

# DukeWrites

THOMPSON WRITING PROGRAM

## Spring 2024 Writing 101 Courses

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

*The first grouping of Writing 101 courses are part of the [What Now? network of first-year seminars](#). What Now? courses contain a shared “wellness lab,” offering opportunities to engage with faculty and students in other participating seminars. Register for this .5-credit component of the program by adding Ethics 189 to your schedule. Scroll down for a full listing of Fall 2023 Writing 101 offerings.*

WRITING 101.12-101.4

DECODING DISNEY

INSTRUCTOR: LISA ANDRES

TUTH 8:30AM - 9:45AM-TUTH 10:05AM - 11:20AM-TUTH 1:25PM - 2:40PM

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 Disney plays in teaching its viewers "emotional intelligence," or how to understand the emotions of those around you as well as your own. 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: *Frozen I* (2013) and *II* (2019), *Up* (2009), *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."

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

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

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

WRITING 101.25

NEUROSCIENCE & SOCIETY

INSTRUCTOR: EMILY PARKS

TUTH 10:05AM-11:20AM

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

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

*Will artificial intelligence unlock the secrets of the brain?*

This course will introduce you to the goals and practices of academic writing as we evaluate how neuroscience can inform ethical, legal, and medical questions of our time. We will reflect on themes both ancient and modern: How can neuroscience inform our understanding of our own minds? And how can that understanding, fueled by cutting-edge advances in brain imaging, impact our modern society? Along the way, we explore scientific inquiry – the process by which scientists work together to build and communicate ideas. You will experience this process first-hand, taking on several roles along the way – the scholar learning to respond to scientific texts, the ambassador deciphering complex research for a public audience, and the researcher working in collaboration with other scientists (your classmates!).

Across the semester, you will write two major projects: a scholarly perspective piece (4 pages) and a scientific literature review (~12 pages), both of which will synthesize neuroscientific research to address a societal problem of your choice (e.g., racial bias, disease treatment, juvenile sentencing, drug addiction). For the latter project, you will work on a team of 2-3 students, co-writing the literature review.

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

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

WRITING 101.20

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](#)

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

WRITING 101.51

THE POETRY & POLITICS OF NOW

INSTRUCTOR: CRYSTAL SMITH

WF 8:30AM - 9:45AM

The Poetry and Politics of Now

Percy Bysshe Shelley thought poets were “the unacknowledged legislators of the world.” Poets wonder, they imagine and re-imagine a world that is just and fair to its humankind. As a matter of persuasion, poets often write poetry of political thought. The poetry critic Jonathan Farmer writes of political poetry, “It can be a place to think more clearly and richly about the things we already think about, and it can at times awaken those of us who are only half asleep to the injustices it describes.” This course will be grounded in the practice of close and creative readings of American political poetry with the focus of conceptualizing a better world.

With an emphasis on the question “What makes a poem social or political?” this writing-intensive course will include three major assignments: a critical analysis, a process paper, and one creative project. Classes will involve writing assignments, peer reviews in which students will workshop their arguments, and voiced responses to course readings. Prepare to engage in scholarly discussions and critique.

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WRITING 101.37

LANGUAGE, POWER, AND IDENTITY

INSTRUCTOR: XIAO TAN

TUTH 10:05AM-11:20AM

What is the role of language in shaping and reflecting cultures? 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 15-week journey to explore the most banal yet magical construct of our daily life—language—from a sociolinguistic perspective. 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 wide range of contexts, while also making you an empowered and confident language user.

Across the semester, we will explore the following issues through writing. In the first assignment (~1200 words), you will explore the social, political, and ideological aspects of language and language varieties through critical reading and present your arguments in a review essay. The second assignment—a narrative essay (~1500 words)—invites you to examine the relationship between language and identity through storytelling. 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 101.15-16, 101.52

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.

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WRITING 101.01

H2O 101

INSTRUCTOR: JAMIE BROWN

WF 3:05PM - 4:20PM

H2O 101: The Science of a Dynamic Resource

Access to clean, fresh water is emerging as one of the defining challenges of the 21st century. Every day across the globe, decisions are made on a scale from individuals to nations regarding water use, and in the aggregate these decisions have profound implications for our future. Seemingly small actions can have disproportionately large effects, far removed in time and distance from the initial event. Making sense of these relationships requires an understanding of the science of water. We must also be able to communicate that science, not only to other researchers but also to nonspecialists who rely on this information to help them make informed decisions.

