

FYP 187I
Mississippi Delta Blues
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Herrick College
Fall, 2009
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Mississippi Delta Blues is being taught by two English professors who bring utterly different experiences of the blues to this FYP. Margaret Bass grew up listening to blues when she could successfully conceal her musical choice from her minister father, and she has lived in Mississippi plenty long enough to gain a deeply personal understanding of the music's relationship to Southern culture. Like many white folks, Peter Bailey needed the Rolling Stones and Eric Clapton to alert him to this indigenous music, and he's spent a good portion of his life listening and reading in order to better understand the intense emotional experience this music provides. Given those very different backgrounds, it seems predictable that our goal in this course will be consistently to balance the discussion of cultural and racial issues embedded in the blues with close attention to the music itself. A few of those cultural issues are implicit in the following quotations; by mid-semester, we'll expect students to be able to use any one of these as a stepping off point for a substantial essay or oral presentation.

"When Africans and Europeans encountered one another in the Americas, the first as slaves and the second either as masters or despised underdogs, in many cases scarcely better off than the slaves, these musical practices underwent profound modification on both sides to give us that kind of music we call Afro-American. It changed, not once and for all, but in a continuous process of accommodation according to the shifting relations of people of African, European and mixed descent. . . ."

--Christopher Small, *Music of the Common Tongue: Survival and Celebration in Afro-American Music* (1987)

"And the point I want to make most evident here is that I cite the beginning of the blues as one beginning of American Negroes. Or, let me say, the reaction and subsequent relation of the Negro's experience in this country in *his* English is one beginning of the Negro's *conscious* appearance on the American scene."

--Leroi Jones [Amiri Baraka], *Blues People* (1963)

"Across the South the blues emerged as blacks reached the final and unavoidable realization that the great promise of freedom was to be, if not denied, at least indefinitely deferred. Hence the Delta's misleading image as an attractive promised land for black farmers was no doubt crucial to its role as a breeding place for the blues. With its rich soil and immense demand for farm labor, the post bellum Delta had promised blacks the best opportunity available anywhere in the South to rise to independent landowning status. Lured by the chance to make a good crop under relatively good living conditions and to receive relatively good treatment from whites in the bargain, blacks had flooded into the Yazoo basin, making it the premier testing ground for emancipation in the rural South of the nineteenth century."

--James C. Cobb, *The Most Southern Place on Earth* (1992)

"I was just a boy and they put me to working right along side the men. . . Every man would be hollering, but you don't pay that no mind. Yeah, 'course I'd holler too. You might call them blues, but they was just made-up things. Like a fella be working or most likely some girl be working near you and you want to say something to 'em. So you holler it. Sing it. Or maybe to your mule or something and it's getting late and you wanna go home. I can't remember much of what I was singing now, 'cepting I do remember I was always singing, 'I can't be satisfied.' "" --Muddy Waters

"Music has succeeded [in integrating the races in America] where religion and politics failed." --Sam Phillips, founder of Sun Records

"White folks don't understand about the blues. They hear it come out, but they don't know how it got there. They don't understand that's life's way of talking. You don't sing to feel better. You sing because it's a way of understanding life."
--Ma Rainey in August Wilson's *Ma Rainey's Black Bottom* (1985).

"I think that the blues is more or less a feeling that you get from something that you think is wrong, or something that somebody did wrong to you, or something that somebody did wrong to your own people or something like that . . . and the onliest way you have to tell it would be a song, and that would be the blues . . . but the blues is really aimed at an object of some kind or an indirect person. It's not aimed at the whole public; the blues cannot be aimed at the whole public. . . Whether a man sing the blues or a ballad or what have you, there is no way in the world that he can get around and not make a sin out of it some way. In other words, there's so many ways he can make it a sin, and there's too many ways the average entertainer *will*. He can't go wrong and keep himself clean with singing ballads or blues or boogie woogie, because it's on the wrong side. It's a two-sided road, and you on the wrong side all the time."
--Lil' Son Jackson

"The blues-idiom dancer, like the solo instrumentalist, turns disjunctures into continuities. He is not disconcerted by intrusions, lapses, shifts in rhythm, intensifications of tempo, for instance, but is inspired by them to higher and richer levels of improvisation. . . But then, impromptu heroism such as is required only of the most agile of storybook protagonists, is precisely what the blues idiom has evolved to condition Negroes to as *normal procedure*! Nor is any other attitude towards experience more appropriate to the ever-shifting circumstances of all Americans or more consistent with the predicament of man in the contemporary world at large."
--Albert Murray, *The Omni-Americans: New Perspectives on Black Experience and American Culture* (1970).

