

## CULTURE AND REVOLUTION

**Eaton College**  
**Fall 2007, FRPG187M**

**T Th 10:10-11:40**  
**Th 8:30-10:00**

**Prof. William Hunt**

202 Piskor Hall x5212  
[whunt@stlawu.edu](mailto:whunt@stlawu.edu)

Office Hours: M 1:30-3:30 (Please use sign-up sheet)  
 Or by appointment.

**Prof. Kathleen Stein**

311 Richardson Hall  
[kstein@stlawu.edu](mailto:kstein@stlawu.edu)

Office Hours: T 1:30-2:30  
 W 1:15-3:15.  
 Or by appointment.

**Mentor**

Ms Joanna Fassett

[jjfass06@stlawu.edu](mailto:jjfass06@stlawu.edu) , x6681, cell 315-955-0895  
 Office Hours: TBA

**Community Assistants:** Nicholas Cosey [necose06@stlawu.edu](mailto:necose06@stlawu.edu), Lee 173 x6041  
 Eloise La Chance [ealach06@stlawu.edu](mailto:ealach06@stlawu.edu), Lee 267 x6083

**Residential Coordinator:** Pam Mendoza, [pmendoza@stlawu.edu](mailto:pmendoza@stlawu.edu) Lee 191 x5362

**About the Course:**

### CULTURE AND REVOLUTION

The central question of modern history has been “freedom for whom to do what?” In this course we will consider the various dimensions of democracy, and the various (and sometimes contradictory) meanings of freedom—individual, political, economic, sexual—from early America to the present. The democratic revolution that began in late eighteenth-century America and France continues to transform, and disrupt, the world in which we live. The course will explore some of the ways in which artists and thinkers have responded to this long and complex revolution, in novels, poems, essays, and in some of the greatest films of the past seventy years.

We will analyze the response of writers and film-makers to the social and racial problems of American democracy, to European movements like democratic socialism, communism and fascism, and to the world-wide struggles against colonialism and racism. The issue of gender—and specifically of “gendered” notions of democracy and freedom—will provide a running theme throughout the entire course. We will also consider the problem of the artist’s own freedom: the ways in which writers and film-makers are constrained by the economic and political conditions under which they must work, and how they contrive to evade or subvert those constraints.

An integrating thread will be provided by selections from the classic account of early American society, Alexis de Tocqueville’s *Democracy in America*. Other readings will

include Henry David Thoreau's *Civil Disobedience*, some poems by Walt Whitman, Albert Camus' *The Plague* (an allegory of resistance to Nazism), George Orwell's *Animal Farm* (a fable about the Bolshevik revolution and totalitarianism in general), Martin Luther King's *Letter from Birmingham Jail*, James Baldwin's *The Fire Next Time*, and Amin Maalouf's *In the Name of Identity* (an essay on "violence and the need to belong" in the contemporary world).

We will also analyze, in the context of these readings, the contradictions of freedom as reflected in some of the great classics of film history: Jean Renoir's, *La Grande Illusion*, John Ford's *Stagecoach*, Orson Welles' *Citizen Kane*, Michael Curtiz' *Casablanca*, Roberto Rossellini's *Open City*, Alfred Hitchcock's *North by Northwest*, Michael Roemer's *Nothing but a Man*, and Gillo Pontecorvo's *The Battle of Algiers*, as well as more recent films such as Paul Haggis' *Crash* and George Clooney's *Good Night and Good Luck*. Students will also do research into the reception of these films by analyzing contemporary reviews in historical perspective. In addition to these in-class films, the CAs will be showing a series of additional, mostly contemporary, films that also deal with the themes of the freedom, resistance, and revolution.

Finally, a number of powerful documentary films—on the American Civil Rights Movement, the South African Liberation struggle, and the Islamic revival—will enable us to evaluate non-fiction cinema as a source for ostensibly "objective" explorations of the problems of freedom.