In this course, we will study the problem of water by reading and writing in the context of theoretical and applied ecology. Ecologists study the interactions of biotic and abiotic factors in complex systems to try and answer questions at a number of scales. For example: How does sea level rise affect the availability of drinking water? Why would flooding an abandoned golf course to create a wetlands refuge be a dangerous move? Case studies we will investigate during our course include: the Florida Everglades, the Colorado River system, and Standing Rock.

Our readings for the class will consist mostly of scholarly journal articles in the fields of freshwater and coastal ecology, along with some popular sources. As you build proficiency in close reading, you will practice summarizing, analyzing, synthesizing, and ultimately critiquing the research of others. Writing assignments for this part of the course will consist of two short (2-page) papers and one 3-4 page synthesis paper. You will also identify a topic of interest to you and, working in a team, design a research question around that topic, which you will ultimately build into an 8-10 page scientific research proposal. Peer review and revision is a critical part of the scientific writing process, and writing projects in this class will incorporate these stages, allowing you to become comfortable with the process of review and revision. Finally, since scientists must often communicate with policymakers or the public, you will choose a popular format, such as an infographic, podcast, or storymap, to present your research proposal topic for a nonspecialist audience. Skills gained in this class will be useful for any area of academic writing, as they emphasize engaging with scholarly literature, crafting research proposals, and effectively communicating ideas to different kinds of audiences.



WRITING 101.02-04

WRITING REPRODUCTIVE JUSTICE

INSTRUCTOR: HANNAH TAYLOR

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

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 101.05-.05

IS ACADEMIC WRITING CREATIVE?

INSTRUCTOR: HANNAH DAVIS

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

What does it mean to be creative? What does it mean to be a writer? What is academic writing? In "Is Academic Writing Creative?", we will explore these and related questions as we engage with both creativity and writing as academic fields of study. As composition scholar Wendy Bishop says, "Writing is, after all, a creative process; and like any such process, it depends on human connection." As such, we will engage in discussions, writing workshops, and activities that help you explore and investigate the course questions and to learn about 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 will 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 "Is Academic Writing Creative?" is the Writing 101 course for you.

WRITING 101.07

WRITING PORTRAYED IN MEDIA

INSTRUCTOR: SHARIEKA BOTEX

TUTH 3:05PM - 4:20PM

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

themselves with the ways writing, reading and communication transpire in their future majors or careers.

Alongside various other lower-stakes writing, this course has three main writing projects: 1. A contemporary issues journal related to intersections between popular media and academic disciplines and professions 2. A research paper (8-10 pp. double spaced)--developed in stages that include a proposal, annotated bibliography, drafts, and revisions--which explores intersections between popular media and a profession or academic discipline of your choosing. 3. A media pitch in which you propose an idea about media content that you believe should be created to inform people about the writing, reading, and communication in your intended major or future career and persuade them about why literacy practices are valuable in the field. Your audience for this pitch will be students, faculty, or professionals in the particular field you are focusing on for the pitch. Through workshoping and peer-review of these three writing assignments, you will learn about similarities and differences in writing, reading and communication in different majors and professions.

WRITING 101.08

REFUGEES, RIGHTS, AND RHETORIC

INSTRUCTOR: NITIN LUTHRA

MW 3:05PM - 4:20PM

This course focuses on writing, composing, and critical thinking through a broad, interdisciplinary lens of refugees and forced migration. Globally, 1 in every 88 humans is now either a refugee, internally displaced, or seeking asylum. The course aims to dispel many myths and broaden our understanding of refugee crises across the world. For instance, when talking about countries hosting refugees, the xenophobia and hard-right sentiment against migrants often shadows the fact that 83% of world's refugees are hosted in low- and middle-income countries such as Türkiye and Colombia.

While using the lens of forced migration and statelessness, this course will focus primarily on the rhetorics of statelessness. We will analyze the debates around migration and the representations of refugees in popular culture and media (print, social, and motion pictures). Students will practice and hone their composition skills through individual conferences, writing drafts, revisions, reflections, and peer review sessions. They will take up this work in the following major assignments: Composing their literacy narrative, Synthesis essay, and a Final project.

