

WRITING 101: Academic Writing

NeuroLaw: Exploring the role of neuroscience in the courtroom

PROFESSOR: Emily Parks, Ph.D.

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COURSE DETAILS:

Sect 55 TR 10:05 AM – 11:20 AM

East Duke 108

Sect 56 TR 1:25 PM – 2:40 PM

Carr 242

OFFICE HOURS: Mondays 3:30 – 4:30 PM
(or by appointment)

WEBSITE: www.sakai.duke.edu

“The brain is truly wonderful and complex, seamlessly and apparently effortlessly able to attend to multiple tasks at the same time. However, the human brain, via religion or science, art or technology, has yet to figure itself out.” -J. S. Allen

“For excellence, the presence of others is always required.” -H. Arendt

COURSE DESCRIPTION

COURSE OBJECTIVES:

This course will introduce you to the goals and practices of academic writing as we explore the role of neuroscience in the courtroom. If the law exists to govern behavior - behavior enabled by the brain - then what role should neuroscience play in defining our legal system? Drawing from sources ranging from scientific journals to mainstream media, you will complete several projects as you engage in the writing process. First, you will practice actively reading and responding to scientific texts through short assignments that require you to engage critically with a particular topic in neurolaw (e.g., “criminal” minds, adolescent brains, the neuroscience of free will). For the first major project (~3 pages), you will forward the work of others, evaluating the use of neuroscientific evidence in juvenile court. For the final writing project (~10 pages) covering the latter half of the semester, you will synthesize previous scientific research as you write a literature review on a topic of your choice within the field of neurolaw. Each of these projects will undergo multiple stages of revision and editing as you share your work with other students. Overall, this course is designed to help you learn to think and write critically, and by the end of the semester, I hope you feel more confident in yourself as a writer (yes, you are a writer)!



WRITING 101 OBJECTIVES: Writing 101 introduces students to university-level writing and helps them to develop strategies for generating, supporting, and sharing their ideas within a community of scholars. Although specific reading and writing projects vary by professor, all sections of Writing 101 share the same course goals and practices designed to prepare students for the rigorous scholarly analysis that they will encounter throughout their undergraduate careers. Students in all sections of Writing 101 learn how to: engage with the work of others, articulate a position, situate their writing within specific contexts, and transfer writing knowledge into situations beyond Writing 101. Students

are offered practice in four aspects of writing: researching, workshopping, revising, and editing. As a reflection of Duke's commitment to intellectual inquiry, Writing 101 provides a foundation for students to learn new kinds of writing, preparing them to identify relevant questions and articulate sophisticated arguments in their future work, both inside and outside the university.

COURSE MATERIALS: Our readings will primarily focus on academic journals, but we will also read from popular magazines, blogs, and other media. These materials will give us theoretical context to center our discussions and will serve as models for your own writing, helping you see the “moves” that academics make to guide a reader through a text. In addition to the readings, I'll also provide you with handouts that detail practical tips for enhancing your critical reading and writing skills. Course materials will be posted on Sakai and are listed in the Resources section. Please let me know if you have trouble accessing them. You should bring printed copies of the relevant course materials to every class to facilitate our class discussions.

WHO AM I? I am a cognitive neuroscientist and psychologist. I am not a brain surgeon. I cannot read your mind. Rather, I use neuroimaging tools to study how the human brain changes as we age and how those changes affect cognition. I am also a writer. I recursively read, reflect upon, and write about scientific research. I build upon other scientists' work by engaging in an open dialogue based on writing. Now it's time for you to join that dialogue. Let's find your inner writer!

COURSE DESIGN

TOOLS FOR PRACTICING WRITING: Throughout the semester, you will complete several different types of writing projects ranging from short, personal reflections to scientific writing requiring in-depth brainstorming and research. These projects will progress in scope and will undergo multiple stages of revision. The projects include:

Project 1: “Arrested Development”: An Argument. North Carolina lawmakers are currently debating how adolescent offenders, who by nature have underdeveloped brains, should be treated in court. With this debate, lawmakers have seen a rapid rise in the use of neuroscientific evidence in law and public policy decisions, particularly for young offenders. And thus, a new question has emerged: What role should neuroscience play in the juvenile justice system? You will write a (~3-page) response to this question, using previous literature to support your claims. This assignment will introduce you to reading and writing in the psychological sciences, as you learn to “come to terms” with and respond critically to the work of others. This is your first chance to join the “conversation” that is academic writing. Get excited!