### **Course Requirements**

**Papers:** There will be four, five page papers due on the dates indicated in the syllabus. **No Late Papers Will Be Accepted (see General Principles).** Paper topics will be distributed for each paper and all papers must conform to the Paper Guidelines to be distributed and discussed early in the course. Students will have the option to revise the first paper for inclusion in their course portfolio. Revisions will be done in consultation with your advisor and the Writing Mentor, and in response to the written comments the paper received when it was first handed in. Each paper will count as 15% of your final grade.

**Presentations:** Each student will give two short presentations during the course of the semester. They will be based either on one of the study questions that will be handed out to all students for each reading assignment, or on the analysis of an important passage from one of the texts. Presentations must conform to the Presentation Guidelines to be distributed and discussed early in the course. Each student must also act as a commentator for other students' presentation rehearsals using a comment form to be distributed. Each presentation will count as 5% of your final grade.

**Quizzes:** There will be weekly quizzes on the assigned readings. Quizzes will be based on the study questions handed out the previous week and which students should use as guides to note taking on the readings (Helpful Hint: Include page references—you have no idea how much time this will save you when you are working on your papers!). There will also be quizzes on the online resource, *HyperGrammar*.

You must keep all your quizzes for inclusion in your Portfolio and you should also fill in the correct answers for questions you got wrong. (If quizzes are corrected, we will drop your lowest quiz grade when we figure your quiz average.) The average of the quiz grades will count as 30% of your final grade. **See General Principles.**

**Attendance:** You will be allowed **three** absences for any reason. Thereafter **each** absence **for whatever reason** will cost you 2% off your final grade. We start class on time and being more than five minutes late will count as one half absence. Falling asleep during class will also count as one half absence (a prolonged snooze will earn you a full absence). Leaving the classroom during class, for any reason, whether during discussion or during a film, will significantly affect your overall grade.

**Note-taking:** You should take notes in all your classes, the FYP included. In this course you will be expected to incorporate material from lectures and discussions in both our papers and you presentations. You will only be able to do this if you take notes in class.

**Participation:** Class participation is an important aspect of the FYP and we expect every student to come to class prepared to discuss the course readings, the films, and to respond to other students' presentations. Also included in the class participation component will be occasional in-class writes and other reaction papers to be assigned as the course progresses. Outstanding performance on this aspect of the course can result in your final grade being raised as much as one half grade. Conversely, substandard participation will cause you to lose as much as one half grade.

**Films:** Films will be shown in class on Thursdays. There will be additional showings on the University network over the weekend. Films will also be on reserve in ODY in both VHS and DVD formats. You are expected to see the films again and, indeed, you will need to see the films at least one additional time in order to be able to use them confidently in papers and presentations.

**Portfolio:** You must keep all your quizzes and all your written work to be submitted at the end of the course in a portfolio. As part of this portfolio, you will evaluate your progress in the course in writing. More on this towards the end of the course.

**Re-cap of Requirements:**

Papers	15% each	4 x 15% = 60%
Quiz Average		= 30%
Presentations	5% each	2 x 5% = 10%
Participation can raise or lower	5%	(.5 on 4.0 scale)

**Course texts available in the bookstore:**

- Baldwin, James. *The Fire Next Time*. New York: Vintage, 1993.
- Camus, Albert. *The Plague*. Trans. Stuart Gilbert. New York: Vintage, 1972.
- Foner, Eric. *The Story of American Freedom*. New York: Norton, 1998.
- Grafton, John, Editor. *The Declaration of Independence and Other Great Documents of American History, 1775-1865*. Mineola, NY: Dover, 2000.
- Hacker, Diana. *A Pocket Style Manual. Fourth Edition*. Boston, MA: Bedford/St.Martin's, 2004.
- Maalouf, Amin. *In the Name of Identity*. Trans. Barbara Brey. New York: Penguin, 2003.
- Orwell, George. *Animal Farm*. New York: Signet, 2005.
- Thoreau, Henry David. *Civil Disobedience and Other Essays*. Philip Smith, editor. New York: Dover, 1993.
- Tocqueville, Alexis de. *Democracy in America*. Edited and Abridged by Richard D. Heffner. Trans. Henry Reeve, revised by Frances Bowen. New York: Signet, 2001.

