WRITING 101.52-101.53

EDUCATION IS LIFE

INSTRUCTOR: 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 101.56

ZEN PRINCIPLES & HAIKU

INSTRUCTOR: CRYSTAL SMITH

MW 3:05PM - 4:20PM

This course introduces various Japanese forms of poetry including haiku, haibun, senryu, and tanka. We will explore the origins of haiku through Masters like Matsuo Basho, Yosa Buson, Kobayashi Issa as well as its evolution to contemporary English-language form. We'll further explore the principals of Zen and the mediative practices of reading and contemplating haiku.

Haiku evolved from the poetic form, Renga, a collaborative poem which is considered to be one of the earliest forms of poetry, dating back to the thirteenth century. In the sixteenth century, haiku master Matsuo Basho broke from the Renga tradition and began writing a haiku in the 5-7-5 syllable structure. Basho's poems are considered by most to be the magnum opus of haiku. Zen or (Zen Buddhism), relational to haiku, places strong emphasis on simplicity, naturalness, and solemnity. It also teaches that human suffering is a result of separation. The meditative practice of haiku allows us to experience unity with nature and the world around us. Thus, we can experience a “oneness” with our surroundings. The combination of simplicity of form and profoundness of meaning makes haiku an ideal topic for the interdisciplinary study of creativity.

In addition to weekly writing assignments, students will write descriptive and analytical producing two major writing projects that consider, respectively, Buddhism and poetic forms, and the concepts of enlightenment, impermanence, and Zen Minimalism. Simultaneous creative and theory-based small projects will allow students to engage haiku writing techniques and other forms Zen art.

WRITING 101.57

SPORTS AND THE WRITTEN WORD

INSTRUCTOR: JAMES HOLADAY

MW 4:40PM - 5:55PM

For well over 100 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 by reading some of the genres listed above; then students will 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. Third, since 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 have a chance to use their creativity and write a short story.

The story must center around a sporting event of some sort and be written within set word limit guidelines.

Updated: 8/17/23