

T 8:30-10:00 ODY 145
TH 10:10-11:40

Spring 2009
FYS 188I

First-Year Seminar

Local Boy Makes Good: Frederic Remington's Life, Art, and Career

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Office Hours: MWF 11:00-12:00

And by appointment

Mentor: Meggie Quackenbush
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Course Description

The most famous person ever from Canton, New York was Frederic Sackrider Remington (1861-1909). Beginning in 1882 with an illustration casually bought by and published in *Harper's Weekly*, Remington became the leading artist of the West almost overnight. By the early 1890s his prominence was unquestionable. Working assiduously as illustrator, sculptor, and writer, he produced a body of work which became critical to any definition of North America's frontier history—in it, all actors are seen: Indians, cowboys, and Mexicans; explorers, traders, and trappers; cavalymen, soldiers, and Mounties. Remington produced more than 3000 paintings alone, and toward the end of his career he was much more artist than illustrator. A writer as well, he published eight books and was a sculptor of considered and considerable reputation.

Because Remington was a “local boy”—born in Canton on Court Street near St. Mary's Church, buried in Evergreen Cemetery across from the Best Western—he has had considerable association with this area and with St. Lawrence. From the mid-1880s on, Remington lived in the New York City area, but spent most of each summer in the North Country—first on Cranberry Lake in the Adirondacks and then for many years on his island in Chippewa Bay in the St. Lawrence River. When Remington died unexpectedly at the age of forty-eight in 1909, The Reverend Dr. Almon Gunnison, President of St. Lawrence, delivered the eulogy (Samuels 440). Allen Splete, who coedited Remington's *Selected Letters* (1988), was once a vice-president here. The library in which we meet has a significant body of Remington archival materials in its Special Collections, and the Richard F. Brush Gallery holds a significant number of Remington originals (some of which were used in last semester's exhibition, *Horse Guts*). In addition, the Frederic Remington Museum is in nearby Ogdensburg. On January 27th we will be making a class trip there.

Given this wealth of material and access, this seminar is uniquely poised to allow its members to discover, study, and understand Remington and his times in singular and unique ways. More than this, such were his interests, contributions, and contexts (art, art history,

biography, iconography, illustration, magazines, the North Country, painting, printing, western history, sculpture, writing—to name only some), each of you will be in a position to follow your own interests through Remington.

In addition, our shared project will be one of pooling each person's individual knowledge of Remington and his work. The idea is to create a shared context for each student's research, one in which each student will:

- initiate and define a line of inquiry which is both of personal interest and expands your knowledge of Remington;
- find, read, understand, and integrate source materials—including primary source materials—that together lead to a deeper understanding of the subject and Remington's relation to it;
- interpret those materials and construct a version of the subject based on them and,
- only then, write the expository essay which is the major project of the course.

First Year Seminar Course Goals

This is a First-Year Seminar. Like all such seminars, it has as its goal a continuation of the work you began last semester in the First Year Program. More specifically, its purpose is to provide each student with a sound grounding in research methods, using that work to construct an extended written argument, involving multiple drafts, based on each student's investigations.

To that end students in every First-Year seminar will (according to First-Year Seminar Research Project Learning Goals 2007-08):

- 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.

Specific Course Policies for this Seminar

The work we will be doing together this semester will certainly meet these goals, but goals may only be reached through the individual practice of each separate seminar. Therefore, here are some relevant course policies:

Attendance

Daily attendance is required. As a seminar, the course cannot function without each person's full and complete participation. On some days your presence may seem less urgent to you, but it never is: you need to be here to know what's going on, to do your own work, to contribute to the common tasks, be a member of your colleagues' thoughtful and responsive audience. I expect you to be in class, on time and ready to go, every day.

That having been said, I know that sometimes life intervenes. If it does, I expect you to explain the reason for your absence to me *in person* in a professional way; beforehand if possible, but as soon as you can afterwards if not. Do not simply send me an email or leave a voicemail message, although you are free to do that too. Should you have university-related obligations that may involve missing class, I would like to know about it as soon as you know the specifics.

Students with unexplained absences will have their final grade docked .5 per absence.

Professionalism

While attendance is the first professional expectation required of each student, there are others. You should arrive on time and ready to work. You should have done the day's reading, you should have the relevant book with you and, as always, you need to have a notebook and something to write with. On days when an assignment is due, it should be ready at the beginning of class and meet the standard expectations (typed, printed legibly, stapled or paper-clipped, properly formatted according to MLA Style). On days when you have an oral presentation yourself, you should be organized and ready to go. Any behavior that disrupts the class is unacceptable and will be penalized by a lowering of the final grade. Turn cell phones off. But don't worry: I'm evaluating each student in each class. Every day. (And you me, I hope.)

Required Books and Other Materials

Davis, James P. *Rowman and Littlefield Guide to Writing With Sources*. 3rd ed. Lanham, MD: Rowman and Littlefield, 2007.