**Other course texts are available on the “T: drive” under “Hunt, Eaton.” A full list of these texts, with references, will be distributed in class.**

**August 28 “First Seminar”:** Registration and Course Logistics

*Pre-test on the Parts of Speech and Punctuation.*

**August 30 Th Freedom and Slavery: the Paradox of American Freedom**

Documentary: *No Easy Walk* from the “Eyes on the Prize” series.

**Reading:** Thomas Jefferson, “Declaration of Independence” in *The Declaration of Independence and Other Great Documents of American History*, pp. 5-9.

Frederick Douglass, “The Meaning of Fourth of July to the Negro,” Handout.

*Week 1***September 4 T Aristocratic Culture and Democratic Culture****Quiz 1**

**Reading:** Alexis de Tocqueville, *Democracy in America*, selections from *Classics of Western Civilization* on the T: drive.

Alexis de Tocqueville, “Author’s Introduction” in the Heffner Edition of *Democracy in America*, pp.26-38.

Eric Foner, *The Story of American Freedom*, Introduction, and Chaps. 1 and 2.

**Explanation of the Presentation Requirement, discussion of sample presentation topics and assignment of first presentations.**

**September 6 Th.** Film: *The Grand Illusion*. (Jean Renoir, France, 1937)

**Quiz: HyperGrammar: Punctuation Review.**

Assignment of First Paper and discussion of Paper Guidelines.

*Week 2*

**September 11 T Democracy vs. Freedom.**

**Quiz 2**

**Reading:** Alexis de Tocqueville, *Democracy in America*, pp. 39-61, 189-209.

Henry David Thoreau, selection from *Walden* on the T: drive.

**13 Th** Film: *Stagecoach*. (John Ford, USA, 1939)

**Quiz: HyperGrammar: Under “Writing Paragraphs” do the subsections “Start with an Outline,” “Writing Topic Sentences,” and “Dividing Your Argument.”**

**The quiz will be on Topic Sentences.**

*Week 3*

**September 18 T Democracy in Crisis**

**Quiz 3**

**Reading:** Selections from Walt Whitman, (“Song of Myself,” “Song of the Open Road,” “The Muse in the New World”) on the T: drive.

Alexis de Tocqueville, *Democracy in America*, pp.168-188.

Abraham Lincoln, “Gettysburg Address” and other speeches in *The Declaration Of Independence and Other Great Documents of American History*.

Eric Foner, *The Story of American Freedom*, Chap.5.

**19 W** **Precis of your first papers due in Prof. Hunt’s mailbox in the Piskor Hall Mailroom by 4:00PM. DO NOT put précis under or on either Prof. Hunt’s or Prof. Stein’s office doors.**

**20 Th** Class meets from 8:30-10:00. Special FYP Event at 10:10. Discussion of précis and Chicago Style references.

**First Paper Due September 21: Aristocratic vs. Democratic Liberty. Papers due by 4:00PM in Prof. Hunt’s mailbox in the Piskor Hall mailroom. Do NOT put papers under, or on, either Prof. Hunt’s or Prof. Stein’s office doors.**

**Week 4****September 25 T Democracy and Mass Culture****Quiz 4****Reading:** De Tocqueville, *Democracy in America*, pp. 91-4, 209-60..Eric Foner, *The Story of American Freedom*, Chap. 9.  
(Chaps. 6 and 7 highly recommended.)**27 Th** Film: *Citizen Kane*. (Orson Welles, USA, 1941)**Quiz on HyperGrammar: Using Pronouns.****Week 5****October 2 T Democracy vs. Fascism, Part I****Quiz 5****Reading:** Albert Camus, *The Plague*. Parts I-II.Eric Foner, *The Story of American Freedom*, Chap. 10.**October 4 Th** Film: *Casablanca*. (Michael Curtiz, USA, 1942)**Quiz on HyperGrammar: Using Verb Moods (subsection of Using Verbs).****Re-write of First Paper due by 4:00PM in Prof. Hunt's mailbox in the Piskor Hall Mailroom. DO NOT put papers under or on either Prof. Stein's or Prof. Hunt's office doors.****Week 6****October 9 T Democracy vs. Fascism, Part II.****Quiz 6****Reading:** Albert Camus, *The Plague*. Parts III-V.Jean-Paul Sartre, "Existentialism" in *Classics of Western Thought* on the T:drive.**11-12 October Break****Week 7****October 16 T Democracy vs. Stalinism****Quiz 7****Reading:** George Orwell, *Animal Farm*.*Hypergrammar* self-test on "Building Sentences."**18 Th** Film: *Open City*. (Roberto Rossellini, Italy, 1945)

