

FYS 188B Beatles
Spring, 2009
Peter Bailey



“We Can Work It Out”:
The Beatles--
The Syllabus

“FROM ME TO YOU”: As is the case in all First Year Seminars, the subject matter in this one is somewhat incidental to the seminar’s ultimate purposes: to sharpen students’ research abilities, and to increase their capacities at forming that most challenging of intellectual constructions: the thesis statement. (A harangue about the cultural importance of the thesis statement to a college education will be offered *ad nauseum* in the seminar.) A strong thesis (according to Booth, Colomb, and Williams in *The Craft of Research*), has three characteristics: first, its claim must be substantive. Your thesis has to engage the reader’s interest, in other words, by making an assertion the reader wouldn’t have considered before, one which requires demonstration and argumentation in order to be validated. Second, the claim must be contestable; it should lead the reader to think, “you’ll have to explain that.” (Claiming that the Rolling Stones long outlived the Beatles isn’t a contestable assertion, and suggesting that they’re “superior” in some way is to make an utterly subjective and unprovable argument. There is, however, an argument that could be made about the Stones’ longevity—see #6 below—that does give the arguer some cultural/critical evidence to track down.) Third, the thesis must be specific—its claim can only be substantiated if it establishes specific terms. You’ll spend a significant amount of mental energy this semester crafting a thesis about The Beatles which is substantive, contestable, and specific.

“I WANT TO HOLD YOUR HAND”: Because we’ll be spending so much time formulating thesis statements from the career, music and cultural critiques of John, Paul, George, and Ringo, the syllabus should offer a few thesis statement models derived from the reading I’ve been doing on the band:

- 1) Whereas Pat Boone, the Crew-Cuts, the McGuire Sisters and other 1950s musical performers have been subjected to substantial criticism for “covering” the songs of black musicians and profiting from them on a level that the original writers/performers never could, the Beatles were less frequently criticized for their numerous cover versions of Motown and other rhythm and blues songs. There are many reasons for the divergent response, one of which is implicit in the lyrics of a Lovin’ Spoonful song: “Well, I’ve been listenin’ to my radio for two or three years, and the music’s playin’ so doggone bad it’s offending to my ears. But then kids came over from the Mersey River Made us think back till then, so let’s put on our shoes and think about the blues and start all over again, With that good time music, like we played so long ago, Whoa, don’t you know, oh yeah, With that good time music—yes, it’s back on the radio.”
- 2) The fact that George Harrison’s compositions as a member of the Beatles matured from the somewhat anemic “Don’t Bother Me” (*With the Beatles*) to “Something,” “Here Comes the Sun” (*Abbey Road*) and “All Things Must Pass” (on Harrison’s first solo album) suggests that a tutorial in the Lennon-McCartney school of pop song composition inspired significant songwriting growth in Harrison. Most biographies of the band or of Harrison indicate, however, that the Beatles lead guitarist believed that his songwriting career was as often suppressed by his enrollment in the world’s most famous rock band.
- 3) Many reviewers of McCartney’s *Flowers in the Dirt* (1980) contended that working with Elvis Costello had had much the same influence upon McCartney’s song compositions that John Lennon had had, prodding him away from his tendencies toward producing romantic ballads and upbeat sentimental pop tunes that sometimes (“Listen to What the Man Said,” “Biker Like an Icon”) border on the trivial. Rumors surfaced about the possibility of a reunion of the band with Costello in Lennon’s place, but, however unlikely it was that Harrison and Starr would have agreed to the reunion, the impossibility of this version of Beatles II would be clear to anyone who knows the careers of McCartney and Costello up to the early 1980s.
- 4) Cynthia Powell Lennon’s memoir of her life with (and without) John Lennon, *John*, reveals its author to be a very decent Liverpudlian who, out of a completely sincere love for her husband, got caught up in a cultural whirlwind she never really understood very clearly, through a man she seems to have understood even less well. Lennon’s cruel rejection of her

