

FRPG 187R: Herrick College

Growing Up Victorian

Fall 2007

Plenary: Tuesday & Thursday 10:10-11:40 Valentine 103
 Seminar: Wednesday 12-1:30 Hepburn 113

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COURSE DESCRIPTION

Many social historians claim that the notion of “childhood,” as a special period distinct from adulthood, first developed during the nineteenth century. In this course we will be exploring this idea through literature and social history, looking at many kinds of texts that focus on children and the raising of children during the Victorian period. Among them will be two children's novels (Robert Louis Stevenson's *Treasure Island* and Frances Hodgson Burnett's *A Little Princess*) and two novels written for adults whose tales are centered on a child growing up in the midst of the Victorian world (Charlotte Brontë's *Jane Eyre* and Charles Dickens's *Great Expectations*). To understand the context of these stories, we will explore various aspects of Victorian history pertaining to childhood as well as the growth of child development as a field of study.

COURSE CORE

This course has two broad and interrelated goals: to deepen your understanding and appreciation of the Victorian era as a distinct period in modern history by investigating its cultural, social, political and other aspects; to explore how the experience of childhood is shaped by its historical context.

Because this is a first-year program course, it will focus on improving your skills in critical thinking, reading, writing, and speaking. For more information on these aspects, see the statement of goals common to all FYPs at the end of the syllabus.

☞ Please read this syllabus carefully. You are responsible for all the information contained within. Ignorance of any policy or any part of the schedule is not a valid excuse in later mishaps.

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CLASS PREPARATION AND PARTICIPATION

Your active participation in class discussions is absolutely necessary in order to make this course a success for all of us, especially you. It is okay to think out loud. It is okay to try on ideas. It is okay to change your mind. We will gladly tell you what we think, but, just as importantly, we want to know what you think about the material. So we *encourage* you to share with us your personal experiences and responses.

Please always bring to class this syllabus and your copy of the current reading(s).

During class, if you find yourself yawning and bored, start contributing to the conversation! There's nothing finer, nothing more stimulating than hearing yourself say interesting things to a group of interested listeners. To have interesting things to say, of course, you need to have done the day's assignment, and done it *carefully*. Read it a couple of times and mark your text with ideas to bring to class. Beyond this, you ought to ask interesting questions (questions that lead to more understanding, discussion, activity in the class) when your colleagues are leading the class and giving oral presentations.

Reading quizzes

To give you a little extra incentive to come to class prepared, there will be 12 unannounced quizzes throughout the semester. These are simply to ensure that you are keeping up with the assigned readings. There will be no make-ups for missed quizzes. If you miss a class in which a quiz is given, you will receive a zero grade for that quiz.

Your top 10 quiz grades will be used in computing your final grade.

For more information on preparing for class, see Appendix 1.

COURSE POLICIES

Attendance

As a matter of professionalism and courtesy, we expect you to be on-time for all classes.

We strongly urge you to come to *all* class meetings. However, you may miss up to 4 classes without explanation or direct penalty, although if you miss a class in which a quiz is given you will receive a zero grade for that quiz.

After 4 absences, each subsequent absence will result in your final grade being lowered by a quarter of a grade (e.g., from 3.0→2.75). If you miss more than 10 classes, you will, regrettably, fail the course.

Note: In case of a serious medical emergency, please contact your advisor immediately and we will consider an appropriate accommodation to our policy.

Formats for Papers

All written work for this class must be word-processed in 12 point Times New Roman, with top and bottom margins of 1" and left and right margins of 1.25".

Communication

Every student at St. Lawrence University has an official email account. Even if you have other personal email addresses, **you are responsible** for checking and responding in a timely manner to email messages sent to you at your St. Lawrence address. If you are not planning to set up your room phone and voicemail, please be sure that we have your cellular phone number.

Late Work

Late work (anything turned in after the *start* of class on the due date) will not be accepted without prior approval. We will consider extensions requests based on the particular circumstance. (Technological problems such as printer failure, computer viruses, &c., are **not** acceptable as excuses, nor are your good intentions. We the instructors have to do certain things at certain times and so do you.)

There will be no extensions for oral presentations.

Missing Assignments

Failure to complete *all* major assignments will result in an automatic grade of "0" for the course.