WRITING 101.10-11

PREVENTING PANDEMICS

INSTRUCTOR: MIRANDA WELSH

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

Preventing pandemics: interdisciplinary approaches to preparedness

In 2015, in the wake of SARS, H1N1, and Ebola, the United Nations and the World Health Organization convened a global team of experts to assess the threat of future epidemics. The team 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 environmental conditions and human-environment interactions encourage outbreaks (e.g., climate change, deforestation, agricultural practices)
- 2) Cultural/anthropological: specific beliefs, values, norms, or customs (e.g., distrust, stigma, individualism) encourage outbreaks, as do culturally inappropriate interventions
- 3) Political/economic: specific characteristics of states and sociopolitical systems encourage outbreaks (e.g., by increasing poverty or inequality, by decreasing security or stability)

Each team member will 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. Throughout the course, we will use guided workshops and peer review to revise our writing, and you will be expected to consider and incorporate the feedback you receive from your peers and/or professor before submitting a final product.

WRITING 101.17-18

AM I A ROBOT?

INSTRUCTOR: MICHAEL DIMPFL

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

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

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

In 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 101.19

WRITING AT DUKE: 1924-2024

INSTRUCTOR: RHIANNON SCHARNHORST

TUTH 3:05PM - 4:20PM

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

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

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

WRITING 101.21-22

SCIENCE OF PHYSICAL FITNESS

INSTRUCTOR: CARY MOSKOVITZ

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

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 101.23

LANGUAGE DIFFERENCE & WRITING

INSTRUCTOR: CHARLOTTE ASMUTH

TUTH 3:05PM - 4:20PM

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

These are some of the questions we'll explore in this section of Writing 101. 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.asmath@duke.edu](mailto:charlotte.asmath@duke.edu) with any questions.



WRITING 101.24

NEUROSCIENCE & SOCIETY

INSTRUCTOR: EMILY PARKS

TUTH 8:30AM - 9:45AM

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

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

*Will artificial intelligence unlock the secrets of the brain?*

This course will introduce you to the goals and practices of academic writing as we evaluate how neuroscience can inform ethical, legal, and medical questions of our time. We will reflect on themes both ancient and modern: How can neuroscience inform our understanding of our own minds? And how can that understanding, fueled by cutting-edge advances in brain imaging, impact our modern society? Along the way, we explore scientific inquiry – the process by which scientists work together to build and communicate ideas. You will experience this process first-hand, taking on several roles along the way – the scholar learning to respond to scientific texts, the ambassador deciphering complex research for a public audience, and the researcher working in collaboration with other scientists (your classmates!).

Across the semester, you will write two major projects: a scholarly perspective piece (4 pages) and a scientific literature review (~12 pages), both of which will synthesize neuroscientific research to address a societal problem of your choice (e.g., racial bias, disease treatment, juvenile sentencing, drug addiction). For the latter project, you will work on a team of 2-3 students, co-writing the literature review.

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

WRITING 101.26-28

DOLLY PARTON FOR PRESIDENT?

INSTRUCTOR: LESLIE MAXWELL

TUTH 8:30AM - 9:45AM- TUTH 10:05AM - 11:20AM- TUTH 1:25PM - 2:40PM

This year, a U.S. Presidential election year, you may see a different name pop up on stickers, signs, and shirts: 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 101.29

ATTENDING TO ATTENTION

INSTRUCTOR: DAVID LANDES

TUTH 11:45AM - 1:00PM

### Attending to Attention - The Secret Method of the Liberal Arts

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

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

WRITING 101.30

BEYOND THE LIMITS OF LANGUAGE

INSTRUCTOR: ABIGAIL ROGERS

WF 8:30AM - 9:45AM

Have you ever experienced something that you just couldn't put into words? Something so beautiful, sacred, or simply out of the ordinary, that it stops you in your tracks? As T.S. Eliot famously wrote, "words strain, crack, and sometimes break." From antiquity to the present, a range of literary, philosophical, and religious traditions have wrestled with this problem. The Sufi mystic Rumi, for instance, gestures towards a world "too full to speak about." While Ludwig Wittgenstein—a philosopher of language in the twentieth century—would have us remain silent where we can't speak clearly, many great writers have pushed against the limits of language in surprisingly revelatory ways.