- 5) Although Lennon tended to describe Yoko Ono as his soulmate and the love of his life, his characterization on “God,” “Yoko and me—that’s reality” may better summarize their relationship. Despite her reputation as an experimental artist, Yoko turned out to be a very levelheaded and self-interested businesswoman who (often to the disadvantage of Cynthia and Julian) compensated for her husband’s lifelong indifference to and incapacity with financial matters by keeping a very tight hold on the Lennon estate both before and after her husband’s murder.
- 6) The decades-old debate—who’s better?: The Beatles or Rolling Stones? —is utterly pointless, since we don’t have to choose between them but can listen to both bands with pleasure. In terms of longevity, the Stones prevail hands down, of course, having produced roughly four albums to the Beatles every one, but it could be argued that the Stones have paid a high price for their longevity, both in quality of product and in their impact on contemporary culture. The Stones unquestionably deserve the sobriquet of “greatest rock group on the planet,” but they’ve suffered from the changes in the music industry in the late 20th/early 21st centuries, and although they can still be counted on to fill every concert venue in which they appear, their recent albums have seemed to matter only to their most devoted fans, and in cultural terms, Jagger and company no longer represent much other than their own musical past.

What these thesis statements do, in addition to expressing substantial critical claims, is to tell the writer where to begin looking for evidence to support her/his central argument. (If your thesis statement doesn’t provide this sort of road map to research, it’s missing something—well-defined terms, probably.) What these statements also demonstrate is that you will never be writing about the entire career of the Beatles; you’ll be looking to take a manageable portion of their career (or a portion of one member’s career) and become an expert on that. By mid-semester, you’ll need to have staked out and identified the portion of their career(s) which will be your area of specialization.

“THINGS WE SAID TODAY”: Because theses are often inspired by excellent conceptualizations of the Beatles and their career with which other writers have provided us, here’s a very selective list of snapshots of and culturally-based insights into The Beatles which telescope their years together while effectively exemplifying some of the intellectual and musical/technical handles with which we’ll be picking up the band this semester:

“I would be accused of not loving enough, of being unfaithful, of looking at or talking to a member of the opposite sex for too long. John’s jealousy and possessiveness were at times unbearable and I found myself a quaking, nervous wreck on many an occasion—so much so that the thought of going to college the

following day filled me with fear and dread. I just had no idea what was in store for me. It was such a strange love I had for John. I was totally under his spell but I was really quite terrified seventy five percent of the time. He tested me to the limits of my endurance. The one thought that kept me going during that time was that if I could last it out, John's faith in human nature would be restored. If he could believe in just one person, he would be well on the way to calming his troubled spirit, and I desperately wanted to see him at peace with himself and the world, for his sake and mine" (from Cynthia Lennon, *A Twist of Lennon*, in Mike Evans, ed., *The Beatles Literary Anthology* [London: Plexus Books, 2004, 18]).

"These ideas about art neatly coincided with and helped justify and rationalize [Lennon's] own gut instinct, which was always in favor of inspiration rather than technique as a prime criterion for artistic activity. All through his career—from his art student days when he ignored 'real' painting in favor of off-the-cuff cartoons and championed Stuart as a bass player because he had the right 'attitude,' to his 'stream of consciousness' Surrealism and eventual promotion of Yoko Ono's seemingly minimal musical talents, Lennon's inspiration was to let intuition and inspiration rule; the rest would follow. With the partnership of the more workmanlike McCartney and the in-built discipline of writing for a working group, follow it usually did" ("The Arty Teddy Boy," from Mike Evans, *The Art of the Beatles, The Beatles Literary Anthology*, 28]).

"I [Lennon] would say to the others when they were all depressed or we were depressed and thinking we were going nowhere and this is a shitty deal and we're in a shitty dressing room, 'Okay: fellas—fellas, where is it we're going?'
'To the top, Johnny,' [they'd say] in pseudo-American voices.
'Where's that, fellas?'
'To the toppermost of the poppermost!'
'Right!' and we'd all sort of cheer up." (Lennon, *Beatles Anthology 1*)

"That's typical of Paul [to ask her to stay in the hotel during a tour]. It's so silly of me to stay in the hotel. It's just that he's so insecure. For instance, he keeps saying he's not interested in the future, but he must be because he says it so often. The trouble is, he wants the fans' adulation, but he wants mine, too. He's so selfish. It's his biggest fault. He can't see that my feelings for him are real and the fans' are fantasy." Of course, it's the trouble with all the boys. When I first met them, I liked them all. Then, when I found out I liked Paul the best, the others became angry with me" (McCartney's early days girlfriend, Jane Asher, quoted in Robert Freeman, *The Beatles: A Private View* (New York: Mallard Press, 1990, 30).