Dippie, Brian W. *The Frederick Remington Art Museum Collection*. Ogdensburg, NY: Frederic Remington Art Museum, 2001.

Three-Ring Binder (Research Binder and Portfolio)

Research Project

We will begin with a series of small, library-based, assignments. Two of these will be oral and two will be written. Even though these initial assignments may seem separate, they are designed to provide a practical and intellectual foundation for your major research project this semester. Each student will research, shape, draft, and perfect a persuasive essay rooted, in some way, in the biography and interpretation of Frederic Remington and his works. To this end, you will submit a series of specified assignments, keep a research notebook that keeps track of your investigations, present an oral seminar focused on your topic at the assigned time, and offer the whole for evaluation as a portfolio of work at the end of the semester

Assignments and Grade Breakdowns

Assignment	Due Date	Percentage of Final Grade
Discovering Frederic Remington:		
Oral Presentations (2):	Various	5%
Short Papers (2)	January 27, 29	5%
Class Participation-Professionalism	Every Day	15%
<i>Research Project</i>		
Research question	February 5	
Revised research question	February 10	10%
Notes on Sources and Précis	February 17/Mar. 3	
Thesis, Claims, Evidence	March 10	10%
“My Remington” Seminar	Various	10%
First Functional Outline	March 31	
Second Functional Outline	April 9	10%
Full Draft	April 21	15%
Final Draft	May 8	10%
Research Journal / Portfolio	May 8	10%

Timetable

Subject-Activities

Reading

Assignments

January 19-23

Introduction to the Course Library Introduction Biography and Iconography No Class Thursday— Library Assignment/My Source	Handouts Foreword and Acknowledgements Foster, “A House, a Legacy, a Collection” (Dippie 8-11)	Finding Remington Short Paper One: Write a descriptive paragraph (@ 75 words) on your source
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		Due Tuesday
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January 26-30

Discovering Frederic Remington Tuesday: Field Trip to Remington Museum, Ogdensburg, 8:30-12:00 (Grave Visit)	Thursday: Dippie, Introduction (12-31)	Short Paper Two: “What I Saw in Ogdensburg” (@400 words) Due Thursday
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February 2-6

Primary Sources, Secondary Sources Presentations and Papers	Dippie, 42-59	Revised Research Question Due Thursday
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February 11-15

Overview Finding Materials Notes on Reading and Sources	Dippie, 60-81	Notes on Sources and Précis Due Friday
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February 18-22

Notes on Reading and Sources	Dippie, 82-123	
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February 25-29

Thesis, Claims, and Evidence	Dippie, 124-59	Revised Notes on Sources and Précis Due Friday
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March 3-7

Notes on Reading and Sources	Dippie, 160-203	Thesis, Claims, Evidence Due Thursday
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March 10-14

Preparing Your Functional Outline	Dippie, 204-52	
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Spring Break

Subject-Activities	Reading	Assignments
March 24-28		
Shaping Your Functional Outline		First Functional Outline Due Thursday
March 31-April 4		
Student Seminars/ Conferences		Second Functional Outline Due Thursday
April 7-11		
Student Seminars/ Conferences		
April 14-18		
Student Seminars/ Conferences		Full Draft Due Friday
April 21-25		
Research-Revising Week No Class--Conferences		
April 28-May 2		
Research Journal/Portfolio Course Evaluation		Final Draft Research Journal /Portfolio Due Wednesday, May 8th

The WORD Studio:

In addition to the help you can receive from me and Meggie Quakenbush, 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 Meggie during her office hours in the library.

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*.

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.

The Academic Honor Code

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

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

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

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

The following constitute examples of academic dishonesty:

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

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

- c) Handing in a book report on a book one has not read.
- d) Falsification of attendance records of a laboratory or other class meeting.
- e) Supplying information to another student knowing that such information will be used in a dishonest way.
- f) Submission of work (papers, journal abstracts, etc.) which has received credit in a previous course to satisfy the requirement(s) of a second course without the knowledge and permission of the instructor of the second course.
- g) The above list is not exhaustive. In the event there is a question as to whether alleged conduct falls within the scope of the Academic Honor Code, the vice president and dean of academic affairs' determination shall be final.

Claims of ignorance and academic or personal pressure are unacceptable as excuses for academic dishonesty. Students must learn what constitutes one's own work and how the work of others must be acknowledged." (*St. Lawrence University 2007–2008 Student Handbook*, pp. 149–154.)

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

More information on academic integrity, including the Academic Honor Council's Constitution, can be found at: www.stlawu.edu/acadaffairs/academicintegrity.htm. For information about academic integrity or the Academic Honor Council issues, contact the Dean's Office at x5993.

Works Cited

- Samuels, Peggy and Harold. *Frederic Remington: A Biography*. Garden City, NY: Doubleday, 1982.
- Splete, Allen P. and Marilyn D. Splete, eds. *Frederic Remington—Selected Letters*. New York: Abbeville Press, 1988.