"Well, one thing, when you write the blues and what you be thinking about, you be blue and you ain't hardly got nothing to think about. You just already blue, and you go on and write . . . The time when you get a blues, what you call the blues, you just haven't come out like you supposed to and it don't be right. You have to go all over it again until you rhyme it. It got to be rhymed up if you call yourself being with the blues. If it ain't rhymed up, it don't sound good to me or nobody else." --Furry Lewis

“When a woman gets the blues, she goes to her room and hides,
When a woman gets the blues, she goes to her room and hides,
When a man gets the blues, he catches a freight train and rides.”
--Clara Smith, “Freight Train Blues”

“The Blues are a statement for and of black people who are condemned to live in an extreme situation of oppression without any leverage for defining their existence. The blues attempt to deal with the question: How can we black people survive in a world of white racism and hate? This question defines the sociological and theological background for an interpretation of the blues.”

--James H. Cone, *The Spirituals and the Blues* (1991)

“One black response [to the ironic situation of their having been denied the rewards of the economy they had helped to build] was to create the blues—the first ironical song form in the English language—mounted on cadences that have now seduced the world. It is heartening to realize that both the style and the inner content of this new genre are bold symbols of an independent and irrepressible culture. . . The Delta scene was, perhaps, more savage than other parts of the South because it was a sort of industrial frontier. Yet it is fair to say that the grandparents, even the parents, of American blacks were painfully aware of the lifestyle described in these pages. Now that people everywhere begin to taste the bitterness of the postindustrial period, the Delta blues have found a world audience.”

--Alan Lomax, *The Land Where the Blues Began* (1992)

“Echoing through all of rock ‘n’ roll is the simple demand for peace of mind and a good time. While the demand is easy to make, nothing is more complex than making it real and living it out. It all sounds simple, obvious; but that one young man like Elvis could break through a world as hard as Hank Williams’ and invent a new one to replace it, seems obvious only because we have inherited Elvis’s world and live in it.

Satisfaction is not all there is to it, but it is where it all begins: the music must provoke as well as delight, disturb as well as comfort, create as well as sustain. If it doesn’t, it lies, and there is only so much comfort you can take in a lie before it falls apart.” --Greil Marcus, *Mystery Train* (1976)

“I’ve been drunk a long time
and I’m still drinking.
I take a bath every Saturday night
But I’m still stinking.
This world’s been whipping me upside my head,
But it hasn’t stopped me from thinking.
I know they’ve been doing anything they choose,
I just want ‘em to keep their darn hands off my blues.”
--from Roland L. Freeman, “Don’t Forget the Blues” (1997)

“But [white people] ain’t got no blues,’ said a light-skinned man . . . “
‘Yeah, they do,’ the man in the Bulls cap said. ‘That yahoo music. Loretta Lynn, Hank Williams, Willie Nelson. That’s they blues.’
‘That ain’t no blues,’ the light-skinned man said. He slammed his fist against the counter, and the ice in his drink tinkled. White people don’t sing no blues, cause they ain’t got no blues. But they indirectly responsible for the music, ‘cause they sure be giving black folks the blues.’”
--Bebe Moore Campbell, *Your Blues Ain’t Like Mine*, 409

Required Course Texts

William Ferris, *Blues from the Delta* (Da Capo Books)
Ted Gioia, *Delta Blues: The Life and Times of the Mississippi Masters who Revolutionized American Music* (Norton)
Diane Hacker, *A Pocket Style Manual* (Bedford/St. Martin’s)
Daphne Duval Harrison, *Black Pearls: Blues Queens of the 1920s* (Rutgers UP)
Gayle Dean Wardlow, *Chasin’ that Devil Music: Searchin’ for the Blues* (Miller Freeman Books)

Goals

1. Write effectively with correct grammar and syntax, document structure and audience awareness.
2. Disseminate knowledge through oration, both formal and informal.
3. Use critical analysis of current cultural issues and blues to create social justice.

