

and human—values persist. Basic questions endure and demand to be confronted each time around—issues that cut across race, class, and gender. Such questions are: Who am I? What do I want? What obstacles confront my particular generation and how do they differ from those faced by previous generations? Through literature, film, and the study of political movements and events, we will examine the social and cultural climates of the 1950s, the 1980s, and of the current era—the first decade of the 21st century—asking you to construct a portrait of your emerging generation.

OUR COURSE AND THE FYP

As part of the First-Year Program, our course is one in which you will not only learn to think critically by reading and discussing narrative and cinematic texts, but also to refine and improve your writing and speaking abilities, and to gain a starting command of the craft of research. We ask you to remember that, in exchange for the intense and varied work necessary to meet these goals, the FYP is a 1.5-credit course, and meets for more time than most other SLU courses.

WRITING, SPEAKING, AND RESEARCH IN THE FIRST-YEAR PROGRAM

Please read carefully the entire First-Year Program Philosophy and Goals statement at the end of this syllabus. Foremost among these goals is **to become** an effective communicator through clear writing and speaking, and **to attain** proficiency at pursuing a line of inquiry through research.

Our commitment to writing, speaking, and research as means of learning is clearly intertwined with a commitment to process. Drafts, peer response letters, and revisions are all vital parts of this process. Put simply, undertaking the stages of revision produces sharper prose, better focused organization, and deeper learning. In formal assignments, this learning happens as students discover how readers or listeners respond to their ideas or claims during peer response sessions, and in responses from instructors. Another critical part of this deeper learning happens when writers and speakers revisit their own assertions and conclusions, and as they reconsider the logic of their arguments or supporting evidence. Of course, such careful reflection and reconsideration takes time, which is why it is so important to build time for revision and reflection into assignments.

REQUIRED TEXTS

Hacker, Diana. *A Pocket Style Manual*. 5th ed. Boston: Bedford/St. Martin's, 2008

Halberstam, David. *The Fifties*. New York: Random House, 1993

McInerney, Jay. *Bright Lights, Big City*. New York: Random House, 1984

Salinger, J.D. *The Catcher in the Rye*. New York: Little, Brown, 1991

Schlosser, Eric. *Fast Food Nation: the Dark Side of the All-American Meal*. New York: Houghton Mifflin, 2005

Tomine, Adrian. *Shortcomings*. Montreal: Drawn & Quarterly, 2009

Readings on Electronic Reserve (eRES)

1. Collins, Robert, M. Transforming America: Politics and Culture in the Reagan Years.
New York: Columbia UP, 2007

Chapter 1. “Malaise”

Chapter 4. Greed is Good? The American Business System in the Eighties

Chapter 5. Social Problems, Societal Issues

Chapter 6. [section] “I Want My MTV” pp. 163-169

Chapter 7. Culture War

2. Ellison, Ralph. Invisible Man. New York: Vintage, 1972

Prologue. Pages 3-13

Chapter 1. Pages 15-33

Other readings as handouts in class or on ANGEL.

REQUIRED FILMS

Rebel Without a Cause (1955)

The Breakfast Club (1985)

MENTOR

Chelsea Hanno '12, is your peer mentor, available to help you with planning, drafting, and revising your writing or speaking assignments, and to assist you with library research. Chelsea can help you organize your ideas for an assignment, rehearse a presentation, develop a thesis, organize an essay, or work on stylistic and grammatical problems.

Chelsea will hold regular office hours (to be announced) and can also arrange for other meeting times by appointment. Each of you will be required to meet with Chelsea during the planning stages of at least one individual and one group assignment.

THE WORD STUDIO

The Munn Center for Rhetoric and Communications maintains the WORD Studio in ODY Library, a place where you can get help with assignments in writing, oral communication,

research, and the design of visual projects. Tutors are available to assist in planning a paper or presentation, finding ways to improve the ideas, organization, and style of a draft, or working with you to videotape and review an oral presentation or PowerPoint talk. You may use the WORD Studio for consultations on assignments for any of your courses, although for FYP assignments you should first seek out Chelsea, your peer mentor for Holmes College.

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 WORD Studio during regular hours with quick questions about grammar, citation, and style: SLUword.