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. It is the responsibility of each student to learn and understand the standards of academic integrity expected at St. Lawrence, as expressed in the University's academic honor code. Additional information regarding academic honesty, plagiarism and academic dishonesty procedures and penalties can be found in the *Student Handbook*. If you are accused of cheating or plagiarism, your work will be sent to a university-wide committee of students and faculty who will judge the case and recommend action to the Dean. The minimum penalty for plagiarism is usually failure in the course.

Special Needs

If you have a disability and need accommodation, please see your advisor in private to discuss the accommodation needed. We should have this discussion as soon as possible before getting too far into the semester.

ASSIGNMENTS

- Class preparation and participation (including informal assignments) 12.5%
- Reading quizzes 10%
- 3-minute autobiographical presentation on your upbringing 5%
- 2-3 page paper developing this theme further
 - Paper 2.5%
 - Revised paper 5%
- 3-4 page paper on *Treasure Island* and/ or *A Little Princess*
 - Paper 5%
 - Revised paper 7.5%
- 5-minute oral report on an aspect of Victorian history 5%
- Discussion leading 5%
- 5-7 page paper on *Great Expectations* and/ or *Jane Eyre*
 - Paper 10%
 - Revised paper 10%
- In-class book exams (2) 10% each
- Writing portfolio (including self-reflection) 2.5%

Grading scale

<u>Grade</u>	<u>Numerical equivalent</u>		
4.0	93.75-100	2.25	76.25-78.74
3.75	91.25-93.74	2.0	73.75-76.24
3.5	88.75-91.24	1.75	71.25-73.74
3.25	86.25-88.74	1.5	68.25-71.24
3.0	83.75-86.24	1.25	66.25-68.24
2.75	81.25-83.74	1.0	60-66.24
2.5	78.75-81.24	0.0	0-59.99

ASSIGNMENT SUMMARY & SCHEDULE

Detailed assignment sheets or verbal instructions will be given in class for each of the following projects. However, since oral, written, and research assignments are usually intertwined in this course, what follows is a combined summary of your work for the semester. Due dates are always for the beginning of class on the dates listed.

Oral assignment #1 3-minute presentation on the childrearing principles by which you were raised.

- Sept. 12 Draft recorded on video in seminar; peer review of others' drafts
- Sept. 18-19 Presentations to entire class

Paper #1 Analysis of the childrearing principles by which you were raised, related to course readings on childhood in history.

- Sept. 18 Paper due
- Sept. 25 Revised version of paper due

Paper #2 Analysis of *Treasure Island* and/ or *A Little Princess*.

- Oct. 15 Paper due
- Oct. 23 Revised version of paper due

- Oral assignment #2** Oral report on some aspect of Victorian history.
- Sept. 26 Workshop with Joan Larsen on research in ODY
 - Oct. 4- Oral reports on Victorian history, with one-page handout for class
 - Nov. 15 and annotated bibliography for professors
- Paper #3** Literary/ historical analysis of *Jane Eyre* and/ or *Great Expectations*.
- Sept. 26 Workshop with Joan Larsen on research in ODY
 - Nov. 5 - 9 One-on-one discussion with academic advisor on plan for paper
 - Nov. 13 Draft of opening paragraph, *including thesis statement*, due
 - Nov. 27 “Thesis, claims, and evidence” due
 - Dec. 7 Paper due
 - Dec. 18 Revised version of paper due
- Discussion leading** In pairs, lead discussion on day’s reading assignment from *Jane Eyre* or *Great Expectations*.
- Sept. 27- See course schedule for when you have been assigned to lead discussion
 - Nov. 14
- Book exams** Essay exams based on quotations from the sources.
- Oct. 17 *Treasure Island, A Little Princess*
 - Nov. 29 *Jane Eyre, Great Expectations*
- Reading quizzes** Scattered throughout the semester will be 12 unannounced reading quizzes (as a way to keep you honest). For grading purposes, we will drop your lowest two.
- Writing portfolio** Organized collection of *all* of your written work for the semester (including papers, preparation for oral assignments, peer reviews, notes, quizzes, worksheets, etc.). This also includes a self-assessment essay reflecting on your development over the semester.
- December 18 at noon

There will be no final exam.

RESOURCES

Office hours

Both professors have several scheduled office hours when we are guaranteed to be in our offices. We are also able to schedule meetings outside of these hours if you cannot attend our scheduled office hours due to work or class conflicts. Please feel free to come talk about the readings, discuss ideas or drafts of your papers and presentations, or anything else related to the course. In addition, because one of us is your advisor, please come talk to us about problems or questions you might have about your other classes or about life at St. Lawrence in general.