Requirements

You are responsible for reading your syllabus and completing assignments before class on the dates they are due. We will certainly remind you, but you are responsible for all course deadlines. We don’t accept late assignments and give a grade of 0 for any missing work.

1. Complete the reading, writing, and speaking assignments. (see course syllabus)
2. Report on reading assignments at least twice during the semester.
3. Provide class with current information about blues and blues performers, or about current issues in Mississippi.
4. Attend special events (variable).

Writing/Speaking Assignments

1. "Your Blues Ain't Like Mine": blues music is often referred to as "the blues." We don't normally make generalizations, but it's safe to assume that everyone gets "the blues." "The blues" differs from depression—it is likely not a long term state, but a response to a particular event or series of events in a person's life. "The blues" musical genre is ironic in that singing "the blues" is often a remedy for "the blues." You've heard enough music now to attempt to write your own version of "the blues." Think about a moment in your life when you've had "the blues." If you've paid attention to the rhythms and cadences of the music, the rhymes and poetry of the music, you should have a good idea about how to express your blues. Write the lyrics of your song; the class will write the music together, but it's your story to tell in the language of the blues. Due in class Wednesday, 9/23.
2. "Have to Change Keys to Play These Blues": by this point in the semester, we've talked enough about and performed enough blues that you should be ready to write a 3-5 page analysis of a single blues song. We'll make available to the class five songs from which to choose; you select one and write an analytical essay about it. You'll need some background from the course readings on the musician, and you'll want to discuss both music and lyrics in your paper—how distinctive are the music and lyrics? In what ways is the song distinctive compared to the many other blues songs you've listened to during the semester? Does the song trespass upon mainstream cultural values by alluding to sex, drugs, or violence? What stance is the singer assuming v/v her/his audience or subject? Does the song touch on gender issues in significant ways? Due in class on Wednesday, November 11.
3. "Countin' the Blues": four two-page double space essays addressing issues discussed in class, raised in the reading, or broached in a blues song. Your essay (like nearly every essay you will compose in college) needs to have a thesis, and it needs to have a conclusion briefly supported by evidence. Two of these essays are due at Wednesday classes before the midterm on October 13; three are due on Wednesdays between the midterm and last day of class. Only one essay will be accepted on any Wednesday; consequently, you need to schedule the five due dates in consultation with your advisor so that you don't miss submitting any of the four assignments (4 points each=16 pts.).
4. Talkin' the Blues": each student in the college will be teamed with a fellow student to present a ten minute summary of the reading for that day. The oral presentation will be evaluated in terms of the energy of the speakers, their grasp of the material, and their ability to engage their Herrick College audience in a discussion of the issues from the texts (4 points).

5. SLU BLUES FEST: the culmination of the semester's work, the Blues Fest will consist of a number of oral presentations, blues performances, panel discussions and other activities dealing with the blues. Herrick College students will be involved in planning, organizing, and advertising the event (perhaps on NCPR's *Blue Note* with Ellen Rocco), recruiting performers for it as well as performing themselves, and creating a blues film series. Active participation in the event's development will be expected of all students in the college.

6. SLU BLUES FEST: the culmination of the semester's work, the Blues Fest will consist of a number of oral presentations, blues performances, panel discussions and other activities dealing with the blues. Herrick College students will be involved in planning, organizing, and advertising the event (perhaps on NCPR's *Blue Note* with Ellen Rocco), recruiting performers for it as well as performing themselves, and creating a blues film series. Active participation in the event's development will be expected of all students.

Your final grade is a weighted average of the categories listed here. Each category may have one or more assignments, which sum together to give you percentage in that category.

