

## **FRPG 189I WIDELY TRAVELED IN THE NORTH COUNTRY**

**Class Times:** Tuesday, 1:15 to 4:15, Thursday, 12:40 to 2:10, Richardson 303

**Office:** 7 University, Room 201

**Office hours:** Tuesday and Thursday, 11:10 to 12:10, and by appointment

**Phone:** 315-229-5898

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### **Course Description and FYS Learning Goals**

Henry David Thoreau, who spent four hours a day “sauntering,” often said that he was “widely traveled in Concord,” his home town. During this course, we’ll get to know our adopted home community of the North Country and document our discoveries as literary journalists, historians, and travel writers. The Canton town historian will take us on a historical walking tour of Canton, we’ll snow-shoe past a frozen waterfall, we’ll visit local farms, we’ll learn how to make maple syrup (if the weather cooperates), and we’ll check out the coolest, funkiest bookstore in the world, which just happens to be in Parishville, only a half hour away. We will visit all these places and others with an eye to uncovering how to make a place come alive on the page through eye witness reporting, lyrical description, personal interviews, and the various kinds of research that go into acquiring what essayists Barry Lopez and Scott Russell Sanders refer to as “local knowledge.” Students will learn to conduct brief as well as in-depth interviews, do historical research, and write “Talk of the Town” pieces in the literary style of *The New Yorker*. For final projects, students will have the choice of writing profiles of other North Country haunts they discover on their own or writing historical portraits of local places and people, drawing on archival research and field work. At the end of the semester, students will present their work orally in collaborative performance pieces. This is a research seminar for very independent, curious souls who love to write and love to roam.

This course will teach you some of the fundamentals of travel writing and literary journalism, but it is primarily a seminar on learning to conduct college-level research, especially local historical research.

With respect to research skills specifically, The FYS shared 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.

### **Class Mentor**

Annie Williams, our mentor, is trained to assist you in writing, oral communication, and research. She can help you brainstorm about ideas for an assignment, rehearse a presentation, narrow your thesis for an essay, strengthen your argument and organization in a writing piece, or work on stylistic and grammatical problems. Her job is to help you learn to do these things yourself. She is a tutor, not a personal editor. You must schedule tutorials with her in advance; she cannot accommodate last-minute requests just before an assignment is due. If you miss a scheduled appointment with Annie, this absence carries the same weight as an absence from class. Ms. Williams is a tremendously accomplished student: a senior anthropology major and English/writing minor. She is currently completing an honors thesis in travel writing about journeys to Kenya, Senegal, and Ireland. She is from Vermont, where she teaches skiing to children. She will read your field notes on alternate weeks and will be an invaluable resource for you and our seminar. She can be reached on cell phone at 802-760-7712 or on e-mail at [aswill05@stlawu.edu](mailto:aswill05@stlawu.edu).

### **The 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 FYS assignments you should first seek out your course mentor during 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*.

### **Texts**

#### **Required:**

Botton, Alain de. The Art of Travel. New York: Pantheon Books, 2002.

Heistand, Emily. Angela the Upside-Down Girl and Other Domestic Travels. Boston: Beacon Press, 1998.

Hinchman, Hannah. A Trail Through Leaves: The Journal as a Path to Place. New York: Norton, 1997.

Ross, Lillian, ed. The Fun of It: Stories from the Talk of the Town, The New Yorker. New York: Modern Library, 2001.

#### **Required Style Guides**

Davis, J. P. The Rowman & Littlefield Guide to Writing with Sources, 3<sup>rd</sup> edition. New York: Rowman & Littlefield Publishers, Inc., 2007.

Hacker, Diane. A Pocket Style Manual, Fifth Edition. New York: Bedford/St. Martins, 2008.

**Recommended:**

Orlean, Susan, ed. The Best American Travel Essays of 2007. Boston, New York: Houghton Mifflin, 2007.

Orlean, Susan. The Bullfighter Checks her Makeup: My Encounters with Extraordinary People. New York, 2002.

**Handouts:** “Landscape and Imagination” by Scott Russell Sanders, “The Lonely Planet Guide to my Apartment,” by Jonathan Stern, readings on Canton history, “The Man & The Myth: Remington” ; excerpt from Fields that Dream: A Journey to the Roots of Our Food, “The Plain People Among Us: The North Country Amish,” by Karen Johnson-Weiner

**Other Supplies**

- Digital camera (It would be great if we had enough between us to document every trip)
- Tape recorder (digital preferably): You will need to record interviews during field work
- Folders: the cheap kind with pockets; you will submit essays and revisions in this folder
- Notebook: Be sure to get one with various subjects; label the sections “field notes” and “pre-trip reading” and “research log,” etc. You will eventually need to use a three-ring-binder when the notebook becomes a research log as you prepare to write the profile.