"Just as it represents a culmination of early-style traits in all other domains, the late 1963 single, 'I Want to Hold Your Hand' summarizes the Beatles' approach to tone colors taken in the group's pre-Sullivan Show ascendancy. Vocally, we note that Lennon provides a retransition and McCartney adds a descant line to the second bridge, which initially Lennon sang

alone. Harrison's guitar work includes bent note suffixes and a slow chiming effect in the bridge. Lennon plays an organlike Rickenbacker compressed just as it had been on 'Don't Bother Me.' McCartney provides unusual double-stops on the bass in the bridge, as he had in the dark and stable verses of 'All I've Got to Do' and as he would only in rare spots thereafter. Moreover, Harrison adds a chromatic bass overdub underneath his bent-note suffixes, increasing the drive to the cadence on the ambivalent median chord. Hand-claps complete the early Beatles references." (Walter Everett, "Painting Their Room in a Colorful Way: The Beatles' Exploration of Timbre," in *Reading the Beatles: Cultural Studies, Literary Criticism, and the Fab Four*, ed. Kenneth Womack and Todd F. Davis [Albany: SUNY Press, 2006], 75.)

"Though they had convinced their fans in Liverpool and Hamburg with their swaggering impersonation of Rocker nihilism, under the leather, under the skin, the Beatles were quintessential Mods: young men who had rejected the sanctioned avenues of advancement as too narrow, too compromised, and simply too boring to pursue. Their idea of success was an all-or-nothing affair. But until they met up with Brian Epstein, the Beatles hadn't a clue of how to get from here to there. Of all the contributions Epstein would make, none was more critical than his insistence on dusting the last residue of anachronism and provincialism from their shoulders and putting the Beatles in suits. For the change in dress corresponded to a change in outlook and attitude. It allowed the Beatles to see themselves in a new light, suddenly looking like young men on the verge of adulthood whose lives were just beginning, not just beginning to close in" (Jonathan Gould, *Can't Buy Me Love: The Beatles, Britain and America* [New York: Harmony Books, 2007, 133-4]).

"We were driving through Colorado. We had the radio on, and eight of the Top Ten hits were Beatles' songs. They were doing things nobody was doing. Their chords were outrageous, just outrageous, and their harmonies made it all valid . . . I kept it to myself that I really dug them. Everybody else thought they were for the teenyboppers, that they were gonna pass right away. But it was obvious to me that they had staying power. I knew they were pointing the way music had to go. In my head, the Beatles were it" (Bob Dylan, quoted in Freeman, 101).

"Occasionally I'd hear [Lennon] working upstairs on a new song. He seemed to live on the sofa with his guitar, feet up on the armrests, surrounded by scraps of paper. He'd play me records of his favorite American artists—Martha and the Vandellas, Smokey Robinson and the Miracles, Arthur Alexander, Buddy Holly, the Ronettes, Bo Diddley, the Coasters, and the Drifters. He saw that as my education. Then downstairs he'd listen to some of my records, mostly jazz then—Charlie Parker, Lester Young, Miles Davis, Clifford Brown, John Coltrane and Art Blakey. But John didn't relate to jazz. To him it was head music. He liked the sex and emotions of rock 'n roll" (Freeman, 78).

Producer George Martin on working with the Beatles: “Remember that my focus was on the Beatles, not just on John, though inevitably how he was feeling dictated the general mood. He could get irritated by a lot of things. Paul used to irritate him . . . and George did as well. But in the studio generally we all got on like a house on fire. Because he and John were turning out such wonderful material. No matter what kind of pressure they were under as live performers, they always came up with a fresh idea; they were never content to use a cliché, but always gave me something slightly different. Each song was a jewel on its own, and I used to bless them for that” (*John Lennon: The Life* [New York: Ecco, 2008], 410-11).

