

Course Texts, Assignments, Evaluation and Policies:

Texts:

Required course readings include:

Hacker, Diana. A Pocket Style Manual 5th ed. Boston: Bedford/St. Martins, 2008.

Strunk, William (and E.B. White) Elements of Style. Original ed.

bnpublishing.net, 2008.

A coursepack of readings.

Films; performances, and other “texts” listed in the course schedule

Written Assignments, Due Dates, and Grade Weights:

(You can use this as a check list for your portfolio)

1. <i>Il Postino</i> Essay	9/1	Evaluative
2. Poetry Performance Plan	9/3	
3. Poetry Performance Worksheet	9/8	
4. Alexander Quartet Essay	9/22	5%
5. Art Music/Rap Comparative Essay	10/8	10%
6. In-class <i>Rize</i> Response	10/13	5%
7. Dance Performance Plan	10/20	
8. Dance Performance Worksheet	10/27	
9. Moment of Suspended Disbelief Essay	11/3	10%
10. First Draft Making Connections Essay	11/19	
11. Final Performance Plan	11/17	
12. Final Draft, Making Connections Essay	11/16	15%
13. Portfolio	11/16	5%

Drafts will factor into final assignment grades. Worksheets will factor into performance grades, the portfolio grade, and provide a resource for your writing about performance.

Course Evaluation:

Written Essays/Portfolio 50% Performances: 5@6% +final@ 10%=40%

Class Participation 10%

Policies:

Attendance

Attendance is mandatory and will be recorded at each plenary and seminar meeting. Up to two absences will be accepted without penalty. After these two (unless caused by prolonged and documented illness***), each absence will lead to a deduction of two percentage points from the overall course grade. If you must miss class because of participation in a SLU sanctioned event (sports, for ex.), you are responsible for class material missed and for making sure assignments get to us on due dates.

As a matter of courtesy to your peers and faculty we expect you to be on time! Tardiness will lead to a reduction of your participation grade. Chronic tardiness will lead to a direct reduction in your overall grade.

***H1N1 Policy will be taken into account. If you think you have the flu –stay home!!!

Course Schedule

This document is a **working** syllabus. Dates for assignments and topics may change; changes will be announced in plenary. You are responsible for keeping up with revisions, and finding out if changes were made on days when you failed to attend.

Communication

We will at times communicate course information using email and phone. We will use your SLU email address and/or campus phone. Even if you rely on other email addresses and phone numbers, you must regularly check the SLU email address, and set up and check your SLU phone message service.

Performance Responsibilities Rehearsal/Time constraints

It is important to the philosophy of this course that everyone performs on the days when we have college performances –roughly every other Thursday. With thirty students and a 90 minute class period, we must pay careful attention to time. Individual performances can be no longer than 2.5 minutes. Group performances can sum the time of the number of participants, for example, a group of three could take 7.5 minutes. Keeping performances to that length **must** be part of the planning and rehearsal process for performances. Set-up time must also be kept to a minimum; if you must do extensive stage setting, think about how it might be done before class, or to the side and moved onstage.

Equipment for Performances

You are responsible for making arrangements for equipment or technology necessary for class performances. The college faculty and staff are happy to help, but you must give us adequate notice of special needs. Make the technology you use part of the rehearsal process; if it can go wrong, it probably will, so give yourself time to fix the problems before you are in front of an audience.

The Academic Honor Code

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.

Ignorance of the Academic Honor Code will not be accepted as an excuse for academic dishonesty.

Working Schedule

1. Introduction: Poetry and Poetics

Th. 8/27: Introduction: Finding a Voice

Reading: Excerpts from Aristotle's *Poetics* in CP (Course Pack).

Assignments: 1) Begin working with your performance group for next Thursday's performance. Begin by agreeing upon and finding a poem.

(Poem due 9/1, performance 9/3)

2) Watch the film *Il Postino* and be prepared to discuss the following issues: "What did poetry mean to Mario?" "Did you see connections between the ideas in Aristotle's *Poetics* and the ideas in the film? What were those connections?"

3) In a two-page essay, examine the film's message about the transformative power of artistic expression. What was the process through which Mario's life was changed, and why did it matter?

Weekend: *Il Postino*, on network

Tu. 9/1: Poetics/Performing Poetry

Discussion: Planning a performance.