**Second Paper Due October 19: Existentialism and Democracy. Papers due by 4:00PM in Prof. Hunt's mailbox in the Piskor Hall mailroom. DO NOT put papers under or on either professor's office door.**

*Week 8*

**October 23 T Democracy vs. the Cold War, Part I**

**Quiz 8**

**Reading:** John Stuart Mill, "On Liberty" on the T:drive.

Alexis de Tocqueville, *Democracy in America*, pp.91-137.

Eric Foner, *The Story of American Freedom*, Chap. 11.

**25 Th** Film: *Good Night and Good Luck*. (George Clooney, USA, 2005)

*Week 9*

**October 30 T Democracy vs. the Cold War, Part II**

**Quiz 9**

**Reading:** E.M.Forster, "What I Believe," from *Two Cheers for Democracy*, on the T: drive.

George Orwell, "The Sporting Spirit" and "The Common Toad" both on the T:drive.

Re-read de Tocqueville on women, pp.233-246.

James Baldwin, *The Fire Next Time*, pp.1-10.

**November 1 Th** Film: *North by Northwest*. (Alfred Hitchcock, USA, 1959)

*Week 10*

**November 6 T Democracy and Race in America, Part I.**

**Quiz 10**

**Reading:** De Tocqueville on "The Situation of the Black Population in The United States" on the T:drive.

James Baldwin, *The Fire Next Time*, pp. 11-109.

**8 Th** Film: *Nothing But A Man*. (Michael Roemer, USA, 1964)

**Third Paper on Communism, Anti-Communism, the Limits of Dissent, the Individual and the State. Due November 9 by 4:00PM in Prof. Hunt's mailbox in the Piskor Hall mailroom.**

**Week 11****November 13 T Democracy and Race in America, Part II.****Quiz 11**

**Reading:** Martin Luther King, "Letter from Birmingham Jail" from *Why We Can't Wait*, pp.64-84, on the T: drive.

Henry David Thoreau, "Slavery in Massachusetts," in *Civil Disobedience and Other Essays*, pp.19-30.

Henry David Thoreau, Selections from *Walden* and "On Civil Disobedience" in *Classics of Western Thought* on the T:drive.

Eric Foner, *The Story of American Freedom*, Chap. 12.

**15 Th** Documentary: *Berkeley in the Sixties*.

**Thanksgiving Break: November 17-25.**

**Week 12****November 27 T Democracy and Colonialism.****Quiz 12**

**Reading:** George Orwell, "A Hanging," "Shooting an Elephant," "Marrakech," and "Reflections on Gandhi" all on the T:drive.

Amin Maalouf, *In the Name of Identity*, Part 1, pp.1-43.

**November 29 Th** Film: *The Battle of Algiers*. (Gillo Pontecorvo, Algeria/Italy, 1966)

**Week 13****December 4 T Democracy and Identity****Quiz 13**

**Reading:** Amin Maalouf, *In the Name of Identity*. Parts 2, 3, and Epilogue, pp.47-164.

**December 6 Th** Documentary: *God Fights Back*.

**Week 14****December 11 T Democracy, Freedom and the Future.****Quiz 14****Reading:** Fareed Zakaria, "Illiberal Democracy" in *America and the World: Debating the New Shape of International Politics*, pp.132-153, on the T: drive.De Tocqueville, *Democracy in America*, pp. 314-17.Eric Foner, *The Story of American Freedom*, Chap. 13.**13 Th** Film: *Crash* (Paul Haggis, USA, 2005)**Final Paper, on Twenty-first Century Film, Race, Freedom and Identity, due with portfolio, December 17, by 4:00PM. Portfolios are to be put in the box outside Prof. Hunt's office door in Piskor Hall.****General Principles**

**Quizzes** will be given only at the scheduled times. (Students with certified special needs will, of course, be accommodated.) Note that your quiz average will count as 30% of your final grade and take that into account if you miss one or more quizzes since those will count as "zeros" when we figure your average.