**Oral and Written Assignments****(total, 1000 points)**

- 1. The Lonely Planet Guide to X, or Errand:** 2-3 pages, which will be both handed in and performed (*due 1/27 and revised for Midterm Portfolio, due 3/10*): **50 points**  
For this assignment you can do one of two things. 1) write your own version of the “Lonely Planet Guide to My Apartment,” but set it in your dorm room or in a lively social hub on the SLU Campus; or 2) Write your own version of Emily Heistand’s “Errand,” turning a partial day of running errands, including those that take you off campus, preferably on foot, into a rich source of description and reflection.
- 2. Errand 2:** 2-3 pages, (*due 2/12 and revised for Midterm Portfolio, due 3/10*): **50 points**  
This writing assignment requires you to go to a scrapbook of a former Laurentian and reconstruct a day in his or her life in which s/he had reason to go into downtown Canton, either on an errand or to attend a cultural event at the Opera House. You will write this as a short story and draw on local history, being mindful of which business establishments were where, what kind of vehicles were on the road, what the character wore, etc.
- 3. Responding to Assigned Reading, Quizzes, In-Class Writing Prompts:** **50 points**  
A research seminar thrives on the insights, questions, and ideas of all the members of the group. Only by exchanging our own thoughts on the reading, experiences in the community, and questions with the techniques and skills we will be practicing can we reach our fullest potential as a group. Therefore, I expect you to show up to class **on time**, with the day’s reading completed. **I will quiz you regularly on this reading, or ask you do in-class writing inspired by the day’s reading, or ask you to answer discussion questions, or will choose someone at random to answer a question or lead a discussion.** These quizzes and prompts will be brief, only a few questions, and will indicate that you have completed the

reading and are ready to take your part as a thoughtful participant. You are required to take notes on the reading in your journal; you can consult the journal when completing this work. See below, Reading Notes/Field Notes/Research Log.

- 4. Reading Notes/Field Notes/Research Log: (every week beginning 2/ 3) 150 points**  
During the semester you'll be asked to keep a notebook, which will include (in clearly labeled sections) reading notes for the assigned texts to prep for field trips, notes on literary readings for class, notes on the articles you read to do your research, field notes for every field trip, a record of each ODY print-out as you go to the library to find more sources, as well as the articles themselves when you are preparing to write your profile. This notebook will generally be due every Wednesday before noon, in the box in front of my office door at 7 University, Room 201. **For field notes**, in addition to always including notes on the reading we did to prep for the trip and interview questions informed by the reading, you are required to take detailed notes about each trip. Always write at least two pages of a) quotes from interviewees, physical descriptions of the people and place you encounter, and any facts you pick up; be sure, also, to check spelling of each name you come across during the field work.

Because you won't have your notebook when you are preparing for Thursday class, you should put non-trip related reading notes in a separate place. The field notes we grade on Wednesday will only need to have your notes on the reading you did to prepare for the field trip. I also encourage you to make your journal visual, to include numerous sketches, even if you don't think of yourself as an artist. Please consult Hannah Hinchman's book for ideas.

After spring break, the field notes you take will be for your own research trips, and for the research you do for the profile. I'll have more instructions at that time.

- 5. Talk of the Town:** two 500-700 word profiles of places we visit, (due the Tuesday after the field trip in question): **100 points (50 points each)**  
In the style of *The New Yorker's* "The Talk of the Town," these pieces should be written in an engaging, irresistible voice, and must include good physical description of the setting, quotes from interviewees, and some factual research related to the topic, drawing on the assigned readings I give you to prepare for the trip. You are required to write two of them: one on the topic you wish to use for Oral 1, due the Tuesday after the week of that field trip; and the other on the Canton historical walk. **(due 2/10)**
- 6. Annotated Bibliography 1 and Profile Précis: (due 2/27): 10 points**  
Select 2-3 sources, at least one of which must be scholarly, preferably a journal article, which fit the "Profile" topic you have selected. Summarize the main points of these articles, emphasizing the aspects of the articles that relate directly to your topic. Summarize the main theses/arguments. Don't tell us what they are about; instead, summarize them directly, 150 words per article. Attach Profile Précis to this. It should include the name and phone number of your contact person, research trips planned, transportation logistics worked out, and any other relevant details.
- 7. Midterm Portfolios: (due 3/10)**  
I will collect a midterm portfolio on the last Tuesday before Spring Break, in which you hand in revised versions of the "Lonely Planet Guide to X" or "Errand," "Errand 2," and your *Talk of the Town* pieces. These pieces will receive final grades at this time and will not be revised further. After break you will concentrate on the annotated bibliographies, the profile, and performances.