Project 2: Literature Review: A Synthesis. In collaboration with another student, you will write a ~10 page literature review that synthesizes a body of research on a specific question within the field of neurolaw. First, you and your partner will identify what is already known about the topic. Then, you will synthesize the literature by comparing and contrasting, critically evaluating, and interpreting the research findings so that you can draw your own conclusions, identifying how the literature addresses your research question. The project will be sequenced over several smaller writing assignments listed below. Each writing assignment will build upon the previous, allowing you to develop a hierarchical set of skills for critical thinking and writing.

Proposal:

Designing a Research Question. About half-way through the course, you will brainstorm topic ideas for your proposal, using course readings (and your own brain) as inspiration. You will then select and refine your top choice, which you will present to the class in a 2 minute speech. After hearing the ideas of your peers, you will select a partner based on your shared interests. Together, you will develop a research question and write a 1-2 paragraph summary of your proposed project. Please remember that the direction of your project may change following feedback from me and your peers.

Annotated Bibliography. After reviewing the literature, you will create an APA-style bibliography with at least eight academic references that you plan to use in your literature review. For each source, you will write a brief annotation that summarizes and analyzes the article. You will also evaluate how the work fits in to your research topic.

Synthesis Matrix. To plan the overall structure of your paper, you will organize your ideas in a synthesis matrix, a chart that arranges your sources around your main claims.

Literature Review: You and your partner will refine your work over multiple drafts that will undergo peer review workshops.

Response Papers and Critical Thinking Exercises (CTEs). To write critically, you must learn to think critically in response to others. To think critically, you must learn to read critically. I've structured our course to help you do just that. Specifically, you will practice engaging with the course readings in creative and thoughtful ways prior to class. This preparation will help you not only practice close reading of academic work, but will also make our limited class time together productive and fun! Of course, you'll be rewarded for your hard work. I will evaluate your responses based on your engagement with the assignment and the depth of your reflection. I will use the following grading scale: ✓+ (excellent), ✓ (satisfactory), and ✓- (unsatisfactory).

Writing "Process" Grade.

Peer Reviews. Across the writing projects, you will be asked to *give* feedback on the work of your classmates in the form of written peer reviews. Your peer reviews should be constructive, reflective, and respectful. I will evaluate the peer reviews based on your engagement with the assignment and the depth of your responses. I will use the following grading scale: ✓+ (excellent), ✓ (satisfactory), and ✓- (unsatisfactory).

Reflections. For each major writing draft, you will write a brief reflection of your writing experience, along with a description of how you've responded to feedback from your peers and from me. You'll consider: What are you struggling with? What is working well? What issues would you like your reader to respond to? How have you addressed the comments of your peers? These reflections will allow you to communicate with me "backstage" about the choices you've made as a writer. Like the peer reviews, these assignments will be graded using the three-level "check" scale detailed above.

Participation. This course is designed to be engaging, collaborative, and challenging. You will be required to think critically, contributing to group discussions and workshops. Therefore, you must not only be present and on time to each class, but also be prepared to participate enthusiastically. Before entering the classroom, you should have actively read the assigned text, taken notes about how an argument was framed, connected the text to previous readings,

and raised any questions or concerns. When relevant, you should have posted a response to any CTEs on Sakai. This preparation will promote fruitful discussion, workshopping, and peer revision in class. I hope that you speak regularly in class, but I recognize that active participation also includes: detailed annotations of our texts and your peers' essays; generative commenting in class forums; productive workshopping of your peers' papers; written feedback on your peers' drafts; reading aloud in class; transcribing discussion notes on the board; etc. Ultimately our class is a collaborative venture and that collaboration will take many shapes. While some of us will be more talkative than others, I would finally ask you all to think about your participation in terms of "how am I advancing the thinking of this class" and "how am I pushing my/our writing into new realms."