**Attendance Policy:** Please read the Course Requirements carefully and bear in mind that if you skip both the plenary and the seminar on Thursday, you will have use up two of your three free cuts. Don't "spend" your cuts frivolously unless you are supremely confident of your health and good fortune.

**Grade Scale:** Grades below 60% are 0.0 on the four point scale. Don't kid yourself that you are passing if you are getting grades in the forties or fifties in terms of percentages.

**No Late Papers** means no late papers **and no extensions.**

Please note: Technological glitches such as printer failure, computer viruses, and so on are among the hazards of modern life with which we must all learn to deal: we will not accept them as excuses. Leave enough time to deal with computer problems, and print out at least one preliminary draft. Then, even if disaster does strike at the last minute, you'll still have some thing to hand in by the deadline. In addition, you should be backing up your papers on the University's P:drive which enables you to print them out from any printer on campus. Having printed it out, do not entrust delivery of your paper to a friend, however loyal and reliable: nobody loves you like yourself. And finally,

please don't embarrass us all by pleading for an exemption from the no late papers rule. If all else fails, at least turn in an outline, handwritten if necessary. (It won't earn you much, but even a few percent is better than nothing.)

**Make-up Projects** will be negotiated only in rare instances of genuine emergency, attested in writing by the Dean of Students, a parent, guardian, physician, or law enforcement officer (God forbid).

**Academic Integrity:** None of you, we hope, need to be told this. All students are assumed to be familiar with the principles of academic integrity as set forth in the Student Handbook. Any use, without clear acknowledgement, of the language or ideas of another person constitutes plagiarism. Generally speaking, you should indicate your source by means of quotation marks and a footnote whenever you borrow a sequence of more than five significant words without alteration. (Of course, merely altering every sixth word does not exempt you from this rule, nor does it constitute proper paraphrasing. See James P. Davis, *The Rowman and Littlefield Guide to Writing With Sources*, Second Edition (Lanham, MD: Rowman and Littlefield, 2004) available in the Writing Center or the book store for pointers on paraphrasing.) Finally, download **nothing** from the Web (see below).

We take the issue of academic honesty very seriously, since our common enterprise requires a basis of trust. Plagiarism undermines that trust; it can also lead to suspension as well as failure in the course. Please don't risk it. In our experience, most plagiarism is done out of panic. Talk to us, or to the mentor if you are having trouble with an assignment. Don't do something that will cause you much more anguish than a low grade.

**World Wide Web/Internet:** Do not use Web sites for this course. We're interested in your *own* ideas and reactions, not in the mish-mash of information, gossip, and static floating around in cyberspace. In particular, refrain from trawling for descriptive verbiage about the films we will be seeing. The inaccuracies you are likely to encounter will only lead you astray (and immediately betray your source). The assigned readings and other sources that we will provide (combined with required re-viewings of the films on the campus network) will give you plenty of material on which to base your papers and presentations.

## First-Year Program Philosophy and Goals 2007-08

The First-Year Program (FYP) and First-Year Seminar (FYS) are the first steps in a four-year process of helping you meet the University's Aims and Objectives and the broader goals of a liberal education. The faculty of the FYP and FYS see themselves as partners and mentors in the process of working with you to acquire the intellectual habits of mind, the writing, speaking, and research skills, and the ethical self-reflection that are at the core of a liberal education. The FYP and FYS will ask you to consider new perspectives on the world and your place in it and will challenge you to confront many of the hidden assumptions you bring to college with you. We hope to open you to new ideas, help you to see the complexity of the way in which knowledge gets produced and used in society, and encourage you to see yourself as an active contributor in

making the world a better place. The course topics, the texts you will read, listen to, and watch, the in-class and out-of-class activities you will engage in, and the writing, speaking, and research assignments you will work on are all designed to introduce you to the depth of critical thinking and the quality and complexity of the communication skills that will be expected of you at SLU and as a citizen of an increasingly diverse society.