Course mentor

Matt Landry is the course mentor for Herrick College; he will be an integral part of our course, and a valuable help to you. Matt will attend most of our plenary sessions, and will be familiar with the course content. He will keep regular office hours, making it convenient for you to consult him for advice.

As a mentor, Matt is trained to assist you in writing, oral communication, and research. He 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 Matt during his office hours and at his convenience. To get the most benefit out of meetings with Matt, come to him with specific questions or areas you would like help with (this can even be in the pre-writing phase). He is trained to help you with your writing and speaking skills, but he is *not* there to help you with last-minute emergency questions or proofreading: you are encouraged to make an appointment to see Matt, as he will probably not be able to accommodate last-minute requests before an assignment is due.

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 or her 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*.

You can also visit the WORD Studio website for further information and useful handouts:

<http://www.stlawu.edu/writing>

Academic Achievement and Academic Support Offices

The Academic Achievement Office and the Academic Support Office in Whitman offer services to help you develop skills that will help you succeed academically, including study skills, time management, and other practical issues, as well as peer tutoring. Their websites also contain valuable information. See the Academic Advising portal for more information on these two offices:

<http://www.stlawu.edu/advising>

COURSE MATERIALS

Readings

- Robert Louis Stevenson, *Treasure Island* (Signet Classics, 1998; originally published 1883)
- Frances Hodgson Burnett, *A Little Princess* (Penguin Classics, 2002; originally published 1905, based on a story of hers from 1888)
- Charlotte Brontë, *Jane Eyre* (Norton Critical Edition, 2001; originally published 1847)
- Charles Dickens, *Great Expectations* (Norton Critical Edition, 1999; originally published 1860-61)
- Course reader (available at Brewer Bookstore)

Reference

- Diana Hacker, *A Pocket Style Manual*, 4th ed. (Bedford/ St. Martin's, 2004).

Supplies

- 3-ring binder for your writing portfolio

COURSE SCHEDULE (SUBJECT TO CHANGE)

Date	Class Activities, Readings, and Assignments Due
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Week 1

Tues 8/28	Introductions Review syllabus Academic advising discussion
Thurs 8/30	Discuss AAC&U, “Academic Freedom...” and SLU Aims and Objectives Question and answer on syllabus Blake and Browning poems Reading: Course syllabus (complete); AAC&U, “Academic Freedom and Educational Responsibility”; SLU Aims and Objectives; Blake poems (#1); Browning poems (#2)

Week 2

Tues 9/4	The history of childhood Reading: DeMause, from “The Evolution of Childhood” (#3); S. Wesley, “On the Education...” (#4); J. Wesley, “Sermon” (#5)
Wed 9/5	Childhood in Victorian Britain Reading: Cólón & Cólón, from “Revolutions: The Chimney Sweep” (#6)
Thurs 9/6	Childhood in Victorian Britain Begin working on written and oral assignments; how to do an oral presentation (and how not to) What is plagiarism? (Bring Hacker) Reading: Robertson, “Home As a Nest” (#7)

Week 3

Tues 9/11	Memoirs of Victorian childhood Reading: “Autobiography of a navy” (#8); From <i>The Autobiography of Thomas Wood</i> (#9); Luck, from “A Little of My Life” (#10); From <i>The Autobiography of Frederick Hobley</i> (#11); From Green-Price, “Our Life” (#12)
Wed 9/12	Video and peer review of oral presentation drafts

Thurs 9/13	Teaching Victorian morality Leading a class discussion Revising a paper Reading: Arnold, from “Education and the Social Classes” (#13); Fadiman, from “My Odd Shelf” (#14); Almond, from “Football as a Moral Agent” (#15)
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Week 4

Tues 9/18	*** <i>First paper due</i> *** *** <i>Oral presentations</i> *** Reading: None
Wed 9/19	*** <i>Oral presentations</i> *** Reading: None
Thurs 9/20	NO CLASS—WORK ON PAPER REVISIONS

