

Course Grading:

Written Assignments: 50%

Review Essays:

Songcatcher/Filene @ 5%

Jones @ 7.5%

Authenticity @ 7.5%

Research Project 30%

Journal/workshop participation/"process"

Revised Thesis/Bibliography

Drafts/Bibliographies

Final Essay

Portfolio/Participation: 10%

Reading, Research Skills, Performance Worksheets

In-class Writing/Discussion

Performance/Oral Assignments: 40%

Weekly Performances/Worksheets: 25%

Presentation/Group Performance: 7.5%

Final Performance 7.5%

Note Bene: Performance grades will not be determined by how well you play or sing. The performance descriptions should be construed broadly: performing a song might mean a dramatization of the lyrics, or a dance to a recording. You will be graded on how much thought and effort you put into crafting performances that meet the goals of the weekly and final assignments. For example, a person who enters the class a great blues guitar player, and who plays the blues in essentially the same style for each performance with little evidence of growth, participation in group performance planning, or attention to each week's assignment, will likely remain the class' best blues guitarist at the end of the semester. Big wup. That student will have fulfilled few if any of the performance goals of the course, and will be subject to the bad-grade blues.

First-Year Seminars

Research Project Learning Goals 2008-9

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.

Academic Honesty: The St. Lawrence 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

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

Working Schedule of Topics and Assignments

*The course will likely evolve to better fit your interests and skills. This is a working agenda, not a final contract. Changes will be announced and discussed in class. **You** are responsible for making sure you are aware of changes –even if you are not present when they are announced.*

Tuesday 1/20: Introduction: Research and Intellectual Commitment

First Research Assignment

Read: For Wednesday: Filene, intro and chapter 1.

Assignments: Definition: (.5 page), and source, due Thursday 1/22.

Research skills checklist, journal entry –Reference Section

Reading response, due Thursday 1/22.

(Reading responses will be an ongoing assignment)

For Wed.: First performance: A musical introduction

(It's never too early to think about a research topic)

Wednesday 1/21: Discussion: *What is American Music and When Did it Begin?*

First Performance: musical introductions

Film: *Songcatcher*

Assignment: The first chapter of Filene and the film *Songcatcher* both present the story of early efforts to find and document folk music in America. Write a three page essay that evaluates how these stories are similar, and how they are different. How would you explain the differences; is one version of the story better than the other?

Due: Thursday, 1/29.

Thursday 1/22: *Songcatcher*, cont.

Discussion: *What is American Music and When Did it Begin?*

Due: Reading response paragraph.

Research and Performance Assignment: Find some information (and document your sources) about some sort of “early” American music (for example, European music transported to the colonies, or Native American music) and begin to think about a performance that incorporates this knowledge for next Wed., 1/28.

Performance worksheet 1; part 1: due before the performance on Wednesday

Tuesday 1/27: Discussion: *Finding and Evaluating Sources: “Folk” Music and other problems of definition and Bias*

Read: Filene, Ch. 2

Assignments: work on essay for Thursday

Continue to think about research project topic –first tentative statement due 2/5

**Wednesday 1/28: Finding Musical Sources: Intro. to the Music Library
Second Performance: Early American Music**

Due: Performance Worksheet part 1 (*ongoing assignment*): Explains how performance is designed to meet the assignment, assesses group work and accounts for time spent on research and rehearsal.

Assignment: Research journal entry on Music Library (ongoing assignment)

Thursday 1/29: Academic Argumentation

Due: Songcatcher Essay

Due: Performance Worksheet part 2(*ongoing assignment*): Evaluate effectiveness of performance

Research and Performance Assignment: Find some information about African drumming (or dance or rhythms) and prepare (plan and document) a drumming performance for 2/4.

Reading/Assignment: Read Evans and Oliver exchange, reprinted from Living Blues Magazine. Take notes on the article in preparation for a discussion on Tuesday, 2/3.

Tuesday 2/3: Academic Argumentation: Note Taking for research --nuts and bolts

Due: Notes on Evans and Oliver exchange, reprinted from Living Blues Magazine.

Reading: Jones, Blues People, intro.- p. 49 for Wed.

Wednesday 2/4: Discussion: *Evaluating the Argument over African Survivals*

Blues People: A Book-Length Argument

Third Performance: African Drumming

Thursday 2/5: Finding Periodicals and Book Reviews: Are there adequate sources?

Due: First Tentative (nonbinding) Thesis Paragraph

Performance Assignment: Construct a performance that combines elements of African and European musical traditions and aesthetics. Be prepared to explain the synthesis represented by your performance on 2/11.

Tuesday 2/10: Music, Publications and their Purposes

Read: Filene, Ch. 3., Continue reading Jones, Blues People

Assignment: Review Essay on Blues People, due Tuesday, 2/17.