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|------------------------------|-----|--|
| Course citizenship | 10% | Includes attendance*, engagement and useful contribution to the task at hand. |
| Quizzes | 10% | Each Thursday on the week's reading, songs, and/or films. Your lowest quiz grade will be dropped. |
| Midterm Exam | 15% | Covers assigned reading, songs, and films |
| Final essay | 10% | Portfolio Reflective Essay on the compilation of your work and your contributions to SLU Blues fest |
| Festival Final Presentation | 15% | SLU Blues Fest performances and presentations |
| Writing assignments | 20% | Two assignments requiring that you a) write a blues song and b) analyze a blues song |
| Writing/Speaking assignments | 20% | Four assignments that ask you to describe, persuade, or argue aspects of the issues and people we discuss in class |

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|------------------|-------------|--------------|--------------|--------------|--------------|--------------|--------------|--------------|--------------|--------------|--------------|--------------|--------------|------|
| Grade | 4.00 | 3.75 | 3.50 | 3.25 | 3.00 | 2.75 | 2.50 | 2.25 | 2.00 | 1.75 | 1.50 | 1.25 | 1.00 | 0.00 |
| Range (%) | 93.0 to 100 | 91.0 to 92.9 | 88.0 to 90.9 | 86.0 to 87.9 | 83.0 to 85.9 | 81.0 to 82.9 | 77.0 to 80.9 | 75.0 to 76.9 | 72.0 to 74.9 | 70.0 to 71.9 | 67.0 to 69.9 | 65.0 to 66.9 | 60.0 to 64.9 | < 60 |

The Word Studio

The Munn Center for Rhetoric and Communication maintains The WORD Studio in ODY Library—a place to get feedback from peers on assignments in writing, oral communication, research, and design of visual projects. You can come for a consultation to plan a paper or presentation (you don't need anything but a blank piece of paper!); to find ways to improve the ideas, organization, and style of a draft; to videotape and review a presentation rehearsal; to practice a PowerPoint presentation, and more. Peer tutors are not proofreaders or editors who silently “fix” your work for you; instead, they are trained to have a conversation with you about ways you can fix problem areas yourself and become better overall communicators. You may use The WORD Studio for consultations on assignments for any of your courses, although for FYP assignments you should first seek out your course mentor during his office hours.

The WORD Studio is open Monday through Thursday, 8:30 a.m. to 11:00 p.m.; Friday, 8:30 a.m. to 4:00 p.m.; and Sunday, 1:00 p.m. to 11:00 p.m. You may also IM the Studio during regular hours with quick questions about grammar, citation, and style: *SLUword*.

HERRICK COLLEGE ASSISTANTS

JENNIFER COLLINS '11
WHITMAN 333, x6361

MICHAEL NIEVES '11
WHITMAN 236, x 6321

RESIDENTIAL COORDINATOR: HOLLY ASIMOU, x5250, 5520

ANDREW SMITH-HERMAN '10 is our Herrick College mentor. As a mentor, he is trained to assist you in writing, oral communication, and research. Andrew can help you brainstorm about ideas for an assignment, rehearse a presentation, narrow your thesis for a paper, strengthen your argument and organization in an essay, or work on stylistic and grammatical problems. His job is *to help you learn how to do these things yourself*—he is a tutor, not your personal editor. You are free to consult with Andrew during his office hours and at his convenience. You must schedule tutorials with Andrew in advance: he cannot be expected to accommodate last-minute requests before an assignment is due. Your advisor may decide that you would need assistance from Andrew, and s/he will ask you to schedule a conference with him. It is your responsibility to make the appointment with Andrew and to appear at the time you have reserved. Missing a scheduled appointment with Andrew is the equivalent of missing a class.

Syllabus

Tuesday/Thursday classes (10:10-11:40) meet in Richardson 15; Wednesday classes (12:00-1:30) meet in Richardson 015 or Herring-Cole (not Underground).