ATTENDANCE POLICY

Attendance is required. While your instructors will be somewhat flexible in these matters, we reserve the right to penalize students for unexcused absences. As a general rule, plenary sessions will cover reading material and discussion of films, while seminar sessions will work intensely on writing, speaking, and research skills. Note that quizzes and short assignments given in class will not be repeated for anyone absent. **If you must miss class for any reason, it is important that you let us know in advance.**

DUE DATES

All assignments are due on the date noted on the syllabus; late work will be subject to a reduction in points. **A point will be taken off a paper's grade for each day the assignment is late.** We ask that you submit all writing to us electronically as Word documents uploaded to the appropriate Drop Box in ANGEL. We'll go over this process in class.

NAMING YOUR FILES FOR SUBMISSION TO ANGEL

It is important that the procedure for naming and submitting electronic files to the instructors be uniform for all students. Please format your *filenames* in the following way:

- 1. lastname and firstinitial**
- 2. name of assignment (which instructors will distribute)**
- 3. version of assignment**

Examples: smithb_essay1_drft1 ; or smithb_essay1_fnl

GENERAL COURSE EXPECTATIONS

Your instructors work under the assumption that students are responsible for their own learning. At the same time, we will consistently hold you accountable for that work. We will also be engaged with you over the readings, class participation, timely submission of work, and other course responsibilities as they emerge.

We request that you turn off your cell phone before you come to class.

ADVISOR LETTERS

Over the course of the semester you will be asked to write a series of Advisor Letters. These letters are separate from your academic work and their goal is to allow you the opportunity to think about your experiences here at St. Lawrence. We hope that the letters from you to your advisor will give you an opportunity to reflect on your interests, your extra-curricular activities, your educational choices and your concerns so that we, your advisors, can help you become more intentional in your choices and make you more aware of your options.

During the hurley-burley of the first semester at college, students often don't have the time to reflect on their overall experiences; these letters will provide you with this time. The letters will not be graded but will become part of your course portfolio.

DESCRIPTION OF ASSIGNMENTS

TWO ESSAYS (45 points equal to 15% of your grade for each essay; total: 90 pts./30%)

You will write two essays of approximately 5 to 7 pages each. For each essay you will submit a draft and will meet with your instructor for a writing conference. Joan's seminar also will have individual conferences with our mentor for Essay #1; Joe's seminar will meet with our mentor for Essay#2. We will distribute a grading rubric at the time of the first essay.

LEADING A DISCUSSION (30 points; 10% of your grade)

Over the course of the semester you will be reading various book chapters, essays, novels, and journal articles; you will also be seeing a number of films. To understand and critique these texts entails discussions among members of our community and the exchange of, and respect for, the ideas of all. To accomplish this we will have pairs of students lead the discussions on those days when readings are due. Questions and comments about the texts will be exchanged beforehand via our Holmes College blog.

FORMAL PANEL PRESENTATION (90 points total; 30% of your grade divided in the following way: the group proposal worth 30 points or 10%; the panel presentation worth 30 points or 10%; the individual presentations worth 30 points or 10%)

Your final project will be an inquiry into the defining characteristics of your own generation. You will write a short proposal outlining your topic. Then we will organize panel groups based on similarities of the proposals. Panels will plan a presentation of 30 minutes and engage the rest of the class in a discussion of the panel themes.

SHORT WRITINGS (30 points; 10% of your grade)

You will be asked to write several short essays about issues or texts we are reading or research work that you are engaged in. Most of these will be in-class assignments.

QUIZZES (30 points; 10% of your grade)

Expect a quiz on any day a reading or film is assigned for discussion. You may not make up a missed quiz.

PARTICIPATION (15 points; 5% of your grade)

Engaging in peer-to-peer response, participating in general class discussions, contributing to group work, using our class blog beyond the required assignments will all count toward this participation grade.

PORTFOLIO (15 points; 5% of your grade)

Throughout the semester you will be asked to collect all drafts and finished work from both writing and speaking assignments into a 3-ring binder. For each entry in your portfolio you will also be asked to include the assignment sheet for that task. This portfolio will be used to demonstrate and assess the development of your work during the semester. Before handing in your portfolio in December, you will be asked to compose a short essay reflecting on your development as a writer, a speaker, and a researcher.