Related Policies. You may miss two classes (including STINFS) without penalty and should notify me by email concerning your absence. It is your responsibility to catch up, including getting notes and class materials from a classmate.

COURSE GRADES:	GRADE
Project 1: Argument Paper	20%
Project 2: Literature Review	60%
(A) Proposal	10%
(B) Draft 1	10%
(C) Final	40%
Response Papers and CTEs	10%
Process: Peer Reviews & Reflections	5%
Attendance	5%
IMPORTANT DATES:	DUE DATE
Project 1: Argument Paper	
(A) Concept Map	Feb 6
(B) Draft 1	Feb 8
(C) EWC Conferences	Feb 8 – 17 (details TBD)
(D) Final Draft	Feb 20
Project 2: Literature Review	
(A) Mini-Speech	Feb 27
(B) Research Question	Mar 8
<i>SPRING BREAK</i>	<i>Mar 12 - 16</i>
(C) Proposal	Mar 22
(D) Draft 1	Apr 2 (Monday, 8:00 AM)
(E) Peer Review Conferences	Apr 2 - 6 (details TBD)
(F) Draft 2	Apr 10
(G) Final	Apr 24

Please see the Working Schedule on Sakai for other important dates.

FINAL GRADES: Letter grades map approximately onto the following scale, which I will use in calculating your final grade for the course:

A+ (97–100), A (93–96), A- (90–92)
 B+ (87–89), B (83–86), B- (80–82)
 C+ (77–79), C (73–76), C- (70–72)
 D+ (67–69), D (63–66), D- (60–62)
 F (0–59)

POLICIES & PROCEDURES

CLASSROOM ETIQUETTE: Throughout this course you will revise and edit the ideas and work of your peers. In doing so, you may disagree with another’s views or have critical feedback on a piece of work. Regardless, you should be respectful of both the individual person and her/his work. Following the Golden Rule will create a supportive, open environment where all feel comfortable and encouraged to participate. If you fail to meet this standard, you will be asked to leave class and will be considered absent. You should also be respectful of our group as a whole. Sleeping or using electronic devices in class does not create a collaborative atmosphere. Therefore, you should put away cell phones, laptops, etc. before class begins. If a particular device is useful to you, don’t hesitate to ask for my permission to use the device. Otherwise, please show respect for your peers and me by closing your laptops.

ABSENCES & TARDINESS: You may miss two classes (including STINFS) without penalty and should notify me by email concerning your absence. It is your responsibility to catch up, including getting notes and class materials from a classmate. For information on Duke’s policies regarding illness, see: <http://trinity.duke.edu/undergraduate/academic-policies/illness>. Missing more than two classes or being habitually late will result in a severe drop in your participation grade.

LATE ASSIGNMENTS: It is important that you complete course assignments on time as we will be workshopping your drafts together in class. Assignments will typically be due at the beginning of class, although, some may be due earlier in order to facilitate the peer review process. For example, you will submit drafts in preparation for a Small Group Conference 24 hours in advance. Your grade will drop the equivalent of a half step (e.g., from a B to a B-) for each calendar day that an assignment is late, including those turned in after the start of class. In other words, I consider an assignment one day late as soon as the deadline day/time passes.

SUBMISSION OF ASSIGNMENTS: Bring hard copies of your work to class for workshopping and peer review. For some assignments, you will also electronically submit your work to Sakai in the form of a Word Document (not a Google Doc or Pages file). Please save any uploaded documents by your last name, first initial, and assignment title (e.g., ParksE_Paper2_D1). For further instructions, refer to the assignment prompt.

ACADEMIC HONESTY: Although I encourage collaboration with your classmates as you revise and edit each other’s work, remember that you are expected to abide by Duke University’s Honor Code, referred to as the Duke Community Standard. The Duke Community Standard is built upon principles of honesty, fairness, respect, and accountability and is detailed here: <http://www.integrity.duke.edu/ugrad/student.html>

To uphold the standard, you commit:

- To not lie, cheat, or steal in your academic endeavors;
- To conduct yourself honorably in all your endeavors; and
- To act if the Standard is compromised.