“It was a very satisfying thing [to compose new songs]. We knew they were good. People used to say to us, ‘Are you conceited?’ It’s a very hard question, that, because I’d have to answer yes, because I think we are good, and that usually amounts to conceit, doesn’t it? But I’d be stupid to say we weren’t, because it’s so obvious that this is good stuff, and it’s number one everywhere so somebody’s buying it” (McCartney, quoted in Barry Miles, *Paul McCartney: Many Years from Now* [New York: Owl Books, 1998], 163).

“I declare that John Lennon, George Harrison, Paul McCartney and Ringo Starr are nutants,” pronounced LSD guru Timothy Leary. “Evolutionary agents sent by God, endowed with mysterious powers to create a new human species” (Miles, 346).

After discussing the expectation that the band members had that Neil Aspinall and Mal Evans would provide them with willing sexual partners after concerts, Philip Norman quotes Lennon: “These things are left out [of accounts about The Beatles], . . . about what bastards we were. Fucking big bastards, that’s what The Beatles were. You have to be a bastard to make it and that’s a fact. And The Beatles were the biggest bastards on earth. We’re the Caesars. Who’s going to knock us when there’s a million pounds to be made, all the handouts, the bribery, the police and the hype?” (Norman, *John Lennon: The Life*, 373).

“Almost immediately, *Sgt. Pepper* was certified as proof that the Beatles’ music—or at least this album—was Art. But what mattered was the conscious creation of the event, the way in which the summing-up-the-spirit-of-the-times style of the music (which for the most part has not survived its time) was perfectly congruent with the organizing-the-spirit-of-the-times-manner in which the album was released and received. Which is to say that *Sgt. Pepper*, as the most brilliantly orchestrated manipulation of an audience in pop history, was nothing less than a small pop explosion in and of itself. The music was not great art; the event, in its intensification of the ability to respond, was” (Greil Marcus, “Another Version of the Chair,” in June Skinner Sawyers, ed. *Read the Beatles: Classic and New Writings on the Beatles, Their Legacy, and Why They Still Matter* (New York: Penguin Books, 2006, 81)).

“I was used to the situation where the newspaper was there for me to read, and after I’d read it, somebody else could have it . . . I think that’s what kills Presley and others of that ilk . . . The king is always killed by his courtiers, not by his enemies. The king is always overfed, overdressed, overindulged, anything to keep the king tied to his throne. Most people in that position never wake up. They either die mentally or physically or both. And what Yoko did for me, apart from liberating me to be a feminist, was to liberate me from that situation. And that’s how the Beatles ended. Not because Yoko split the Beatles, but because she showed me what it was to be Elvis Beatle and to be surrounded by sycophants and slaves who are only interested in keeping the situation as it was. And that’s a kind of death” (John Lennon, *Newsweek*, October, 1980, quoted in Peter Brown and Steven Gaines, *The Love You Make: An Insider’s Story of the Beatles* [New York: McGraw-Hill, 1983, 285]).

“It was the rooftop concert with their hair blowing into their eyes, with Ringo in a red plastic raincoat, George in green trousers, John in a ladies’ short fur coat. It was four musicians playing together as no four musicians ever could or ever would again. It was voices singing ‘One After 909’ the way they used to on truant afternoons at Fortlin Road. It was slow motion guitars in biting wind as John summed up their gift to their generation, all those World War II babies who’d thought there was nothing ahead but grayness and rationing. ‘Everybody had a good time. Everybody had a wet dream. Everybody let their hair down. Everybody saw the sun shine.’ It was ‘Get Back’ dying into discord as the police finally found their way up to the roof, as the drumbeat failed, the electricity was turned off, and the derisive Lennon voice speaking in mock humility to Larry Parnes, all those years ago at the Jacaranda club: ‘I’d like to thank you very much for the group and ourselves, and I hope we passed the audition’” (Phillip Norman, *Shout!: The Beatles in Their Generation* [New York: Fireside Books, 2006, 449]).