**8. Orals 1: (3/12): 50 points**

Students will work in groups to present information they acquired on the field trips and via subsequent supplemental research in an engaging manner. This work will incorporate local history, natural history, and information about agriculture in the North Country, the Amish, the life of Frederic Remington, and anything else that captivated you during our trips. Photography and digital sound bites would be good to include if you use power point. There will be 5 groups performing for approximately 10 minutes each.

**9. Annotated Bibliography and Profile Angle 2: (due 3/31, noon, my box ): 15 points**

Do enough more annotations from popular, alternative or web (but not Wikipedia), and scholarly topics related to your profile to have a total of five, with some from each of the above categories (when added to the ones you did already). In a concise paragraph, discuss your angle for your profile-in-progress.

**10. Revised Annotated Bibliography 2: (due April 10): 50 points**

This one should include 7-10 sources you intend to quote from in the profile with good balance between scholarly, alternative or web, and popular sources, plus personal interviews with more than one person.

**11. Profile, Polished Draft and Revision: (due 4/19 and 5/5): 250 points**

This 7-10-page essay, to be done during the second half of the semester, will feature a North Country place or a person, living or from the past. The profile will be a well-researched piece of literary journalism or meditative essay in the tradition of Emily Heistand, Scott Russell Sanders, or Alain de Botton that incorporates interviews, local history, and scholarly research of various kinds depending on the topic. Polished Draft: 100 points; Final: 150 points.

**12. Orals 2: (4/28): 100 points**

Students will rehearse, revise, revise, and rehearse to perform in group performances which allow them to share the work they did on their profiles. Students will be included to perform in the voice of people they have met, drawing on ethnographic studies, or to present materials in a talk show/round table format, among a menu of other performance options. Students should also be prepared to answer questions from the audience. We will have 3 hours, with breaks, for Oral 2, and will divide the time accordingly.

**13. Cumulative Oral Participation: 100 points**

Students are expected to contribute vigorously to group discussion, have excellent attendance, and have a positive attitude (especially on field trips, and when working with outside speakers and librarians, etc.) Students will be expected to lead discussions on assigned texts and to engage with one another avidly in all seminars. To get a 4.0 in cumulative oral participation, you must contribute keenly to each discussion. To get a 4.0 in oral participation, it will certainly help if you also have perfect attendance. Please note that if you come to class without your book, peer-reviewed essays, or whatever else was required that day, and/or you do not contribute to our discussion, you will be marked absent that day.

**14. Final Portfolio: (due 5/5): 25 points**

When you hand in the revised profile, you will also hand in a portfolio in a three-ring portfolio with sections clearly labeled which correspond to 1-13 above, in which you pull together everything you have done during the semester. You will include a brief reflective essay in which you talk about your growth as a writer, speaker, and researcher this semester.

**15. Writers Series:** You are required to attend a minimum of readings from the spring SLU

Writers Series, and to take notes in your field studies notebook. Write down who the authors are, the date, titles of work they read from, interesting biographical information, and key phrases that resonated with you in their work. Also, note something about their performance style. You will be reading your own work aloud in class often, and these writers should be teachers to you, demonstrating by their example what (or sometimes, what not) to do to engage an audience. Your participation in the writers series will be included in your participation grade and your field notes/reading notes/research log. If you attend all four events, you will receive extra participation credit.

**SLU WRITERS SERIES: 08/09, Spring Semester**

LAWRENCE HILL

MONDAY, FEBRUARY 2

8 P.M. SYKES COMMON ROOM

**Lawrence Hill** is the author of the novels *Some Great Thing*, *Any Known Blood* and the memoir *Black Berry, Sweet Juice: On Being Black and White in Canada*. His recent novel, published as *The Book of Negroes* in Canada and as *Someone Knows My Name* in the U.S., was shortlisted for the Commonwealth Writers' Prize and the Rogers Writers' Trust Fiction Prize. His most recent non-fiction work is *The Deserter's Tale: the Story of an Ordinary Soldier Who Walked Away from the War in Iraq* (written with Joshua Key). He is also a recipient of the National Magazine Award for the best essay published in Canada, and the American Wilbur Award for best national television documentary.