First and foremost among our goals are those related to your abilities as a communicator. The work of the FYP and FYS asks you to design and deliver written, spoken, performed and/or visual texts that demonstrate basic skills in the relevant modes of communication and with an increasing degree of rhetorical sensitivity. Our focus on “rhetorical sensitivity” means that we expect you to cultivate the awareness that all of your communication, whether formal or informal, involves having to make choices about your messages, whether written, spoken, aural or visual. To become a good communicator, you need to recognize that the creation of meaningful and powerful written, spoken, performed, or visual texts involves both a creator and an audience, and that therefore the voice you adopt in your communication, the audience you imagine yourself communicating to, and the social and ethical context of the content, matter a great deal in creating such texts. One important way to become a better communicator is to become a better critical reader, viewer, and listener, which is why we will ask you to engage challenging materials in a variety of forms and work with you to learn how to interpret them.

Learning to read, listen, write, speak, do research and/or perform well also requires feedback. As faculty, we submit our work for feedback from colleagues all the time, and giving and receiving constructive feedback from both friends and strangers is central to collaborative work in any field and is itself a form of critical thinking and learning. We further recognize that this feedback process is not linear and that good communication requires that you continually rethink, restructure, and revise your work in order for it to be your best. This is why we require that your writing, speaking, and performance 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 the texts that you produce. Furthermore, we see all of these forms of communication as complementary and intertwined, which is why many of your assignments will ask you to integrate elements of the written, spoken, performed, and visual. Finally, developing good habits of critical inquiry and communication also means reflecting on the ethical dimensions of how your work represents that of others, thus one of our goals is to help you to understand both the nature of academic integrity and the social processes by which knowledge is produced and represented.

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 foster the writing, speaking, research, and critical thinking goals of the program. All FYP and FYS courses have to be approved by faculty in the program before they are offered.

## **ACADEMIC HONESTY: SELECTIONS FROM THE SLU STUDENT HANDBOOK**

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. Claims of ignorance, unintentional error, and academic or personal pressure are not excuses for academic dishonesty. 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. Instructors are expected to maintain conditions which promote academic honesty.

Instructors have the duty to investigate any instance involving possible academic dishonesty and must present evidence of academic dishonesty to the Academic Honor Council rather than make private arrangements with the student involved. Violations of the St. Lawrence University Code of Academic Honor are administered under the constitution of the Academic Honor Council [See Student Handbook for the Constitution].

## Academic Honesty

The primary objective of the University is the promotion of knowledge. This objective can be furthered only if there is strict adherence to scrupulous standards of honesty. At St. Lawrence, all members of the University community have a responsibility to see that standards of honesty and integrity are maintained.

Students who respect academic honesty and who are orderly and meticulous in their treatment of both their own work and the work of others should anticipate no difficulty with cheating, plagiarism, or other forms of academic dishonesty. Borrowing ideas or language from others is acceptable scholarly practice and in many instances actively to be encouraged.

Academic dishonesty generally arises from one of two sources: either a student has knowingly cheated or plagiarized or he/she has been careless or slipshod in discriminating between his/her own work and that of others or in acknowledging sources accurately. These latter difficulties are easily circumvented. Any standard handbook on English usage or term paper writing manual will furnish a methodology as well as appropriate internal reference, endnote, or bibliographical forms (cf., for example, the *Harbrace Handbook*, *A Guide to MLA Documentation*, or *Writers Inc.*).

### Academic Honesty

A major objective of the University is the pursuit of knowledge which can be achieved only by strict adherence to standards of honesty. At St. Lawrence, all members of the community have a responsibility to see that these standards are maintained.

### Academic Dishonesty

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.

### 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 reports on any 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.

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 students are required to sign the following statement prior to registration for classes:  
*"I hereby acknowledge that I have read the above document and I understand my responsibility in maintaining the standards of academic honesty at St. Lawrence University."*