In this class, we will explore a variety of mystical texts that deal with moments of heightened awareness, where some spiritual (often divine) reality that usually remains below the threshold of awareness suddenly becomes palpable. As we will see, these texts tend to grow—as one scholar puts it—"halting, inchoative, even paradoxical" in their attempts to do justice to realities that transcend our common-sense habits of mind. In addition to ancient mystical writings from several religious traditions, we will read modern poetry (both religious and non-religious) featuring mystical themes. As we encounter these texts, we will reflect on the responsive nature of writing, the relationship between spirituality and language, how language can "de-familiarize" the world, the "voice" of the natural world, and more.

In conversation with the assigned readings, we will discuss the basics of reading a text closely and attentively as well how to produce clear argumentative writing. Written assignments will include a personal reflection and two analytical essays (5-6 pages) that engage with the readings and class discussions. Students will keep a "reading journal" so that these essays can grow naturally out of what they have been noticing along the way. Workshopping opportunities will also be provided throughout the term. All of this will set students up to gain a strong command of the basics of composition and move on to more complex forms of writing at Duke and beyond.

WRITING 101.31

MYTHOLOGY & FOLKLORE TODAY

INSTRUCTOR: KATHERINE CARITHERS

MW 3:05PM - 4:20PM

Myth and folklore are everywhere: from the popularity of mythological retellings on #BookTok to the ubiquity of pop-astrology apps and tips for palatable witchcraft. This course investigates

the persistent allure of mythology and folklore for authors and artists today. In class, we'll focus on contemporary novels as well as other media that "adapt" or "reimagine" older legends. Varying in style and scope, these adaptations recast and repurpose mythology and folklore to explore modern problems and contemporary notions of race, gender, and sexuality. The Greek heroes, once lauded for their stoic brutality, offer complex depictions of masculinity and queerness. The witches, once vilified and burned, transform into enchanting protagonists who create their own belonging. Over the course of the semester, we will explore how myths and folktales act as tools to make sense of a perennially changing world and ask, what are the benefits and limits to adapting them? Why turn to older traditions to make sense of current times?

We'll begin with investigating the structure and symbols of classical mythology before turning to folklore and its revival in the nineteenth century and today. Throughout the semester, we'll move between "traditional" stories and their modern retellings. No previous knowledge is necessary!

Texts will include Madeline Miller's *The Song of Achilles* and Anna-Marie McLemore's *When the Moon Was Ours*. These primary readings will be supplemented with other shorter texts (short stories, poems, ballads, etc.) and cultural media (film clips, archival artifacts, etc.)

In addition to investigating the elements of myth, folklore, and adaptation, students will cultivate portable skills for literary and cultural analysis. Students will also learn how to use contemporary novels to identify, question, and challenge modern notions of social identity, including race, gender, and sexuality.

Students will develop the above skills in homework assignments, class discussion, in-class writing and activities, individual conferences, and collaborative workshops and peer review sessions. Additionally, students will develop their writing skills in major assignments like argument-based essay #1 and #2 (~4 pages each), archival object analysis (~2 pages), and final creative adaptation project that students work on throughout the semester.

WRITING 101.32-34

BIOPHILIC CITIES

INSTRUCTOR: LINDSEY SMITH

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

TUTH 1:25PM - 2:40PM

In the 1980s, biologist E.O. Wilson popularized the concept of "biophilia," that humans have an innate desire to connect with the living world. Yet, 60% of the global population now

lives in urban areas, and a recent Pew survey found that 31% of U.S. adults report being online “almost constantly.” Humans are increasingly disconnected from our biophilic nature, and that shift is impacting our health and well-being. Rates of anxiety and depression are on the rise, particularly among urbanites. Doctors are now prescribing a daily dose of nature to treat high blood pressure and anxiety, and people are turning to the Japanese practice of shinrin-yoku, or “forest bathing,” to de-stress and recharge. The concept of biophilia has also extended to urban planning as initiatives like rooftop gardens, bird-friendly building design, and green beltways seek to reconnect humans with nature and increase biodiversity in cities.