CATHY PARK HONG

THURSDAY, MARCH 5

8 P.M. SYKES COMMON ROOM

**Cathy Park Hong** is the author of two poetry collections, *Translating Mo'um* and *Dance Dance Revolution*, which was chosen for the Barnard Women Poets Prize and was published in 2007 by WW Norton. She is the recipient of a Fulbright Fellowship, a National Endowment for the Arts Fellowship and a Village Voice Fellowship for Minority Reporters. Her poems have been published in *American Letters & Commentary*, *Denver Quarterly*, *Verse*, *Poetry*, *Paris Review* and *Public Space*, and she has reported for the *Village Voice*, *The Guardian* and *Salon*. She teaches at Sarah Lawrence College. Her reading is supported by the Sandra P. Nelson Memorial Poetry Fund.

DAVID SHIELDS

THURSDAY, APRIL 2

8 P.M. SYKES COMMON ROOM

**David Shields** is the author of ten books, including *The Thing About Life Is That One Day You'll Be Dead*, and *Reality Hunger: A Manifesto*. His other books include *Black Planet*, a finalist for the National Book Critics Circle Award; *Remote*, winner of the PEN/Revson Award; and *Dead Languages*, winner of the PEN Syndicated Fiction Award. A senior editor of *Conjunctions*, Shields has published essays and stories in the *New York Times Magazine*, *Harper's*, *Village Voice*, *Yale Review*, *Salon*, *Slate*, *McSweeney's* and *Believer*. He has received fellowships from the Guggenheim Foundation and the National Endowment for the Arts.

THOMAS MCGUANE

WEDNESDAY, APRIL 22

8 P.M. SYKES COMMON ROOM

**Thomas McGuane's** most recent book is *Gallatin Canyon*, a short story collection. He is the author of nine novels, among them *The Cadence of Grass*, *Panama*, *Ninety-Two in the Shade*, *Nothing but Blue Skies* and *The Bushwhacked Piano*. He has also published another story collection and three essay collections, and has written for film and television. Mr. McGuane lives in Sweet Grass County, Montana, and is an avid fisherman.

## ANGEL

**Please enroll in this course right away. Go to ANGEL and look for SEM: Widely TraveledNorthCountr.** This is the place where you'll store and retrieve your work and your peers' work for critiquing in peer review workshop. It's where you can find the handouts and other assignments I give out in class, and where you can deposit any photos you take on our trips that you are willing to share with peers who prefer to include photography in their essays.

## MORE ON PARTICIPATION

This course requires a great deal of team work. We will be riding in vans together in wintry weather, we will be meeting and speaking with non-SLU North Country experts as well as other SLU staff in the library, and I'm asking you all to be really considerate and thoughtful and respectful. Please be cheerful and attentive when meeting our guest speakers; you are ambassadors for SLU and I hope you will make me proud. When we are off on trips, always ask good questions, take notes, pay attention to your peers' questions, and be ace reporters. Ask if it's okay before you tape record interviews and conversations or if it's okay to take pictures. When you work with teams on projects, please remember the golden rule to do unto others as you would have them do unto you: do more than your fair share and do it thoughtfully, punctually, and with the utmost professionalism. **Be the person that everyone wants to work with and every community member wishes to hire as an apprentice. Be my next FYS mentor!**

**This bears repeating:** If you come to class without your book, notebook, or whatever else is required, and/or you do not contribute to our discussion, you will be marked absent.