Week 5

Tues 9/25	*** <i>First paper revision due</i> *** *** <i>Oral presentation self-evaluation due</i> *** Discuss <i>Treasure Island</i> Reading: <i>Treasure Island</i> , parts 1-3
Wed 9/26	MEET IN ODY—140A Library tour Workshop with Joan Larsen on library research
Thurs 9/27	Discuss <i>Treasure Island</i> Discussion leaders: Leah Farrar, Carolina Pollis Reading: <i>Treasure Island</i> , part 4

Week 6

Tues 10/2	Discuss <i>Treasure Island</i> Discussion leaders: Katelynn Benzing, Tyrell Brock Reading: <i>Treasure Island</i> , parts 5-6
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Wed 10/3	Discuss <i>Treasure Island, The Dash for Khartoum</i> Reading: Henty, from <i>The Dash for Khartoum</i> (#16)
Thurs 10/4	*** Victorian history oral reports *** Discuss <i>A Little Princess</i> Reading: <i>A Little Princess</i> , chapters 1-6

Week 7

Tues 10/9	*** Victorian history oral reports *** Discuss <i>A Little Princess</i> Discussion leaders: Zel MacWilliams, Lauren Risboskin Reading: <i>A Little Princess</i> , chapters 7-13 Career Services Lunch (with free pizza) in SC Monaco Room 11:45
Wed 10/10	*** Victorian history oral reports *** Discuss <i>A Little Princess</i> Discussion leaders: Brooke Beaulieu, Georges Minne Reading: <i>A Little Princess</i> , chapters 14-16

***** 10/11-10/12 MID-SEMESTER BREAK *****

Week 8

Mon 10/15	*** Treasure Island/ Little Princess paper due by noon ***
Tues 10/16	*** Victorian history oral reports *** Discuss <i>A Little Princess</i> Reading: <i>A Little Princess</i> , chapters 17-19
Wed 10/17	Discuss "Maiden Tribute" Reading: W. T. Stead, from "The Maiden Tribute of Modern Babylon" (#17)
Thurs 10/18	*** Book exam *** Reading: None (but you probably want to start <i>JE, GE</i> over the break)

Week 9

Tues 10/23	<p>***<i>Treasure Island/ Little Princess revised paper due</i>***</p> <p>Discuss <i>Jane Eyre</i></p> <p>Reading: <i>Jane Eyre</i>, pp. 5-33 (Chapters 1-4), 531-532</p>
Wed 10/24	<p>*** <i>Victorian history oral reports</i> ***</p> <p>Discuss <i>Great Expectations</i></p> <p>Reading: <i>Great Expectations</i> pp. 9-29 (Chapters 1-4; Parts 1 and 2), 400-402, 721-727, 585-588</p>
Thurs 10/25	<p>*** <i>Victorian history oral reports</i> ***</p> <p>Discussion leaders (<i>JE</i>): Caroline Bright, Sophie Allen</p> <p>Discussion leaders (<i>GE</i>): Timothy St. Onge, Jessica Venezia</p> <p>Reading: <i>JE</i> 33-57 (Chaps. 5-7); <i>GE</i> 29-46 (Chaps. 5-7; Parts 3 and 4), 588-592</p>

Week 10

Tues 10/30	<p>*** <i>Victorian history oral reports</i> ***</p> <p>Discuss <i>Jane Eyre & Great Expectations</i></p> <p>Reading: <i>JE</i> 57-109 (Chaps. 8-13), 389-394, 427-432; <i>GE</i> 47-96 (Chaps. 8-15; Parts 5-9)</p>
Wed 10/31	<p>*** <i>Victorian history oral reports</i> ***</p> <p>Discussion leaders (Chaps. 14-16): Victoria Lints, Gabrielle Clover</p> <p>Discussion leaders (Chaps. 17-18): Paige Cohen, Amanda Bramble</p> <p>Reading: <i>JE</i> 109-166 (Chaps. 14-18), 432-433</p>
Thurs 11/1	<p>*** <i>Victorian history oral reports</i> ***</p> <p>Discussion leaders (Chaps. 16-18): Chrissy Buckshot, Meaghan Crabtree</p> <p>Discussion leaders (Chaps. 19-21): Nicholas Dephtereos, Elizabeth Callahan</p> <p>Reading: <i>GE</i> 96-138 (Chaps. 16-21; Parts 10-13), 599-601</p>