For this course, a pertinent violation of academic integrity is the act of plagiarism. As stated in the Duke Community Standard, “plagiarism occurs when a student, with intent to deceive or with reckless disregard for proper scholarly procedures, presents any information, ideas or phrasing of another as if they were his/her own and/or does not give appropriate credit to the original source.” I expect you to uphold the Duke Community Standard and not to plagiarize. To avoid plagiarism, you must acknowledge and document the sources used in your work. In class, I’ll discuss with you the proper way to credit other’s words and ideas in your writing via APA-style citations. You will learn how to appropriately use the work of others to strengthen and support your own ideas. Also, here’s a short video about how to avoid plagiarism:
<http://library.duke.edu/research/plagiarism/index.html>.

In sum, I will not tolerate plagiarism and if I suspect anyone of plagiarism, I will report it to the Duke Office of Student Conduct. Students who plagiarize may receive a failing grade for the course at my discretion or that of the Duke University Undergraduate Judicial Board.

FORMATTING & DOCUMENT DESIGN: It is your responsibility as a scholar to present your work in a clear, transparent, and careful manner. I will ask you to resubmit any piece of writing that seems hurried or carelessly prepared and it will thereafter be subject to late penalties. Aspects of professional-quality academic documents include:

- 12 pt. Times New Roman font (or equivalent) Titled Double line spacing
- One-inch margins all around Edited Formatted in Microsoft Word
- In accordance with APA formatting guidelines (page numbers, headings, etc.), as detailed here:
<https://owl.english.purdue.edu/owl/resource/560/01/>

NOTE: Periodically, I may need to communicate an important note to you outside of our scheduled class meeting time. I will do so via email; thus, you are expected to check your email at least one day before class. Of additional note, I will not discuss your grades over email. If you have any questions or concerns, I’m happy to meet with you at a scheduled time.

COURSE PARTNERSHIP

EMBEDDED WRITING CONSULTANTS: Our class is fortunate to be matched with Embedded Writing Consultants (EWCs), Duke Undergraduates trained in the teaching of writing. The EWCs will attend class intermittently and will be available across multiple stages of your writing process - from brainstorming, to drafting, to revising, to polishing a final draft. They are an invaluable resource to you and offer a unique perspective as current students trained in the pedagogy of writing. As the semester unfolds, I’ll provide further details regarding their role in the course. Please keep in mind, however, that the EWCs will not tell you how to “fix” your paper; instead, they will offer advice, ask questions, and work *with* you to revise your work. The EWCs for each Writing 101 section are listed below:

10:05 section:	Madison Mastrangelo	madison.mastrangelo@duke.edu
1:25 section:	Devin Nieuwma	devin.nieuwma@duke.edu

RESOURCES

WRITING STUDIO: I encourage you to visit the Writing Studio where you will find a place beyond our classroom to work collaboratively with an attentive, non-evaluative reader. You can visit at any stage in your writing process, including brainstorming ideas or organizing your draft. Visit <http://twp.duke.edu/twp-writing-studio> to schedule a face-to-face or online appointment and to learn more about Studio resources. There are three on-campus locations, with the Main Studio located at 107 Bivins, East Campus. I encourage you to take advantage of the unique resources offered by the Writing Studio.

ENRICHMENT SUITE FOR INTERNATIONAL STUDENTS: International students may wish to visit the DukeWrites Enrichment Suite for International Students (ESIS), which is an online suite of videos and quiz tutorials about U.S. classroom and academic writing practices (e.g., essay structure, verbs, citations practices, intercultural norms). There is also a forum for students to have online exchanges with peers about writing. To access the site, go to <http://www.sakai.duke.edu>, click *My Workspace > Membership > Joinable Sites*. Next, enter *DukeWrites Enrichment* in the search box to join this Sakai site.