## GRADING POLICIES

- **Late stuff:** Because there is something due every week that I need to get right back to you, there is no room for late work. Get it in as assigned. In most cases, I will not accept a late assignment and you will get a 0. Assume you will have IT or printer problems at some point; get things done early to prevent hassles. Should a legitimate (in my book) crisis erupt, there will still be a **.25 per day late grade deduction** from the final grade (these really can hurt you), but doing this even once will greatly inconvenience both you and the instructor. The general rule is that any assignments not turned in on time will be recorded as a 0.
- **Revisions:** When handing in a revision, be sure to **change the date** on the work, put it on top, and include all the drafts I critiqued as well as peer reviewed critiques. I will always want to see the old drafts again when you revise, so hang onto everything. Please put the drafts into a folder with pockets.
- **Team work:** When work calls for team collaboration, try to be really considerate of your peers. Although I plan to give one grade for group oral work, I may change this idea if it looks like one person is doing all the work.
- **How I will mark drafts:** First drafts will be given a check, check-minus, or check-plus, and will not be graded until they are revised for the portfolios, due on March 10 and May 5.
- **Format and professionalism:** Please remember to number your pages, do word counts when required, use double space and normal one-inch margins, and to send anything to me electronically as a word file, not html unless we are doing web work together. **Always have a specific title you make up**, that speaks to your thesis/theme/central metaphor, etc. not a generic one like "Profile" or "Talk of the Town." I will not accept work with typographical errors and mistakes that demonstrate that you haven't bothered to proof-read.

## Attendance:

- I am really hoping for perfect attendance, given that most things we are doing can't be redone or reproduced in any way. But if you are sick with a nasty flu, or have a fever, etc., you

belong in bed.

- The most you can miss, under normal circumstances, is three hours total: the equivalent of one Tuesday or two Thursdays.
- Beyond this, you will get a .5 deduction from the final grade for each additional Tuesday absence, and .25 from the final grade for each additional Thursday absence.
- If you do miss class, **you are responsible for retrieving the handouts** I gave in class and for finding out what was missed. Please don't ever ever ever make me have to track you down to ensure that you're on track. Ask someone to bring a copy to you in advance, or contact me and ask me to send the handout electronically or put the reading on my office door for you to pick up. But please rely on your classmates first.

### **Tardiness:**

It's really important that you be in class on time, especially since we are going to be going on field trips sometimes and will be standing in a cold parking lot in Vilas waiting for you, and on other days, will need everyone there to get started. **Three lates (five minutes or more) count as an absence to a 90-minute class.** Please be thoughtful and considerate. This is one of those classes where group dynamics are important, and we need to count on each other.

### **CITING, PLAGIARISM, AND ETHICAL USE OF SOURCES:**

You will note that most of our readings in creative writing and journalism do not include MLA citing and bibliography lists, but the sources for all quotes are made quite clear. You, however, will be required to cite using the MLA method and to always create a References Cited list for your Profiles. You are expected to become familiar with MLA citing methods and to use them. For both Talks and Profiles, when anything is put in quotes—dialogue, an excerpt from reading—you must quote **exactly** what was said or written; there are no exceptions to this rule. This means that you must transcribe interviews quite carefully. No dialogue can be made up or edited (beyond making minor cuts); all quoting from text must be done carefully and painstakingly. When anything is paraphrased, you are still expected to provide the source, conversationally or parenthetically. We will discuss these rules at length in class. All St. Lawrence University students should have signed the Honor Code cards in the fall semester and are expected to be familiar with the Academic Dishonesty Procures and Academic Honesty policies as listed on page 13 of this syllabus and in *The St. Lawrence University Student Handbook*.

### **CLASS SCHEDULE**

#### **Unit 1: The Art of Being a Local Citizen**

##### **Week 1: Introduction to the Research Seminar**

Tues, Jan 20 Local History Scavenger Hunt, details to be announced  
Students will meet promptly at 1:15 in Richardson 303 and will be given packets  
Scavenger Hunt completed by 2:30 PM  
Discuss: "The Lonely Planet Guide to My Apartment" by Jonathan Stern  
(handout); The Lonely Planet Guide to X and Errand 1 assigned (**Due 1/27**)

Thurs, Jan 22 Field trips and groups arranged and discussed  
Discuss "Landscape and Imagination" by Scott Russell Sanders (handout),  
Angela the Upside Down Girl by Emily Heistand, "Errand" (ppg 159-170)

##### **Week 2: Introduction to the Students in this Seminar**

Tues, Jan 27 **Assignment 1 due**, The Lonely Planet Guide to X and Errand 1 (choose 1)  
Students will read them aloud in class

Discuss The Art of Travel, “On Traveling Places (ppg 29-58) and A Trail Through Leaves: The Journal as a Path to Place, by Hannah Hinchman, Chapter 1, Going to the Source, (ppg 3-22), and “The Power of the Ordinary” (ppg 63-83)