Week 11

Mon 11/5- Fri 11/9	<p>*** <i>Meet with advisor to discuss thesis statement for JE/ GE paper</i> ***</p>
Tues 11/6	<p>*** <i>Victorian history oral reports</i> ***</p> <p>Discuss <i>Jane Eyre & Great Expectations</i></p> <p>Reading: <i>JE</i> 167-210 (Chaps. 19-22); <i>GE</i> 139-187 (Chaps. 22-29; Parts 14-18)</p>
Wed 11/7	<p>*** <i>Victorian history oral reports</i> ***</p> <p>Discussion leaders (Chaps. 23-24): Christina Tracy, Ashley Sykes</p> <p>Discussion leaders (Chaps. 25-26): William Reagan, Samantha Trefler</p> <p>Reading: <i>JE</i> 210-253 (Chaps. 23-26)</p>
Thurs 11/8	<p>*** <i>Victorian history oral reports</i> ***</p> <p>Discussion leaders (Chaps. 30-33): Philip Comeau, Yae Ran Moon</p> <p>Discussion leaders (Chaps. 34-37): Jordan Walker, Casey Hine</p> <p>Reading: <i>GE</i> 187-226 (Chaps. 30-37; Parts 19-22)</p>

Week 12

Tues 11/13	<p>*** <i>Opening paragraph of JE/ GE paper due</i> ***</p> <p>*** <i>Victorian history oral reports</i> ***</p> <p>Discuss <i>Jane Eyre & Great Expectations</i></p> <p>Reading: <i>JE</i> 253-305 (Chaps. 27-30); <i>GE</i> 227-273 (Chaps. 38-44; Parts 23-27), 572-582, 601-607</p>
Wed 11/14	<p>*** <i>Victorian history oral reports</i> ***</p> <p>Discussion leaders (Chaps. 31-33): Kaitlynn Evans, Isabella Bruno, Catherine Joshua</p> <p>Discussion leaders (Chaps. 34-35): Elizabeth Anderson, Samantha Short</p> <p>Reading: <i>JE</i> 305-358 (Chaps. 31-35)</p>
Thurs 11/15	<p>*** <i>Victorian history oral reports</i> ***</p> <p>Discuss <i>Great Expectations</i></p> <p>Reading: <i>GE</i> 273-313 (Chaps. 45-52; Parts 28-31)</p>

***** 11/16-11/25 THANKSGIVING BREAK *****

Week 13

Tues 11/27	<p>*** Thesis, claims, and evidence for JE/ GE paper due ***</p> <p>Discuss <i>Great Expectations</i></p> <p>Reading: <i>GE</i> 314-359 (Chaps. 53-59; Parts 32-36), 537-543</p>
Wed 11/28	<p>Discuss <i>Jane Eyre</i></p> <p>Reading: <i>JE</i> 358-385 (Chaps. 36-38)</p>
Thurs 11/29	<p>*** Book exam ***</p>

Week 14

Tues 12/4	<p>Childhood since the Victorian era</p> <p>Reading: "Kids Gone Wild" (handout)</p>
Wed 12/5	<p>Film: <i>Treasure Island</i> (1950, dir. Byron Haskin)</p>
Thurs 12/6	<p>Film: <i>A Little Princess</i> (1995, dir. Alfonso Cuarón)</p>
Fri 12/7	<p>*** JE/ GE paper due by 4 p.m. ***</p>

Week 15

Tues 12/11	<p>Course evaluations</p> <p>Film clip: <i>Jane Eyre</i> (1996, dir. Franco Zeffirelli)</p> <p>Discuss <i>Jane Eyre</i></p>
Wed 12/12	<p>Film: Begin <i>Great Expectations</i> (1998, dir. Alfonso Cuarón)</p>
Thurs 12/13	<p>Film: Finish <i>Great Expectations</i></p> <p>Discuss <i>Great Expectations</i></p>
Dec. 18	<p>*** Revised final papers and writing portfolios due by 12:00 p.m. ***</p>

HERRICK COLLEGE GUIDELINES FOR CLASS PREPARATION

Your class participation grade will be determined based on how well you are prepared for class (i.e. having done the reading, prepared questions or assignments, etc.), the quantity and quality of your class discussion, as well as your level of professionalism in the class and in dealing with the professors.

We have designed this course to center around class discussion rather than lectures. With this in mind, it is imperative that you come to class prepared to discuss the current day's readings or topic both with the professors and with your peers. Although we have selected the texts and will generally guide the discussion, we will not tell you what to get out of the readings. Therefore, you must engage the readings and come up with your own questions. From time to time, we will give short in-class writing assignments to help you better engage the material and improve your on-the-spot writing skills. These assignments will contribute to your participation grade.