PART ONE: The 1950s**Mon. 8/24****(First FYP class)**

Hand out syllabus
 Discuss registration issues
 Sign-up for advisor conferences
 Group introductory discussions

Wed. 8/26

Introductions
 Class structure and organization
 Communication component: writing, speaking , research
 Academic Honor Code
 Introduction to Angel
 Class protocols

Readings for Thursday, 8/27:

Young and Young, *"The Forties"*
 " " *"The Fifties"*
 Halberstam, pp. ix-xi

Thurs. 8/27

Discussion of the Young & Young readings and Halberstam

Readings for Tuesday, 9/1:

Halberstam, pp. 131-143 (Levittown)
 " pp. 116-130 (Automobiles)

“ pp. 155-172 (McDonalds)
 “ pp. 508-520 (Television Families)

Tues. 9/1 “How to Lead a Discussion” handout
 Formulating discussion questions

Instructor-modeled discussions of today’s readings
 “Leading a discussion” sign-up sheets

Wed. 9/2 **Return to the Fifties** (Seminar)

Finding primary sources: what they are; how to find them
 Students will work in groups in preparation for oral presentations
 on Tuesday, Sept. 8

Students should e-mail 2 questions to Joan (jlarsen@stlawu.edu)
 by 9:30 am tomorrow about growing up in the Bronx.
 Paper copies should be brought to class also.

Thurs. 9/3 Growing up in the Bronx in the ‘50s; Joan’s story

Readings for Tues. 9/8:

Halberstam, pp. 295-307 (Counterculture/Beats)
 pp. 456-479 (Elvis/Music)
 pp. 479-486 (James Dean)

Tues. 9/8 Group presentations based on primary research from 9/2/09

Student-led discussion of Halberstam readings

Wed. 9/9 Issues pertaining to writing: Annotations and summaries
 Planning and outlining
 Paragraphs
 Grammar

Assignment and discussion of Essay #1

Students should e-mail 2 questions to Joan (jlarsen@stlawu.edu)
by 9:30 am tomorrow about life at SLU in the fifties.
Paper copies should also be brought to class. (Our guest tomorrow
will be Peter van de Water, class of 1956)

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Thurs. 9/10 Life at St. Lawrence during the Fifties; Peter's story

Readings for Tues. 9/15:

Halberstam, pp. 564-576 (Marilyn Monroe)
pp. 587-598 (Feminine Mystic)
pp. 599-606 (The Pill)

Sun. 9/13 Film: "Rebel Without a Cause"

Mon. 9/14 Field trip to "Mom's Schoolhouse Diner", a fifties diner in West Potsdam
12 noon to 1:30 pm. Transportation provided

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Tues. 9/15 Student-led discussion of "*Rebel Without a Cause*"

Student-led discussion of Halberstam readings on gender issues

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Wed. 9/16 Individual writing conferences with instructor
Students should bring their rough draft to conferences

Reading for Thurs. 9/17:

"*Catcher in the Rye*", pp 1-98

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Thurs. 9/17 Student-led discussion of "*Catcher in the Rye*"

Fri. 9/18 **Reading for Tues. 9/22:** “*Catcher in the Rye*”, pp 99-end
First draft of Essay #1 due.

Tues. 9/22 Student-led discussion of remainder of “*Catcher in the Rye*”

Reading for Wed. 9/23:
Halberstam, pp. 429-455 (Emmett Till, Civil Rights)

Wed. 9/23 Videos: Emmett Till
 “Eyes on the Prize”

Reading for Tues. 9/29:
Halberstam, pp. 539-563 (Montgomery Bus Boycott)
Young and Young, “*The Seventies*”
Young and Young, “*The Eighties*”
Collins, Chapter 1, “*Malaise*” pp.5-27

Thurs. 9/24 **All First-Year Program colleges will meet for a community-wide program.**

Tues. 9/29 **1950s Wrap-Up: Leaving the Fifties**

Student-led discussion of all Halberstam readings on race
Instructors will lead discussion of today’s readings.

PART TWO: The 1980s

Wed. 9/30 Research day: Finding primary sources for 1980s topics

Students should e-mail 2 questions to Joan (jlarsen@stlawu.edu) by 9:30 am tomorrow about life at SLU in the eighties.

Paper copies should also be brought to class. (Our guest tomorrow will be Rance Davis, class of 1980 (BA) and Master's degree, 1982.)

Thurs. 10/1

Life at St. Lawrence during the Eighties: Rance's story

Readings for Tuesday, 10/6:

Collins, Chapter 4 "*Greed is Good?*" pp. 93-115

Chapter 5 "*Social Problems, Societal Issues*"

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Fri. 10/2

Final version of Essay #1 due by 6 pm.

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Tues. 10/6

Student-led discussion of chapters 4 & 5 in Collins

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Wed. 10/7

Finding secondary sources (books and reference materials) in preparation for choosing a topic of your choice for Essay #2 on the 1980s.