**Unit 2: The Art of the Concise: The Talk of the Town in *The New Yorker* tradition**

Thurs, Jan 29 ***Introduction to The Talk of the Town format***

Discuss The Fun of It: Editor’s preface (ppg xvii-xxi), “The Old Lady” by James Thurber (ppg 22-23), “Potter’s Field” and “Harriett” by E.B. White (ppg 26-29), “Corsets De Luxe” by Geoffrey Hellman (ppg 43-44), “Painter in Town” by Murdock Pemberton and E.B. White (ppg 45-46), “Tou-Tou-Toukie, Hello,” by Hilton Als (ppg 398-399), “Elegy for a Parking Space,” by John Seabrook (ppg 426-427)

**Week 3: Canton Historical Tour; Practice Session on Talk of the Town**

Tues, Feb 3

Class meets in Herring-Cole for slide lecture by Linda Casserly  
Walk through Canton; Be sure to have read and taken notes on “The Town Friendliness Built” (handout) to prepare for class.  
Everyone brings field notebooks, tape recorders, cameras, etc.

Everyone must drop off field notes on Wed. at noon, my office, Richardson 201. They must include quotes from the Canton reading, from Ms. Casserly, remarks made by others in the class, physical descriptions and facts learned from the tour, and an idea for an angle or theme; students must do these each week in their journals, after each trip. The prep reading must be done before the class and should be in your notes before the trip in question. See “Field Notes Reminder List” on ANGEL.

Thurs, Feb 5

Field notes on Canton history tour returned in class  
Practice turning Field Notes into “Talk” pieces; groups brainstorm on different leads for Canton walk “Talks”  
Discuss: The Fun of It: “The High Place” (ppg 51-52), “Al” (ppg 57-58), “The Frescoer” (ppg 63-64), “Lenox 1734” (ppg 79-80) all by James Thurber; “The Dakota” by Charles Cooke and Harold Ross (ppg 85-86)

**Week 4: Visit to Remington Museum**

Tues, Feb 10

**Talk of the Town 1 on Canton walking tour due.**  
(After this week, Talks are due the Tuesday after a trip for those who have chosen that particular trip and subject for Oral 1).  
Travel to Ogdensburg for guided tour of Remington Museum  
Be sure to read in advance: “The Man and the Myth: Remington,” Louise E. Levathes (National Geographic, August 1988), and the other handout I provide.

Field notes due Wednesday before noon in my box.  
Annie will grade these and return them to the box on Thursday afternoon. You will need to pick them up to before the weekend. The office closes at 4 PM.

Thurs, Feb 12

No class. Professor is at a conference.  
**Errand 2 is due on ANGEL** before midnight tonight.  
Don’t forget to pick up field notes.

Students should begin a list of potential profile topics to bring to next class.

**Unit 3: The Art of Conducting Library Research**

**Week 5: *Visit to Bittersweet Farm, Library Session; Students should see me in office Hours this week to discuss profiles***

Tues, Feb 17 Remington Talks due for one group  
Field trip to Bittersweet Farm, the Bennetts  
Fields that Dream: A Journey to the Roots of Our Food, by Jenny Kurzweil,  
(excerpt, handout).

Field notes due Wednesday before noon in my box.

Thurs, Feb 19 Natalia brings field notes to class  
ODY Workshop with Joan Larsen on Proposed Profile Topics

**Week 6: *Visit to Amish farm (fingers crossed), Tips on Writing a Profile of Place***

Tues, Feb 24 Farm Talks due for one group.  
Field trip to Amish farm (we hope!)  
“The Plain People Among Us: The North Country Amish” by Karen Johnson  
Weiner (handout)  
Be sure to read this essay and take notes on it before the field trip today.  
Field notes due Wednesday before noon in my box.

Thurs, Feb 26 Annie brings field notes to class.  
Peer review groups formed for Talks; will be distributed on ANGEL  
Discuss Angela: The Upside Down Girl, “Plot” (ppg 171-185), “Store” (ppg 186-  
203) The Art of Travel: “On the Country and the City,” 129-153.  
Profiles of Place discussed  
Brief discussion of upcoming assignments including Oral One

**Annotated Bibliography 1 and Profile Précis: (due 2/27 at noon on ANGEL)**  
(topic for profile, 2-3 annotations, each entry 100-150 words in length) attached  
to **profile précis; précis should include** contact person and phone #, trips  
planned, dates and agenda of each of a minimum of 3 trips including one that will  
take place outside of the Tuesday class time, research agenda.