“THE WORD”: The Beatles’ Twelve British Releases between 1963 and 1970
“Please Please Me” (1963)
With the Beatles (1963)
A Hard Day’s Night (1964)
Beatles for Sale (1964)
Help! (1965)
Rubber Soul (1966)
Revolver (1967)
Sgt. Pepper’s Lonely Hearts Club Band (1967)
The Beatles [White Album] (1968)
Yellow Submarine (1969)
Abbey Road (1969)
Let It Be (1970)

“PAPERBACK WRITER[IS]”: required texts

Booth, Colomb, Williams, eds., *The Craft of Research* (Chicago: U of Chicago Press, 1995)

Mike Evans, ed., *The Beatles Literary Anthology* (London: Plexus Books, 2004)

Jonathan Gould, *Can't Buy Me Love: The Beatles, Britain and America* (New York: Harmony Books, 2007)

Chris Ingham, *The Rough Guide to the Beatles* (London: Penguin Books, 2006).

June Skinner Sawyers, ed. *Read the Beatles: Classic and New Writings on the Beatles, Their Legacy, and Why They Still Matter* (New York: Penguin Books, 2006)

Kenneth Womack and Todd F. Davis, eds. *Reading the Beatles: Cultural Studies, Literary Criticism, and the Fab Four* (Albany: SUNY Press, 2006)

“HELP!”

Our mentor is Alyssa Halton, a sophomore from Locke, NY, who is choosing between Philosophy and English majors to complement her French and Biology minors. She wrote about the evolution of the Beatles' musicianship in *Revolver* in The Beatles seminar last spring. She enjoys proofreading drafts of papers, and is, as a mentor should be, something of a stickler about grammar.

“WHAT GOES ON”: Seminar expectations

“I CALL YOUR NAME”: attendance policy. We meet forty-two times this semester; you'll get full attendance credit for attending thirty-nine of those sessions, or, in other words, you're allowed three excused absences. But this is *the Beatles*, so what are you missing three seminars for?

“I'M A LOSER”: six unexcused absences voids the attendance policy and insures the persistent absentee a failing grade in 188B, so “Cry Baby Cry.”

“SHE SAID SHE SAID”: class participation. It's a seminar, so we communicate our knowledge to each other in informal and formal ways. Since it's surely true that “Everybody's Got Something to Hide Except Me and My Monkey,” you and your monkey should participate actively in class discussions, and will gain 50 points on your final average for doing so. A self-compartment characterized by “No Reply” will result in no participation points.

“DON'T LET ME DOWN”: seminarians are expected to keep up with an ambitious reading list. Because it seems ludicrous to prepare quizzes on the Beatles (“What affect did Paul McCartney's shift from Hofner to Rickenbacker bass have on the Beatles' music?”), I'll do so only if it becomes clear that students aren't doing the reading, or aren't reading with adequate critical perceptivity.

“WHAT YOU'RE DOING”: Assignments

“IN MY LIFE”: write a two page essay on the significance a song, piece of music, record album, concert, musical group, or performer has had in your life. (Due in my Richardson Hall mailbox [RH 102] by 4:00 p.m. on 1/23.)

“I'M LOOKING THROUGH YOU”: based upon five sources listed at the end of your 3-4 page essay, write a character sketch of one of the Beatles, pointing

up significant experiences in his life leading up to joining the band and explaining what role he played in the band's overall dynamics. (Due in my Richardson Hall mailbox by 4:00 p.m. on 2/6.)

“I’LL GET YOU”: choose an essay assigned for the seminar and critique the argument it makes about the Beatles. We’ll talk about good candidates for this assignment in class, but it would be better to choose self-contained essays rather than chapters from books or reviews of albums because the thesis of the work may not emerge clearly in the section you’ve chosen, or the review may lack a clear thesis. (Due in my RH mailbox at 4:00 on 2/20.)

“ONLY A NORTHERN SONG”: write a critical essay on a Beatles song of your choice. The Covach and Everett essays, although more technical than I expect you to be, should inform your essay, which attempts to describe what the song is trying to do and how it attempts to do it. (Due in my RH mailbox by 4:00 on 3/6.)

THESIS STATEMENT #1 DUE 3/13

“TELL ME WHY”: During spring break, interview someone who was alive during the years of Beatlemania, and return to class on March 25 with a substantial summary of what your subject said about the band, about the mania, about what the Beatles phenomenon meant to her or him. Your subject needs to have had a particularly significant emotional response for your interview to be illuminating; those who merely thought it all just a bit much aren’t going to provide you with an effective interview. Written version due 3/25.