- 8/24** FIRST CLASS: "THE MONDAY 8:30 A.M. BLUES" (RICHARDSON 15)
- 8/26** COURSE INTRODUCTION: "I STOOD ON THE CORNER, LOOKED TWO BLOCKS AND A HALF/ I DIDN'T SEE MY RIDER, BUT I'M SURE I HEARD HER LAUGH" (PEG LEG POWELL)
- 8/27** W.E.B. DuBOIS, "OF THE DAWN OF FREEDOM," AND "THE SORROW SONGS" FROM *THE SOULS OF BLACK FOLK*, ODY ELECTRONIC RESERVES
- 9/1** JAMES C. COBB, "THE BLUES IS A LOWDOWN SHAKIN' CHILL," FROM *THE MOST SOUTHERN PLACE ON EARTH*, ODY ELECTRONIC RESERVES
- 9/2** PLAYING AND SINGING THE BLUES: BRING INSTRUMENTS (INCLUDING YOUR VOICE) TO CLASS
- 9/3** GIOIA, "THE BLUES AND THE OLD KINGDOMS," *DELTA BLUES*, 1-19
- 9/8** GIOIA, "WHERE THE SOUTHERN CROSS THE DOG," *DELTA BLUES*, 20-45
- 9/9** FILM: MARTIN SCORSESE, DIR., *FEEL LIKE GOING HOME* (110 MINS.)
- 9/10:** HARRISON, "INTRODUCTION," "RIDING 'TOBY' TO THE BIG TIME," *BLACK PEARLS*, 3-41
- 9/15** HARRISON, "'CRAZY BLUES STARTS A NEW CRAZE," AND "WILD WOMEN DON'T GET THE BLUES," *BLACK PEARLS*, 43-111
- 9/16** FILM: *WILD WOMEN DON'T GET THE BLUES*
- 9/17** MA RAINEY AND BESSIE SMITH
- 9/22** MA RAINEY AND BESSIE SMITH
- 9/23** FILM: AUGUST WILSON, *MA RAINEY'S BLACK BOTTOM*; "YOUR BLUES AIN'T MINE" DUE IN CLASS
- 9/24** HARRISON, "BLUES WAS HER BUSINESS. . .," "HE USED TO BE YOUR MAN . . .," *BLACK PEARLS*, 147-98
- 9/29** ONE DESTINATION OF COUNTRY BLUES: ELVIS PRESLEY (CLASS WILL MEET IN V).
READING: GREIL MARCUS, "ELVIS PRESLIAD," *MYSTERY TRAIN*, 60-9
- 9/30** VISIT WITH PROF. BILL FOX, PRESIDENT, SLU
- 10/1** GIOIA, "DOCKERY'S PLANTATION," *DELTA BLUES*, 45-77

- 10/6** RESEARCHING BLUES: WARDLOW, "KNOCKING ON DOORS. . . ," "THE IMMORTAL CHARLIE PATTON," "PATTON'S MURDER," *CHASIN' THAT DEVIL MUSIC*, 10-33, 94-101
- 10/7:** PLAYING AND SINGING THE BLUES: BRING INSTRUMENTS (INCLUDING YOUR VOICE) TO CLASS
- 10/8:** WARDLOW, "H.C. SPIER," *CHASIN' THAT DEVIL MUSIC*, 126-49.
- 10/13:** MIDTERM EXAM
- 10/14:** SLU BLUES FEST: FIRST ORGANIZATIONAL MEETING
- 10/15:** FALL BREAK
- 10/20:** GIOIA, "HARD TIME KILLIN' FLOOR," *DELTA BLUES*, 111-49; WARDLOW, "LEDELL JOHNSON REMEMBERS HIS BROTHER, TOMMY," *CHASIN' THAT DEVIL MUSIC*, 106-9
- 10/21:** FILM: *DEEP BLUES: A MUSICAL PILGRIMAGE TO THE CROSSROADS* (90 MINS.)
- 10/22** GIOIA, "HELLHOUND ON MY TRAIL," *DELTA BLUES*, 149-89
- 10/27:** WARDLOW, "SEARCHING FOR THE ROBERT JOHNSON DEATH CERTIFICATE," "ROBERT JOHNSON: NEW DETAILS. . . ," AND "STOP, LOOK, AND LISTEN AT THE CROSS ROAD," *CHASIN' THAT DEVIL MUSIC*, 86-93, 196-207
- 10/28:** FILM: *THE SEARCH FOR ROBERT JOHNSON* (72 MINS.)
- 10/29:** GREIL MARCUS, "ROBERT JOHNSON," FROM *MYSTERY TRAIN*, 21-40, ODY ELECTRONIC RESERVES
- 11/3:** WILLIAM FERRIS, *BLUES FROM THE DELTA*, 1-54
- 11/4:** *THE STORY OF THE BLUES: FROM BLIND LEMON JEFFERSON TO B.B. KING*
- 11/5:** WILLIAM FERRIS, *BLUES FROM THE DELTA*, 54-97
- 11/10:** WILLIAM FERRIS, *BLUES FROM THE DELTA*, 99-177
- 11/11:** SLU BLUES FEST: SECOND ORGANIZATIONAL MEETING;
"HAVE TO CHANGE KEYS TO PLAY THESE BLUES" DUE IN CLASS
- 11/12:** GIOIA, "I'M A ROLLING STONE," *DELTA BLUES*, 190-233
- 11/17:** GIOIA, "HOOKER'S BOOGIE," *DELTA BLUES*, 233-72
- 11/18:** SLU BLUES FEST: TEAM MEETINGS
- 11/19:** GIOIA, "SMOKESTACK LIGHTNIN'," *DELTA BLUES*, 273-309