**Week 7: *Hike at Harper’s Falls***

Tues, Mar 3 Guided Nature Walk at Harper’s Falls led by Wil Rivers  
Winter ecology in the North Country  
A Trail Through Leaves, “The Flow of Attention (ppg 85-122) and (ppg 156-  
163) We will create an event map (re-read ppg 156-163) on the trip; be sure to  
bring your book!

Field notes due Wednesday before noon in my box.

Thurs, Mar 5 Natalia brings field notes to class  
Discuss The Fun of It: “Scouting” by Susan Orlean (ppg 384-385), “The Smell”  
by John Seabrook (ppg 386-388), “Beautiful Dreamer” by Alison Rose (ppg

389-390), “The Shit-Kickers of Madison Avenue” by Lillian Ross (ppg 402-404), “After Midnight” by William Finnegan (ppg 406-408), “Naked and Truthful in the Bronx” by Lillian Ross (ppg 455-457).

Peer review Talks in groups of 3; students writing Talks on Winter Ecology in the North Country should bring drafts

**Week 8:** *Trip to Parishville, Midterm Portfolios, Oral 1*  
Tues, Mar 10 Field trip to Birchbark Books, maple sugaring, visit with Tim Strong  
Midterm Portfolios due: (Rewrites of The Lonely Planet Guide to X, Errand 1, Errand 2, Talk of the Town)  
The Art of Travel: “On Possessing Beauty,” 213-233; pay particular attention to 227-231. Instead of your normal field notes this week, try a “word painting.”  
  
Field notes (what Ruskin would call “word paintings) due Wednesday before noon in my box.

Thurs, Mar 12 Annie brings field notes to class  
**Oral 1 performed in class today**

After break students will do field work on 2 consecutive Tuesdays and outside of class. You are responsible for calling your contact person and finalizing the details of your 3/24 field trip before you leave; You should call again when you return on Sunday to remind them.

## HAPPY SPRING BREAK!

### Unit 4 The Art of Solo Field Work

**Week 9:** *Individual Field Trips, Practice with Quoting and Paraphrasing*  
Sun, Mar 23 Don’t forget to call guides/hosts again to remind them about Tuesday’s trip

Tues, Mar 24 Individual Field trips  
Field notes due Wednesday before noon in my box.

Thurs, Mar 26 Field notes returned (Natalia)  
ODY session on finding new sources  
Discuss The Rowman & Littlefield Guide to Writing with Sources, by J. P. Davis; Students work in pairs practicing when to quote, when/ how to paraphrase

**Week 10:** *Individual Field Trips, Tips on Writing a Profile on a Person*  
Tues, Mar 31 **Annotated Bibliography 2 and Profile Angle** in my box before trip  
Individual Field Trips

Field notes due Wednesday before noon in my box.

Thurs, Apr 2 Field notes returned (Annie)  
Discuss: “The American Man, Age Ten,” by Susan Orlean, (handout)  
Angela the Upside Down Girl, title essay (ppg 3-14)  
“Frank Sinatra Has a Cold” by Gay Talese (handout)  
Discussion of how to characterize real, living breathing people

Discussion of incorporating research without losing voice.

**Unit 5: The Art of Writing the Profile**

**Week 11: Library Work; Individual Field Trips Must Happen outside of Class this Week**

Tues, Apr 7 ODY working day; students will work with librarians on improving sources  
students will also have 10-minute appointments  
With me throughout the afternoon; Ann Bibs returned (if not sooner, via e-mail)

Thurs, Apr 9 Discuss: Angela, The Upside Down Girl: “Watershed: An Excursion in  
Four Parts (ppg 128-158)  
Continued discussion of ethical use of sources, avoiding plagiarism, using  
research in writing while avoiding the “biting into wood” syndrome

**Revised Annotated Bibliography Due** Friday at 4  
(you must replace sources you don’t intend to quote from with new ones; update  
your profile angle)  
**Homework:** Write the lead/opening scene from the profile and functional outline

**Week 12: Profiles Peer-Edited, Profile Organization and Craft**

Tues, Apr 14 Lead/opening scene of Profile and functional outline due  
Small group peer review  
Groups for Oral 2 formed and brainstorm for performances  
One student puts complete profile up by bedtime tonight!