Due: Poem chosen for Thursday Performance.

Two-page *Il Postino* essay due.

Assignment: Plan for Thursday's performance, due 9/3.

Seminar: Workshop with advisors on performance plan

Th. 9/3: First All-Class Performance: In groups of three or four, you will perform a poem that you've selected.

Due: Performance Plan

Assignment: Performance worksheet, due 9/8.

2. Art Music

Weekend: Watch *Amadeus*, on network.

Does anything that you read in Aristotle's "on...music" resonate with what you see in Amadeus? What seems to be important to Salieri, the Emperor

Joseph and his advisors with regard to musical expression? Or, what are the standards by which they judge success? Does A. Mozart share their standards? What seems to be important to him? Describe the sound characteristics of Mozart's music that seem to convey poise, beauty, elegance.

Tu. 9/8: Introduction to Art Music

Reading: [Aristotle on the Purposes of Music](#) (online from *The Politics*). Scroll to Pt. 5.

Due: Worksheets for poetry performance.

Seminar: Discuss *Il Postino* essay and first performance.

Th. 9/10: Art Music Applied **Meet in NCAT downstairs (NC003)**

Reading: Leopold Mozart, "On Reading Music Correctly And On Good Delivery In General" (in cp)

Small, Music of the Common Tongue(1987) Ch. 1, in cp.

Introduction to Garage Band.

Assignment: Create a musical composition using Garage Band that responds to Mozart's aesthetics regarding "poise, grace, beauty, elegance." Craft a performance of the piece that supports your response to Mozart's aesthetics, to be presented on 9/22.

Tu. 9/15: Alexander String Quartet in Class! **Meet in Underground (NC001)**

Assignments: 1) Review Aristotle *on ... Music* and Mozart *Good Delivery*.

2) Consider and note the connections you see between these readings and the AQ's class performance and discussion.

3) Attend (as a careful observer) the AQ Concert 9/17 in Gulick Theatre at 7:30.

4) Write a 3 page essay, due 9/22, that connects, using specific examples, the ideas within the readings to your observations of the practice of the ASQ.

Seminar: Garage Band Work Session **Meet in NCAT downstairs (NC003)**

Th. 9/17: Work Session/Discussion of AQ Visit **Meet in NCAT (NC003)**

Tu. 9/22: Second All-Class Performance.

Due: Art Music/Garage Band Performance

Alexander Quartet essay.

3. The Rap on Rhetoric and Style

Tu. 9/22: Seminar: *Rhetoric and Rap: Style and Eight Mile*

Reading: continue Strunk and White, *Elements of Style*, Chs. 2 and 3.

Assignment: *Eight Mile* with particular attention to Eminem's use of language.
Craft your own brief (min. of 8 lines) rap, following the rules of the rap discursive community, for Thursday, 10/1

Th. 9/24: All FYP Programming, TBA

Weekend: Watch *Eight Mile* on network. What seem to be the poetics of rap?
Make a list of the rules. What may be said about the rhetoric of rapping?

Tu. 9/29: Discuss *Eight Mile* : Workshop on Formal English Style

Reading: Complete Strunk and White

Assignment: Comparative Essay (3-4 pages): Add a layer to your Quartet essay. You have read authors who defined the aesthetic rules of art music, and seen those rules applied by the AQ and by the class art music performance. You've read Small's presentation of the values that shape African music making, and that offer a critique of the European aesthetic. In this essay, compare the "AQ rules" to the rules (aesthetics) guiding rap music that you've discovered by watching *Eight Mile* and by crafting your own rap. The genres –art music/rap-- seem very different. Are the rules that guide them therefore different? How so? Consider the form of the essay carefully. Write for maximum clarity; apply the aesthetic rules that Strunk and White provide for formal English prose. Due 10/8.

Seminar: Discuss Quartet essay.

Th. 10/1: Third All-Class Performance.

Due: Deliver a rap of at least 8 lines concerning a *place* that is important to you that demonstrates your understanding of the poetics of rap.

Family Weekend, Oct. 2-4: Be kind to your family. They miss you and want to be with you! Be kind to those whose families may not be able to attend.

3. Dance

Tu. 10/6: Dance: Reading the Rhetoric of Movement

In-Class Film: *Falling Down Stairs*.

Reading: Joan Acocella, Mark Morris(1993) selected chapters in cp.