The success of the course and your overall grade (in addition to the participation grade, all of the assignments are based in part on in-class readings, films, or discussions) depend on your preparedness, initiative, and participation. Please read the assigned texts carefully, bring the relevant day's reading to class, and expect to play an active part in discussion. In order to help you understand what we expect, we have included some basic guidelines for preparing for class.

Reading

It is possible to read every word of an assignment and still be unprepared for discussion. It is crucial that you read texts actively—it will increase your comprehension and also your enjoyment. Reading actively requires that you understand the text's vocabulary, sentence construction, and key concepts. It also consists of comprehending the text's structural organization, and trying to grasp its larger purpose or argument, without losing a sense of important details.

There are many ways to read actively, including highlighting or underlining, making margin notes, taking notes in a notebook, diagramming or outlining the structure, and reading out loud. Throughout the semester we will discuss how to read critically and the types of questions you should be asking when reading any type of material for class.

Preparing for class

You are not expected to have mastered the day's text to be ready for discussion. By reading actively, you should have some ideas about the text's structure and main ideas, as well as questions about its meaning. Class discussion offers the chance to present your ideas and your questions to your colleagues, so that we can all come to a deeper understanding of the material. Active participation in discussions will enable you to work through difficult concepts, perceive links between different topics and readings, and clearly articulate your own perspectives on the subject matter. Come to class prepared with issues that interest you about the text, whether they are questions, observations, or critiques.

Do not be afraid to ask questions about what puzzled you. Someone else may have clearly understood what you did not, and vice versa. Discussion is a collaborative endeavor, where we pool our knowledge and exchange our ideas. Remember, you are not expected to have all the answers before you come to class (or even after you leave). Discussion will provide an opportunity to analyze questions, problems, and issues raised by the course material.

Meaningful discussion requires an ability to keep an eye on the text's larger significance without neglecting the realm of the specific. Your questions, comments, and observations should be grounded in specific passages in the text, while speaking to the work's key themes.

Discussion

Everyone will bring different qualities and ideas to discussion. You will no doubt sometimes disagree with some or all of your colleagues. You should not be afraid to disagree—it is through constructive, energetic debate that we will all come to more sophisticated understandings of the material. Discussion will probably not lead us to a final position upon which we all agree, but will help us to clarify our own interpretations by having them challenged, and opening them up to different perspectives.

Students are often cautious about questioning each other, yet this is the heart of good class discussion. You should feel free to challenge, critique, and explore each other's ideas, without being rude, dismissive, or impolite. The academic enterprise depends on the free exchange of ideas, which are expanded and refined through interaction with competing interpretations. When you engage in debate with your colleagues, make sure you stay grounded in the texts—you should be able to provide evidence to support your interpretations, and it is fair to ask your colleagues for the same.

Participation in discussion will help you come to a better understanding of your own ideas, as well as aiding your colleagues. If it is difficult for you to speak up in class, please discuss this with one of the professors in office hours so that we can figure out how to improve your participation. The more you have prepared for discussion in advance, the easier it will be to participate in the class itself.

APPENDIX 2

HERRICK COLLEGE GUIDELINES FOR GRADING PAPERS

EXCELLENT (4.0)

1. Original or insightful or especially complex thesis, placed interestingly in context by introduction and conclusion and carried clearly throughout the paper in topic sentences
2. Apt, accurate use of sources, documented perfectly
3. Coherent, logical organization, including effective sequencing of points for emphasis and interest
4. Ample support of all points
5. Paragraphs with clear focus, smooth transitions, and ample development, including sentence sequencing appropriate for emphasis and interesting development of ideas
6. Mature, graceful prose, including precise diction and usage
7. Impeccable grammar
8. Virtually no mechanical errors
9. Requirements of the assignment met in full (form, scope, level of research, etc.)