To be handed in at the end of this class:

- Bibliography of 3 potential sources
- Paragraph about a topic that interests you (at least at this early stage) and why you are interested in it.

Readings for Thursday, 10/8:

Collins, "*I Want My MTV*", pp. 163-169

Chapter 7, "*Culture War*", pp. 171-192\

Assignment for Thursday, 10/8:

Bring to class 3 questions about your topic of choice (above) that can be developed into a thesis for Essay #2.

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Thurs. 10/8

Student-led discussion of Collins' readings

Reading for Tues. 10/13:

"*Bright Lights, Big City*" pp. 1-98

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Fri. 10/9

Advising Letter #2 due by 6 pm

Tues. 10/13 Student-led discussion of “*Bright Lights, Big City*”

Assignment for Wed. 10/14:

Read remainder of “*Bright Lights, Big City*”

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Wed. 10/14

Student-led discussion of the remainder of the novel.

In-class writing assignment

Reading for Tues. 10/20:

Falludi, Chapter 7, “*Dressing the Dolls: the Fashion Backlash*”

Chapter 8, “*Beauty and the Backlash*”

Fall Break: Thursday and Friday, October 15 and 16.

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Tues. 10/ 20

Student-led discussion of Falludi readings, Chapter 7 & 8

Reading for Thurs. 10/22:

Ralph Ellison, “*The Invisible Man*”, Preface and Chap. 1

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Wed. 10/21

Research seminar: Finding sources for Essay #2

- Discussion of thesis
- Discussion of outlining
- Research plans
- Developing a bibliography

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Thurs. 10/22

Student-led discussion of Ellison’s *Invisible Man*

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Fri. 10/23

Essay #2 first draft due at 6 pm

Sun. 10/25 Movie “The Breakfast Club” and pizza.

Tues. 10/27 Student-led discussion of “The Breakfast Club”

Wed. 10/28 Individual writing conferences with instructor
Students should bring their rough drafts to conferences

Thurs. 10/29 **1980s Wrap-Up: Leaving the Eighties**

Readings for Tues. 11/3:

Young & Young, “*The Nineties*”

Schlosser, “*Fast Food Nation*”

Introduction, pp. 1-10

Chapter 3, “*Behind the Counter*” pp. 59-88

PART III: TODAY

Tues. 11/3 Instructors will lead discussion of Young & Young reading

Student-led discussion of Schlosser readings

Readings for Wed. 11/4:

Schlosser, Chapter 5, “*Why the Fries Taste Good*”

Wed. 11/4 Begin discussions for the final panel presentations

- Determine topics
- Form groups
- Brainstorm presentation subtopics

Student-led discussion of Schlosser readings

Readings for Thurs. 11/5:Schlosser, *Fast Food Nation*Chapter 9, *“What’s in the Meat”*Chapter 10, *“Global Realization”*

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Thurs. 11/5 Student-led discussion of Schlosser reading

Readings for Tues. 11/10:Tomine, Adrian. *“Shortcomings”* pp. 9-108

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Fri. 11/6 Final version of Essay #2 due by 6 pm.

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Tues. 11/10 What is a graphic novel?
 Guest: Dr. Sid Sondergard, Piskor Professor of English

Student-led discussion of *“Shortcomings”*

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Wed. 11/11 Research seminar for panel groups

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Thurs. 11/12 Student-led discussion of remainder of *“Shortcomings”*

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Tues. 11/17 Research and organization for panel presentations

Meeting with Chelsea for videotaping

Wed. 11/18 Research and organization for panel presentations
Meeting with Chelsea for videotaping

Thurs. 11/19 In-class writing assignment for 50s and 80s

Thanksgiving Break: Nov. 21 to November 29

Tues. 12/1 Discussion of Listening Skills and Audience Response

Wed. 12/2 **Panel #1 Presentation**
Panel #2 Presentation

Thurs. 12/3 **Panel #3 Presentation**
Panel #4 Presentation

Tues. 12/8 Course evaluations

Portfolios: discussion and instructions

Wed. 12/9 **Panel #5 Presentation**

Panel #6 Presentation

Thurs. 12/10 Course wrap-up

A luncheon for “Today”

Tues. 12/15 Portfolio due by 6 pm

Advising Letter #4 due as the first item in your portfolio

First-Year Program Philosophy and Goals 2008-2009

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." (*St. Lawrence University 2007–2008 Student Handbook*, pp. 149–154.)

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