In this course, we will use seminar-based discussions, research, and writing projects to examine nature’s health and wellness benefits and explore what it takes to design thriving biophilic cities. Our course materials will come from environmental science, urban planning, psychology, and conservation journals, popular magazines and books, and documentaries. In your final project, you will work collaboratively to propose an initiative that seeks to integrate nature into an urban space of your choosing. Throughout the semester, you will also take part in a fundamental element of academic writing: reading each other’s work and providing feedback for revisions. And, of course, we will get our dose of nature by holding class outside as much as possible, including taking several class visits to the Duke Gardens.

WRITING 101.35-36

ASIAN AMERICAN NARRATIVES

INSTRUCTOR: SUSAN THANANOPAVARN

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

### 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 101.38

LANGUAGE, POWER, AND IDENTITY

INSTRUCTOR: XIAO TAN

TUTH 11:45AM - 1:00PM

What is the role of language in shaping and reflecting cultures? 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 15-week journey to explore the most banal yet magical construct of our daily life—language—from a sociolinguistic perspective. 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 wide range of contexts, while also making you an empowered and confident language user.

Across the semester, we will explore the following issues through writing. In the first assignment (~1200 words), you will explore the social, political, and ideological aspects of language and language varieties through critical reading and present your arguments in a review essay. The second assignment—a narrative essay (~1500 words)—invites you to examine the relationship between language and identity through storytelling. 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.

WRITING 101.39

WRITING IN THE AGE OF AI

INSTRUCTOR: XIAO TAN

TUTH 3:05PM - 4:20PM

When ChatGPT made its debut in November 2022, the field of composition studies was sent into an uproar. Some were amazed by the chatbot's ability to comprehend complex instructions and generate human-like discourses; others were infuriated by it "stealing" the human talent of producing meaningful language. Some jumped right into the innovative experiment of teaching with ChatGPT; others bemoaned the precarity of being a writing teacher and urged the field to return to pen and paper.

So, is writing still relevant in the age of artificial intelligence?

In this 15-week course, we will explore questions regarding the use of generative AI in writing. We will investigate how the introduction of AI shapes our understanding of writing skills, ethics, and humanity in the context of academic writing and knowledge production. Since the conversations about AI and writing have started only recently, your contribution from a student perspective is of significant value to the ongoing debate. The overall goal of this course is to help you hone the critical thinking and argumentative skills and develop writing knowledge applicable to a wide range of contexts, while also making you an ethical, responsible, and conscious user of emerging technologies.

Across the semester, we will explore the following issues through writing different genres. In the first assignment (~1200 words), you will explore the evolving relationship between writing and technology (broadly defined) and present your understanding in a literature review. The second assignment—an argumentative essay (~1500 words)—invites you to answer the core question: Is using ChatGPT in writing a form of plagiarism? Building on the first two assignments, in the third assignment (~1500 words), you will propose a set of course policies regarding the use of AI in a letter to Duke Learning Innovation office. Your answers to these complicated questions are not only informed by readings and class discussion, but also your own experience of using technologies in writing. 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 engage in the recursive writing process of brainstorming, drafting, receiving feedback, and revising.

WRITING 101.40-41

US LATINX LIT & CULTURE

INSTRUCTOR: SANDRA SOTELO-MILLER

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

According to the 2021 Census Bureau, almost 62.5 million people of Latin American descent live in the United States today. This is about 19% of the total US population, and this group is one of the largest minorities in the country. But what does it mean to be Latinx? How can we define US *Latinidad*? Is this pan-ethnic, monolithic identity helpful in understanding this community? Latinx stories and identities are as varied as their countries of origin, ethnic and racial identities, political relationship with the US, migration histories, and experiences living as diasporic people in the US. To understand and develop a working definition of *Latinidad(es)* and what Latinx Studies are, we will explore literary and cultural production that express some of the fundamental, social, political, and ideological issues affecting this community. We will discuss what it means to be Latinx, what historical and geographic differences there are, and ultimately, what problems and possibilities this concept brings. To do this, we will begin by briefly historicizing the relationship between early Spanish-American immigrants to the US and then primarily focus on late 20th and early 21st century literary and cultural texts. In particular, we will analyze essays, poetry, short stories, film, and performance that explore issues central to the field of Latinx Studies. These narratives illuminate the cultural context, diasporic experience, and the role that gender, sexuality, race, and class play in forming this individual and collective identity.