GOOD (3.0)

1. Clear thesis placed adequately in context by introduction and conclusion and carried adequately in topic sentences
2. Generally accurate and appropriate use of sources, generally properly documented; some slight inaccuracies may crop up or a quotation or two may need to be condensed or paraphrased, documentation may be missing a page number or contain a mistake in format
3. Logical development of ideas that are sequenced clearly; some minor repetitions may crop up
4. Sufficient support of points—may omit a useful piece of evidence or miss some fine distinctions
5. Paragraphs are clearly focused, but transitions may lack subtlety, development may be a bit thin, or a few repetitious sentences may appear
6. Generally clear, varied sentence structure and good, idiomatic diction and usage
7. No grammatical errors
8. Some minor mechanical errors
9. Fulfills all requirements of the assignment

SATISFACTORY (2.0)

1. Discernible thesis (may lack clarity or be too general); introduction or conclusion may not express thesis clearly enough or provide adequate context for it; in some paragraphs topic sentences may not address thesis
2. Mostly accurate presentation of sources, documented properly; may misrepresent a source in some places; may use inappropriate or vague evidence drawn from sources; may over-quote, documentation may include an incorrect format or lack information
3. Organization is evident, but paper may stray from the point in spots or the same points may be repeated in different paragraphs
4. Some support of ideas, but may omit useful evidence or miss fine distinctions; some major evidence is missing or misrepresented
5. Paragraphs may not focus clearly enough on one idea, may be only minimally developed, or may contain repetitious sentences or jump from idea to idea without adequate transitions between sentences
6. Sentence structure generally clear, but may be choppy, wordy, or lack complexity; occasional misused words, unidiomatic phrases, or inappropriate use of slang
7. Occasional or repeated minor grammatical errors; one or two instances of major ones (comma splices, agreement errors, sentence fragments, run-ons, mixed constructions)
8. Occasional or repeated minor mechanical errors
9. Fulfills all or nearly all the requirements of the assignment

POOR (1.0)

1. Thesis missing or muddled or cannot be fully supported, cursory introduction and conclusion (which may make different claims), topic sentences missing or irrelevant
2. Sources severely misrepresented or irrelevant or strung together in a series of quotations, documentation may be missing or formatted completely incorrectly
3. Progression of ideas unclear or missing
4. Evidence inadequate or too general to support a thesis
5. No evidence aside from indentation that paragraphs are paragraphs
6. Sentence structure so muddled in places that ideas cannot be discerned; frequent use of wrong words, unidiomatic phrases, or inappropriate slang
7. Frequent major grammatical errors
8. Mechanical errors everywhere
9. Some requirements of assignment missing

APPENDIX 3

HERRICK COLLEGE EVALUATION OF ORAL PRESENTATIONS

Evaluation of Oral Presentations

Important Note: You are not to *read* your reports—i.e., you are not to write out complete or nearly complete sentences, whether on sheets of paper or on note cards, and then read them to the class. Speeches that are read will not receive a passing grade. Instead, you must find your words as you speak, referring to note cards that contain **only key words and phrases**. (You will be required to turn in your note cards immediately after your speech.) It is essential that you practice your speech before presenting it.

Presentation

Eye contact:

None	Fleeting	Looked primarily at teacher	Good	Excellent
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Enunciation:

Slurred or mispronounced words	Exaggerated pronunciation	Spoke clearly
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Audibility:

Too quiet	Sometimes too quiet	Sometimes too loud	Nicely audible
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Animation:

Monotone	Statements as questions	Some variation	Expressive
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Gestures:

None or almost none	Sometimes awkward or aborted	Natural and effective
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Pace:

Too slow	Sometimes bogged down	Too fast	Varied and effective
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Nervous tics:

“Likes”	“Ums”	Rocking	Fidgeting	Pretty tic-free
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Organization

Intro:

None	Not clear enough	Too brief	Clear, straightforward	Engaging
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Body:

Scattered	Some odd placements	Clear structure	Carefully developed
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Transitions:

Not articulated	Could be more graceful	Clear	Graceful
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Conclusion:

None	Petered out	Too thin	Nice summary	Engaging
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Content

Thesis or informing idea:

Lacking	Foggy	Clear	Well expressed
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Supporting information:

Too general	Relevance unclear	Some effective detail	Rich detail
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Effective use of quotes, illustrations, examples:

None	Relevance unclear	Too little discussion	Effective discussion
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Handout:

Too brief or cryptic	Omitted important information	Complete and useful
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APPENDIX 4

FIRST-YEAR PROGRAM PHILOSOPHY AND GOALS STATEMENT 2007-2008

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-reflexiveness 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.

APPENDIX 5

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 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."