THESIS STATEMENT #2 and ANNOTATED BIBLIOGRAPHY: a bibliography of at least fifteen works that may appear in your final project with annotations indicating what the primary thrust of the work in question is. (Due in my Richardson Hall mailbox by 4:00 p.m. on 3/25.)

“IT WON’T BE LONG”: the first 2-3 pages of your final project (due 4/10).

“I WANT TO TELL YOU”: each student is responsible for two formal oral presentations during the semester:

“TWO OF US”: the first oral presentation will be a presentation to the seminar on one of the Beatles’ twelve British albums released between 1963 and 1970. I’ll present the Tony Sheridan and the Beatles recordings in order to model what the presentations might be like, and one of those albums will be presented by a special guest: Michael Farley of the Music Department will do the honors with *Rubber Soul*. The other nine albums will be presented by groups of 2-3 students, who will place the album in the context of the band’s career and its social context while also drawing from the numerous song guides on reserve in ODY (see reserves list) to provide insights into the various tracks on the album. The reports should reflect an awareness of the seminar’s overriding thematic

concern: the band's inconstant movements in and out of forms of cultural transgression and rebellion. Each presentation should include the preparation of a 2-4 page handout summarizing critical responses to the album and other background that other students might quote from in their final projects.

“I WANT TO TELL YOU”: the second oral report will be a twenty minute presentation of your final project during the final three weeks of the seminar. The presentation should include video and audio clips related to your thesis, and it needs to include an effective audience interactive component as well.

“THE END”: the final project. By spring break, you will have completed the first draft of the thesis statement that will culminate in your final project. We'll spend lots of time on formulating theses, and you'll have many opportunities to revise and improve your thesis statement, including the two submissions on 3/13 and 4/4. Because we'll be looking at the Beatles and the cultural phenomena they embodied from numerous points of view, your final project will be expected to assume a familiarity with many of those perspectives and will itself perceive them from a critical rather than adulatory perspective; the final project will draw heavily on your research but also on class discussions. The culminating essay will be 8-10 pages, and will include the annotated bibliography you prepared earlier in the semester as well as a bibliography of works cited in your project. The final project, along with your Beatles binder, is due in my office on Monday, May 5, by 4:30. No work will be accepted for FYS 188B after this deadline.

“ALL I'VE GOT TO DO”: Semester Schedule

1/20 In the Beginning . . .	1/21 <i>Can't Buy Me Love</i> , 1-16 Coleman, <i>Read</i> , 195-203 Film: <i>Look Back in Anger</i> , 4, 7, 11 (SLU network)	1/22 <i>Beatles Literary Anthology</i> , 1-60; Wilde, “McCartney,” <i>Read</i> , 243-53 “In My Life” due 1/23
1/27 <i>Read the Beatles</i> , 5-39 Film: <i>Saturday Night and Sunday Morning</i> , 1/25-27	1/28 <i>Can't Buy Me Love</i> , 17-53 <i>Beatles Anthology 1</i>	1/29 Album #1: <i>Please Please Me</i>
2/3 <i>Can't Buy Me Love</i> , 90- 123	2/4 Booth, Colomb, Williams, Preface, and “Research, Researchers, and Readers,” <i>Craft of Research</i> , 1-27 Meeting with Joan Larsen, Director of Research Instruction, ODY	2/5 Album #2: <i>With the Beatles</i> “I'm Looking Through You” due 2/6
2/10 <i>Can't Buy Me Love</i> , 229-48	2/11 <i>A Hard Day's Night</i> Sarris, in <i>Read</i> , 56-60; Yule, “The Man Who Framed,” in <i>Beatles Literary Anthology</i> , 108-10	2/12 Album #3: <i>A Hard Day's Night</i>