Thurs, Apr 16 Whole class critiques one student’s profile  
Groups of 3 critique drafts of paper (complete as homework)

Sat, Apr 19 First Draft of Profiles sent to Natalia Singer by e-mail by noon  
(should be polished since peer review)  
Students should work together over the weekend on orals

**Week 13: Conferences and Oral Rehearsals**

Tues, Apr 21 Conferences and Oral Rehearsals  
Thurs, Apr 23 Conferences and Oral Rehearsals

**Week 14: Orals and Final Celebration**

Tues, Apr 28 Oral 2 performed in class  
Thurs, Apr 30 Class Picnic  
Tues, May 5 Final Portfolios, Profiles, and Field Notes/Research/Readings Journals due at 1  
PM in my office at 7 University

**THE ACADEMIC HONOR CODE AT ST. LAWRENCE UNIVERSITY**

**THIS SECTION PERTAINING TO THE ACADEMIC HONOR COUNCIL is *not confidential*.** Your signed acknowledgment of the code will be placed in your permanent student file. The Academic Honor Code cited below was designed by students and approved by the elected student government, the Thelomathesian Society, on February 26, 1992.

All students at St. Lawrence University are bound by honor to maintain the highest level of academic integrity. By virtue of membership in the St. Lawrence community, every student accepts the responsibility to know the rules of academic honesty, to abide by them at all times,

and to encourage all others to do the same.

Responsibility for avoiding behavior or situations from which academic dishonesty may be inferred rests entirely with the students. Students should be sure to learn from faculty what is expected as their own work and how the work of other people should be acknowledged.

**Academic Dishonesty, according to the *Student Handbook*:** includes any dishonest conduct in connection with any academic (including research) course, program, or work.

1. It is assumed that all work submitted for credit is done by the student unless the instructor gives specific permission for collaboration.
2. Cheating on examinations and tests consists of knowingly giving or using, or attempting to use unauthorized assistance during examinations or tests.
3. Dishonesty in work outside of examinations and tests consists of handing in for credit as original work that which is **not** original, where originality is required.
4. Falsifying research methods, data, and/or results constitutes academic dishonesty.

**The following constitute examples of academic dishonesty:**

a) *Plagiarism*: Presenting as one's own work the work of another person—words, ideas, data, evidence, thoughts, information, organizing principles, or style of presentation — without proper attribution. Plagiarism includes paraphrasing or summarizing without acknowledgment by quotation marks, footnotes, endnotes, or other indices of reference (cf. Joseph F. Trimmer, *A Guide to MLA Documentation*).

b) Handing in false data, reports or results in connection with any research project or experiment.

c) Handing in a book report on a book one has not read.

d) Falsification of attendance records of a laboratory or other class meeting.

e) Supplying information to another student knowing that such information will be used in a dishonest way.

f) Submission of work (papers, journal abstracts, etc.) which has received credit in a previous course to satisfy the requirement(s) of a second course without the knowledge and permission of the instructor of the second course.

g) The above list is not exhaustive. In the event there is a question as to whether alleged conduct falls within the scope of the Academic Honor Code, the vice president and dean of academic affairs' determination shall be final.

Claims of ignorance and academic or personal pressure are unacceptable as excuses for academic dishonesty. Students must learn what constitutes one's own work and how the work of others must be acknowledged." (*St. Lawrence University 2008–2009 Student Handbook*, pp. 148–153.)

All intentional and unintentional acts of academic dishonesty may result in disciplinary action. Recommendations of disciplinary action may include a failing grade on the work in question, a failing grade in the course, disciplinary probation, suspension from the University, or expulsion from the University.

More information on academic integrity, including the Academic Honor Council's Constitution, can be found at: [http://www.stlawu.edu/acadaffairs/academic\\_honor\\_policy.pdf](http://www.stlawu.edu/acadaffairs/academic_honor_policy.pdf). For information about academic integrity or the Academic Honor Council issues, contact the Dean's Office at x5993.

## **First-Year Program Philosophy and Goals 2008-09**

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.

### **Contact List**

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Wil Rivers  
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(315)-854-0184

Tim Strong  
Birchbark Books  
Open Thursday through Sunday, 1-5  
The Ashton Road  
Parishville (315)-265-3875  
[tstrong@twcny.rr.com](mailto:tstrong@twcny.rr.com)

To get there: Take Route 68 out of Canton (from Route 11, near the P and C) to Colton, to where 68 ends.

Turn right on Route 56 (briefly).

You'll see a sign that says, 50,000 books, 6 miles.

Follow the signs those 6 miles and you'll end up on Ashton Road.

The bookstore will appear on your right.