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

exercises, you will learn to critique your peers' work as well as revise your own. These writing skills, along with the practice of careful observations, gripping descriptions, and critical analysis, will prepare you to articulate your thoughts and ideas in writing here at Duke and beyond.

WRITING 101.42

RHETORIC OF COMEDY

INSTRUCTOR: BEN HOJEM

MW 11:45AM - 1:00PM

## Rhetoric of Comedy: Humor, Culture, and Composing Funnily

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

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

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

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

WRITING 101.43-44

EDUCATION IS LIFE

INSTRUCTOR: BEN HOJEM

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

“I believe that education is a process of living . . . and not a preparation for future living.” As one of the most influential figures in American education, John Dewey—an educator, philosopher, and psychologist—remains an inspiration for teachers of all levels, but how well do these words, first published in 1897, reflect the ambitions of 21st century students? Much has changed in the American educational landscape over the past century, yet the purpose of education is hardly a settled question. As new college students, you have greater agency now than ever before to decide what you want from your education. At the same time, you’ll encounter institutionally constructed paths that place limits on those possibilities, just as you likely did in your educational upbringing. Whether you’re career-oriented and goal-driven or idealistic and intellectually curious, this course is intended to help you grow as a writer while you develop the self-knowledge and institutional knowledge necessary to plot your educational path and take full advantage of your undergraduate years.

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

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

WRITING 101.45-47

POST-APOCALYPTIC FICTION

INSTRUCTOR: KEVIN CASEY

WF 11:45AM - 1:00PM- WF 1:25PM - 2:40PM- WF 3:05PM - 4:20PM

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

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

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

We have a rich literary tradition of stories that imagine the end of the world as we know it. When set in the aftermath of such cataclysmic events—some of which may seem more plausible than others—these stories are often referred to as “post-apocalyptic.” Audiences have an insatiable appetite for the genre.

Why do we appear to enjoy envisioning our own doom? Are apocalyptic (and post-apocalyptic) scenarios entertaining or otherwise satisfying? If not, why do so many people read and (watch) them? Why does this genre occupy a significant, recurring space in our literary and popular culture?

We’ll ask these and other questions using literature as a primary disciplinary lens, with likely overlap in other disciplines and non-scholarly contexts. Our primary texts will include: *Inheritance*, by Ling Ma; *The Road*, by Cormac McCarthy; and *Station Eleven*, by Emily St. John Mandel. These novels will form the foundation of our reading, writing, and discussion this semester. Writing will include regular reading responses, a close reading essay, and a personal essay, among other potential projects.

WRITING 101.48

AFROFUTURISM IN POP CULTURE

INSTRUCTOR: NASANIN ROSADO

WF 3:05PM - 4:20PM

Afrofuturism, a literary and cultural aesthetic demonstrating how people of color project ourselves into narratives of the future, has exploded onto the scene of popular culture in recent years, including but not limited to Marvel's blockbuster hit *Black Panther*; HBO's *Lovecraft Country*; the 2017 Pulitzer Prize Fiction recipient, *The Underground Railroad*; Janelle Monae's Hugo Award-winning discography; and Beyoncé's iconic visual album *Black is King*.

Throughout the semester, we will engage with diverse Afrofuturist materials, from the obvious to the obscure, as well as scholarly texts that reflect on the former. These texts will serve as examples upon which students can base their own writing assignments and final projects. While experiencing the joy of studying Afrofuturism and its materials, students will learn to write analytically, to make and defend arguments in writing and to develop their own points of view on our shared topic of Afrofuturism. Students will also gain experience with writing workshops, peer review, and radical revision as they work towards two longer projects.

The first major unit and project will be a **personal essay** that looks to the past in which students focus on close reading by way of imagery, writing from memory, and connecting personal experience to written texts. The second unit and project is an **analytical essay** that looks to the future in which students will work with written texts as evidence, put sources in conversation with each other, and develop an idea of their own out of deep reading.

WRITING 101.49

DIGITAL COMMUNITIES & GENRES

INSTRUCTOR: YAN LI

TUTH 10:05AM - 11:20AM

**Discourse Communities and Visual Genres**  
**– Investigating How Writing Does Work in the World**

How does language shape our understanding, our professional endeavors, and 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.