Assignment: Form a group and prepare a presentation that will teach the class how to do a dance, or a few steps from a dance. This is an exercise in teaching and in fostering group participation. You need to be realistic in your expectations, break down the movements so that you can effectively teach to dancers of different levels of experience, and you need to involve everyone. Th. 10/22.

Seminar: Discuss *Falling Down Stairs*. What did you think? How does reading/discussing Acocella's analysis of Morris change the way you understand what you have seen?

Th. 10/8: *Dance Workshops: At the Bar (Times tba)*

Due: Comparative Essay (Art Music/Rap)

Tu. 10/13: *Rize: A Different Rhetoric of Dance*

In-Class Film: *Rize*.

Assignment: Fourth All-Class Performance: Teach the class to dance. The class will be divided into groups of 4-6 students. Each group will prepare to teach the class a dance, or at least a series of dance moves.

Your challenge is to:

- 1) Come up with a suitable dance or exercise, something that you can effectively teach in the time you will have.
- 2) Prepare a plan for how you will teach.
- 3) Engage everyone in the class in the exercise.

Plan due at the end of seminar, 10/20, Performance 10/22, Worksheet due 10/27.

Seminar: *Rize*: In-class writing exercise

Apply to *Rize* the type of analysis that Acocella applied to the Mark Morris company.

Th. 10/15-18: Mid-Semester Break. Go home. Sleep, eat heal!

4. Theatre: Shakespeare Dead or Alive

Tu. 10/20: *Intro to Theatre: Is All the World a Stage... ?*

Reading: Excerpts from Brook, *The Empty Space*, on theatre (cp)

Assignments: 1) Craft a dramatic performance that demonstrates awareness of the aesthetics of theatre that we have discussed. Plan due, and Workshop 11/3; Performance 11/5; Worksheet

- 2) Construct a 3-4 page essay describing and analyzing a moment of "suspended disbelief," due 11/3, based on attendance of two ASC productions during the week of 10/25-31.

Seminar: Prepare for dance workshop, 10/22. Plan due.

Th. 10/22: Fourth All-Class Performance: Teach Us to Dance

Due: Performance Worksheet, due 10/27

American Shakespeare Co. Performances: Monday 10/26-Sunday 11/1

You will attend two plays during this week. Observe in detail. Make notes in preparation for "Suspension of Disbelief" Essay.

Tu. 10/27: Concerns of an actor

Reading: François-Joseph Talma, "Grandeur Without Pomp" CP

Lee Strasberg, "The Actor and Himself" CP

Seminar: Segments from *Inside the Actors Studio*.

Th. 10/29: Workshop with members of American Shakespeare Co.

Tu. 11/3: Discuss/Workshop for Theater Performance

Due: "Suspension of disbelief" Essay

Seminar: Workshop for upcoming performance, continued.

Th. 11/5: Fifth All-Class Performance: Theatre

Assignment: Worksheet, due 11/10.

5. Making Connections: Towards A Creative Synthesis of the Concepts explored in "Finding a Voice:

Tu. 11/10: Community, Tradition, and Creative Expression

Reading: Begin review and reconsideration of course texts.

Assignments: 1) Making Connections Essay, draft due 11/19.

Final due with Portfolio on exam date (12/16)

- 2) Final Performance: A performance centered on community and on your creative engagement with the concepts or artistic genres studied in the course. Performance plan due 11/17; Final Performance, 12/3-12/5.

Seminar: Discuss Final Performance ideas.

Discuss individual challenges in Connections Essay.

Th. 11/12: Workshop: Prep for Final Performance

Tu. 11/17: Workshop

Due: Plan for Final Performance

Seminar: Workshop

Th. 11/19: *Workshop*

Due: First draft of Making Connections Essay

THANKSGIVING BREAK

Tu. 12/1: *Final Performances (Plenary and Seminar)*

Seminar: *Final Performances*

Th. 12/3: *Final Performances*

Tu. 12/8: *Evaluations*

Seminar: Individual meetings: Draft Essay; writing evaluation and goals

Th. 12/10: Individual meetings continue

Wednesday, December 16 (Scheduled Exam Date)

Due: 11:40am: Final Draft of Making Connections Essay, included in Course Portfolio of all written work

First-Year Program Philosophy and Goals 2009-10

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.