- 12/1:** GIOIA, "RIDING WITH THE KING," *DELTA BLUES*, 309-46
- 12/2:** FILM: RICHARD PEARCE, DIR., *THE ROAD TO MEMPHIS*
- 12/3:** PREPARATIONS FOR SLU BLUES FEST
- 12/8:** PREPARATIONS FOR SLU BLUES FEST
- 12/9:** PREPARATIONS FOR SLU BLUES FEST
- 12/10:** PREPARATIONS FOR SLU BLUES FEST
- 12/11:** SLU BLUES FEST, SULLIVAN STUDENT CENTER, 5-9 P.M.
- 12/16:** FINAL EXAM, 8:30 A.M., RICHARDSON 15

FYP Philosophy and Goals Statement

A residentially-based, interdisciplinary first-year program is an ideal environment for beginning the four-year process of developing the complex intellectual and social skills that are at the heart of a liberal education and the habits of considered values and engaged citizenship that such an education should produce. The First-Year Program (FYP) and First-Year Seminar (FYS) are the core of our institutional commitment to improving your ability to engage in critical inquiry and research, to design and deliver written, spoken and/or visual texts that demonstrate rhetorical sensitivity, and to be sophisticated readers, listeners, and viewers of the texts of others. We believe that these same competencies can help develop your ability to communicate across differences (e.g., race, gender, sexual orientation, class, ethnicity, political views) as you find ways to live and learn together in the residence halls and as engaged and ethically reflective citizens both during and after your college years. These goals should be understood as the first step in our work with you over a four-year process of helping you to meet the University's Aims and Objectives.

We hope to help you see that writing, speaking, research, and interacting with others are rhetorical endeavors. Effective communicators are, by definition, rhetorically sensitive. Rhetorical sensitivity means understanding that all communication, whether formal or informal, involves having to make choices about your messages, whether written, spoken, or visual. To become an effective communicator, you need to recognize that the creation of a meaningful and powerful message involves both a creator and an audience, and that therefore the voice you adopt in your communication, and the audience you imagine yourself communicating to, matter a great deal in creating your message. The choices you make in writing and speaking are central in determining how people read and hear your voice. Becoming conscious and reflective about those choices, and their ethical dimensions, is a central goal of the FYP and FYS.