During the semester, students will work on three significant writing projects, each with its own focus and requirements:

1. Discourse Community Observation Essay (~2500 words)
2. Genre Analysis Essay (~1500 words)
3. Final Research Report + Presentation (~5-7 minutes)

Through collaborative learning, we will investigate the rhetorical dynamics of discourse communities and their digital presence, refine primary and secondary research skills, dissect genre expectations, and examine how writing conventions vary across different contexts and media. Furthermore, we will explore visual forms of presenting our writing, such as infographics, and engage in substantial reflective writing to probe how we can adapt our writing strategies to effectively tackle the various writing challenges we encounter.

Discussion posts and several in-class writing workshops are 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 101.50

STUDENTS' MENTAL HEALTH

INSTRUCTOR: JESSICA COREY

MW 1:25PM - 2:40PM

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.

Throughout the course, we will engage with a variety of media that will help us 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 photo essays, research-based

argument essays, and personal reflections. Through these practices, 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/designed in a clear manner.

Compose Your Story: Photo Essay w/Artist Statement (20%)

an autobiographical photo essay about a direct or indirect experience with mental health, accompanied by an Artist Statement about the rhetorical choices made for the composition

Find Your Story in the Work of Others: Argument Essay w/ Personal Reflection(50%)

a research-based argument about a mental health issue of the student's choosing, accompanied by a Personal Reflection on the research experience.

Revise Your Story: Reflection (15%)

a brief narrative detailing the student's experience 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 Process Work (15%)

drafts, peer responses, workshop and conference participation, annotations of readings, forum posts, etc.

WRITING 101.53-54

RADICAL MAGIC

INSRUCTOR: CHERYL SPINNER

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

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 101.56

AMERICAN 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 in the United States, and to what extent is meritocracy a useful concept? Designed to prepare first-year students for rigorous academic writing across multiple disciplines, this Writing 101 course combines topics and methods from English and education.

Course texts include classic and contemporary novels alongside long-form journalism, literary criticism, and social science research. We begin with a foundational text of the American Dream, Horatio Alger's *Ragged Dick*. In this rags-to-riches story, does a 19<sup>th</sup>-century shoe-shiner rise above his station due to the force of his own will or the confluence of his circumstances? Next, Paul Tough's reporting investigates how feasible an Algeresque ascent would be within the current structures of modern-day higher education. How do American colleges facilitate and hinder social mobility? Finally, 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. How far will they go to ensure their loved ones come out on top?

Our first essay (1000 words) is a close reading of *Ragged Dick*, which allows us to focus on essay structure, thesis development, selection and interpretation of evidence, and MLA format. Our second essay is a research paper (1200 words) on a contemporary issue in education featured in Paul Tough's reporting and *The Gifted School*. This assignment highlights the skills of finding and vetting multiple academic sources, and it introduces APA format. Your final task combines everything you have learned along the way. The culminating assignment (1500-2000 words) requires you to select a piece of media related to the course theme of meritocracy and interpret it through the lens of relevant secondary sources drawn from the humanities, social sciences, and popular press.

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

WRITING 101.57

MASTERMINDS

INSTRUCTOR: CAMEY VANSANT

WF 3:05PM - 4:20PM

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). 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 101.58-59

SPORTS AND THE WRITTEN WORD

INSTRUCTOR: JAMES HOLADAY

WF 8:30AM - 9:45AM- WF 3:05PM - 4:20PM

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.

WRITING 101.60

FUTURE VISIONS, HIDDEN LESSONS

INSTRUCTOR: SARAH ISHMAEL

MW 8:30AM - 9:45AM

Science fiction stories across various media formats abound with tales and characters that reflect and push the limits of both ancient and modern philosophical definitions of humanity, intricately linked to specific histories and theories of human identity. They highlight who is excluded from these definitions and serve as allegories for societal issues, such as the X-Men comics symbolizing race relations during the Civil Rights Era in the United States. These narratives function as educational "hidden" curricula, conveying essential norms and values about

humanity, race, gender, class, and authority, profoundly shaping young people's self-perception and identity development.

These narratives act as educational, "hidden" curricula, imparting critical norms and values about humanity, race, gender, class, and authority, significantly influencing young individuals' self-understanding and identity formation. These critical social institutions simultaneously perpetuate social inequalities and provide spaces to challenge harmful norms and forge new representations.

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

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

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

WRITING 101.61

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.

Updated-11/24/23.