2/17 Steinem, "Beatle," Kane, "Stranger," <i>Read</i> , 60-77	2/18 Booth et al, <i>Craft of Research</i> , "Asking Questions, Finding Answers," 29-82 Meeting with Joan Larsen, Director of Research Instruction, ODY	2/19 Album #4: <i>Beatles for Sale</i> "I'll Get You" due 2/20
2/24	2/25 <i>Help!</i> Tynan, <i>Help! in Beatles Literary Anthology</i> , 144-6	2/26 Album #5: <i>Help!</i> Covach, "From 'Craft' to 'Art,' <i>Reading</i> , 37-54
3/3 Everett, "Painting their Room in a Colorful Way," <i>Reading</i> , 71-95	3/4	3/5 Album #6: <i>Rubber Soul</i> "Only a Northern Song" due 3/6
3/10 <i>Beatles Literary Anthology</i> , 164-96	3/11 <i>Can't Buy Me Love</i> , 349-66	3/12 Album #7: <i>Revolver</i> Thesis Statement #1 due 3/13
3/14-23 "I'll Follow the Sun":	Spring Break	
3/24 "Tell Me Why": interviews with veterans of Beatlemania; Michael Farley on "She Said She Said"	3/25 <i>Magical Mystery Tour</i> Marowitz, "The Beatles"; Home Movie, <i>Beatles Literary Anthology</i> , 235-7 Midterm Course Evaluation "Tell Me Why" due in class	3/26 <i>Magical Mystery Tour</i> Wenner, <i>Lennon Remembers, Beatles Literary Anthology</i> , 222-5; <i>Can't Buy Me Love</i> , 438-57 Thesis Statement #2 and Annotated Bibliography due 3/27
3/31 Album #8: <i>Sgt. Pepper's Lonely Hearts Club Band</i> Greil Marcus, "Another Version" in <i>Read</i> , Northcutt, "Spectacle," <i>Reading</i> , 129-46 Rorem "Beatles" and Wiener, "May, '68," <i>Read</i> , 120-41	4/1 <i>Yellow Submarine</i>	4/2 Paulene Kael, "Metamorphosis," <i>Beatles Literary Anthology</i> , 238-41
4/7 Album #9: <i>The Beatles: [The White Album]</i> Cott, "Interview," Belz, "Rock," <i>Beatles Literary Anthology</i> , 279-95 Marshall, "I Am He," <i>Reading</i> , 9-36	4/8 Final Project conferences	4/9 Album #10: <i>Abbey Road</i> "It Won't Be Long" due 4/10
4/14 Gould, 532-541	4/15 <i>Let It Be</i> [film] Womack & Davis, "Mythology," <i>Reading</i> , 97-110	4/16 Album #11: <i>Let It Be</i>
4/21 "I Want to Tell You": presentation of Final Projects	4/22 "I Want to Tell You": presentation of Final Projects	4/23 "I Want to Tell You": presentation of Final Projects
4/28 "I Want to Tell You": presentation of Final Projects	4/29 "I Want to Tell You": presentation of Final Projects FYP Course Evaluations	4/30 "I Want to Tell You": presentation of Final Projects
5/5 Final Project "The End" due at 4:30		

Grading:	
"IN MY LIFE"	25
"I'M LOOKING THROUGH YOU"	50
"I'LL GET YOU"	50
"ONLY A NORTHERN SONG"	25
"TWO OF US"	50
Thesis Statement #1	25
Annotated Bibliography	50
Thesis Statement #2	25
"TELL ME WHY"	25
"IT WON'T BE LONG"	25
"I WANT TO TELL YOU"	50
"THE END": Final Project	100
Attendance	50
Participation	<u>50</u>

600 points



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].

“THINK FOR YOURSELF”: 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.

“YOU CAN’T DO THAT”: 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."

First-Year Program Philosophy and Goals 2007-08

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.

First-Year Seminars

Research Project Learning Goals 2007-08

With respect to research skills specifically, our learning goals for the spring are that students should:

- Be introduced to ways of conducting productive and imaginative inquiry and research in order to become a part of the various conversations surrounding issues.
- Learn to differentiate among the various ways that information is produced and presented, between popular and scholarly journals and books, between mainstream and alternative publications, between primary and secondary sources.
- Learn how to evaluate and synthesize information, whether gathered from traditional sources, e.g., books and journals, or from websites or electronic media.
- Begin to develop the skills of critical analysis in the interpretation and use of information gathered from any source.
- Be introduced to the ethical obligations that scholars have to both responsibly represent their sources and inform their readers of the sources of their information, as well as learning, and being held responsible for the proper use of, the conventions of scholarly citation and attribution.
- Present the results of your research in written, spoken, visual and/or other forms that demonstrate the ability to communicate effectively using the conventions of the mode of communication adopted.