Working with you so that you become more rhetorically sensitive means that you should be increasingly able to assess the requirements of a particular task and make intentional decisions about which mode or modes of communication and inquiry would

be most effective in addressing it. To do so, you must develop specific writing, speaking, research, and technological competencies. To accomplish these goals, the FYP and FYS will present you with assignments that ask you to engage in a process that involves recognizing the rhetorical situation, planning communication strategies to address the task at hand, composing and presenting the message, and then engaging in critical assessment of your own work and that of others. The results of that assessment process will allow you to rethink, restructure, and revise your work. We further recognize that this process is not linear and that the effective creation of texts requires that you move back and forth among these four elements of the message creation process. This is why we require that your writing and speaking assignments be “projects” that include preparatory exercises and multiple drafts or rehearsals, all of which ask you to continue to reflect critically on the choices you have made in constructing your message.

This process of increased rhetorical awareness and skill development is at the heart of the philosophical and pedagogical perspectives that inform the work of the FYP and FYS. Because this process both transcends and integrates a variety of specific skills, the program has a philosophical commitment to designing assignments that ask you to integrate various modes of communication in furtherance of the higher-level rhetorical goals in which they are situated.

To ensure that the program is meeting its stated goals, all FYP and FYS syllabi are read by other faculty in the program to determine if they include a variety of assignments that forward the writing, speaking, research, and literacy goals of the program. All FYP and FYS courses have to be approved by faculty in the program before they are offered.

The Academic Honor Code

This section pertaining to the Academic Honor Council is not confidential. Your signed acknowledgment of the code will be placed in your permanent student file. The Academic Honor Code cited below was designed by students and approved by the elected student government, the Thelomathesian Society, on February 26, 1992.

All students at St. Lawrence University are bound by honor to maintain the highest level of academic integrity. By virtue of membership in the St. Lawrence community, every student accepts the responsibility to know the rules of academic honesty, to abide by them at all times, and to encourage all others to do the same.

Responsibility for avoiding behavior or situations from which academic dishonesty may be inferred rests entirely with the students. Students should be sure to learn from faculty what is expected as their own work and how the work of other people should be acknowledged.

Academic Dishonesty, according to the *Student Handbook*: includes any dishonest conduct in connection with any academic (including research) course, program, or work.

- 1) It is assumed that all work submitted for credit is done by the student unless the instructor gives specific permission for collaboration.
- 2) Cheating on examinations and tests consists of knowingly giving or using, or attempting to use unauthorized assistance during examinations or tests.

- 3) Dishonesty in work outside of examinations and tests consists of handing in for credit as original work that which is **not** original, where originality is required.
- 4) Falsifying research methods, data, and/or results constitutes academic dishonesty.

The following constitute examples of academic dishonesty:

- a) *Plagiarism*: Presenting as one's own work the work of another person—words, ideas, data, evidence, thoughts, information, organizing principles, or style of presentation — without proper attribution. Plagiarism includes paraphrasing or summarizing without acknowledgment by quotation marks, footnotes, endnotes, or other indices of reference (cf. Joseph F. Trimmer, *A Guide to MLA Documentation*).
- b) Handing in false data, reports or results in connection with any research project or experiment.
- c) Handing in a book report on a book one has not read.
- d) Falsification of attendance records of a laboratory or other class meeting.
- e) Supplying information to another student knowing that such information will be used in a dishonest way.
- f) Submission of work (papers, journal abstracts, etc.) which has received credit in a previous course to satisfy the requirement(s) of a second course without the knowledge and permission of the instructor of the second course.
- g) The above list is not exhaustive. In the event there is a question as to whether alleged conduct falls within the scope of the Academic Honor Code, the vice president and dean of academic affairs' determination shall be final.

Claims of ignorance and academic or personal pressure are unacceptable as excuses for academic dishonesty. Students must learn what constitutes one's own work and how the work of others must be acknowledged." (*SLU 2008–2009 Student Handbook*, pp. 149–153)

All intentional and unintentional acts of academic dishonesty may result in disciplinary action. Recommendations of disciplinary action may include a failing grade on the work in question, a failing grade in the course, disciplinary probation, suspension from the University, or expulsion from the University.

More information on academic integrity, including the Academic Honor Council's Constitution, can be found at:

http://www.stlawu.edu/acadaffairs/academic_honor_policy.pdf. For information about academic integrity or the Academic Honor Council issues, contact the Dean's Office at x5993.