LIBRARY: For your literature review, you can locate journal articles and books with the help of our course librarian, Ciara Healy (ciara.healy@duke.edu). Duke's library also offers helpful resources about how to appropriately cite references and avoid plagiarism: <http://library.duke.edu/research/citing>

STUDENT DISABILITY ACCESS OFFICE: If you feel that you may need an accommodation of some sort this semester based on the impact of a disability, please contact me privately to discuss your specific needs. Also, you may want to contact the Student Disabilities Access Office to find out more about the resources available on campus: <http://www.access.duke.edu/students/requesting/index.php>

COUNSELLING & PSYCHOLOGICAL SERVICES (CAPS): Each of you will face some level of challenge during your time at Duke – whether an ‘everyday’ challenge like procrastination, or a more profound challenge that impairs your ability to function. The CAPS staff includes psychologists, clinical social workers, and psychiatrists experienced in working with college-age adults. Information about their services and workshops is available here: <http://studentaffairs.duke.edu/caps/about-us>

THE ACADEMIC RESOURCE CENTER: The ARC provides academic support and programming for all Duke undergraduates. Their services include one-on-one consultations and peer tutoring, and they work alongside the Student Disability Access Office to serve students with diagnosed learning disabilities. Their programs include opportunities for students to study together in structured groups ("learning communities"), as well as workshops offered throughout the semester. Further information and resources are available on their website. <http://duke.edu/arc/index.php>

YOUR COLLEAGUES: At any point in the semester, please feel free to contact me regarding any questions of concerns you may have about your writing or the course in general. Your classmates are also an excellent resource for peer revision and support. Maybe you'll meet your new best friend!

COMMUNICATING VIA EMAIL

I will use Sakai and your Duke email addresses to communicate about important course announcements. You may also email me if you have questions or would like to set up a meeting. Before emailing me, however, please refer to the syllabus and assignment prompts to make sure your question cannot be answered by reading the materials more carefully. Please also remember that emails to any professor should be professional and courteous. Text abbreviations, slang, and other informal writing are not appropriate when communicating with professors or others in the academic community. To learn tips about writing academic emails, please refer to this handout:
http://twp.duke.edu/uploads/media_items/academic-email-tips.original.pdf

TEXTS

Our course materials include a wide range of media, but will primarily center on academic journal articles. Some of these materials are listed below, although the full set of texts can be found on Sakai. Feel free to use these readings to help brainstorm ideas for your literature review topic.

SAMPLE MATERIALS

- Bear, A. (n.d.). What Neuroscience Says about Free Will. Retrieved January 3, 2017, from
<https://blogs.scientificamerican.com/mind-guest-blog/what-neuroscience-says-about-free-will/>
- Bonnie, R.J., Casey, B.J., Davis, A., Faigman, D.L., Hoffman, M.B., Jones, O.D., . . . Wagner, A. (2017),
 How Should Justice Policy Treat Young Offenders?: *A Knowledge Brief of the MacArthur Foundation Research Network on Law and Neuroscience*.
- Bonnie, R.J. & Scott, E.S. (2013). The teenage brain: Adolescent brain research and law. *Current Directions in Psychological Science*, 22(2), 158–161.
- Buchen, L. (2012). Arrested Development. *Nature*; London, 484(7394), 304–306.
- Casey, B. J., & Caudle, K. (2013). The teenage brain: Self control. *Current Directions in Psychological Science*, 22(2), 82–87.
- Cohen, A. O., & Casey, B. J. (2014). Rewiring juvenile justice: the intersection of developmental neuroscience and legal policy. *Trends in Cognitive Sciences*, 18(2), 63–65.
- Miller, G. (2016, March 1). The brain gets its day in court. *The Atlantic*. Retrieved from
<https://www.theatlantic.com/science/archive/2016/03/neurolaw-brain-scans-court/471615/>
- Roskies, A. (2006). Neuroscientific challenges to free will and responsibility. *Trends in Cognitive Sciences*, 10(9), 419–423.
- Roskies, A. L., Schweitzer, N. J., & Saks, M. J. (2013). Neuroimages in court: less biasing than feared. *Trends in Cognitive Sciences*, 17(3), 99–101.

Schacter, D. L., & Loftus, E. F. (2013). Memory and law: what can cognitive neuroscience contribute?

Nature Neuroscience, 16(2), 119–123.

Smith, K. (2013). Brain decoding: Reading minds. *Nature*, 502(7472), 428–30.

SCHEDULE (Subject to change)

The course schedule is available on Sakai under the WORKING SCHEDULE section. It is subject to change with appropriate notification.

ACKNOWLEDGEMENTS

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