Wednesday 2/11: Discussion: *Blues People and the Power of African-American Music*

Fourth Performance: African Music-American Music

Thursday 2/12: Books: Circulation, Recall, Interlibrary loan

Assignment: Identify a text related to your research not available at SLU and order it through interlibrary loan or Connect NY

Research and Performance Assignment: Find and prepare to "authentically" perform a folk song for Wednesday, 2/18. Be prepared to justify your identification of the song as "folk" and your performance as authentic.

Tuesday 2/17: "Authenticity:" Academic/Popular; Primary/Secondary

Read: Filene, Chs 4-5.

Due: Blues People Review Essay

Assignment: *Authenticity* Argumentative Essay. Drawing on your reading of Filene and the Jensen chapters we will read next week, construct a 3-4 page argument applying ideas about authenticity to an art form important to you. Due Tuesday, 3/12.

Wednesday 2/18: Discussion: "Authenticity" in American Music--Seeger/Dylan

Fifth Performance: Folk Music

Thursday 2/19: Peer Review of topic/thesis paragraphs

Due: Working thesis/topic paragraph.

Performance Assignment: Perform, on 2/25, a country music song that is meaningful to your audience is the way that you think a country music song should be meaningful. Be prepared to explain the relationship between the performance and its meaning.

Tuesday 2/24: Surveying the Literature

Read: Jensen: *The Nashville Sound*, Chs. 5, 7, 8. *Pay particular attention to the structure of chapter 7, even though the material discussed is admittedly dense. This is an example of a "survey of literature."*

Wednesday 2/25: Discussion: Authenticity within a Commercial Genre: the Nashville Sound

Sixth Performance: Country for today

Thursday 2/26: Documentation Workshop

Due: Working Bibliography

Performance Assignment for 3/4: Craft a performance that to you represents an act either of 1) of intellectual or artistic theft. (=impersonation? =sampling?) or 2) tribute. Be prepared to explain the theft you are performing.

Research Assignment: Find and bring to class a recent article or online discussion about sampling, downloading, or some other issue you think is relevant to the issue of 'borrowing' the intellectual or artistic property of others. Be prepared to discuss your article on Tuesday

Tuesday 3/3: Plagiarism: When to Cite?

Due: Article on sampling/downloading

Wednesday 3/4: Discussion: *Impersonation? Homage? Theft? The Minefield of Property in the Contemporary Academic and Artistic World*
Seventh Performance: (Don't) Stop that Thief
Film: *Man in the Sand*

Thursday 3/5: Workshop on Paraphrasing and Citation

Performance Assignment for 3/11: Select, find, and perform a song by one of the artists named in our class discussions or readings that you find significant to the evolution of American music. Be prepared to explain your choice of song.

Tuesday 3/10: Peer Review: Viable Research Projects?

Due: Authenticity Essay

Due: (Before you leave for Spring Break)

Revised thesis statement and annotated bibliography. 1st draft of essay due 4/13.

Read: Complete Filene. Complete Davis, Writing with Sources.

Wednesday 3/11: Discussion: *The Power and Politics of "Roots"*

Eighth Performance: Roots Music

Thursday 3/12: Workshop: Forming Presentation Groups

Due: Revised thesis statement and annotated bibliography

SPRING BREAK

Tuesday 3/24: Katie's Week. Readings and topic TBA

Wednesday 3/25: K'sW continued.

Thursday 3/26: Individual Appointments to Discuss Research Projects

First presentation group provides performance assignment.

Tuesday 3/31: Individual Appointments Continue...

Wednesday 4/1: First Genre Presentation/Performance

Thursday 4/2: Second Genre Performance Assignment

Tuesday 4/7: Writing Workshop: Effective Introductions

Wednesday 4/8: Second Genre Presentation/Performance

Thursday 4/9: Introductions and Conclusions: Third Genre Performance Assignment

Due: First Draft of Research Essay

Tuesday 4/14: Individual Appointments to Discuss 1st Draft

Wednesday 4/15: Third Genre Presentation/Performance

Thursday 4/16: Fourth Genre Performance Assignment/Appointments cont.

Tuesday 4/21: Workshop

Wednesday 4/22: Fourth Genre Presentation/Performance

Thursday 4/23: Workshop/Planning for Final Performances

Tuesday 4/28: Last Chance Revision Workshop

Wednesday 4/29: FINAL PERFORMANCES

Thursday 4/30: Your Response

Course Evaluation

Due: Final **Research Essay/Portfolio/**

Course, Program, and University Policies:

Attendance: You may miss 2.5 hours of scheduled class without penalty for attendance. (1 Wed. night or 2 Tue/Th classes –this does not mean that you do not have to make up missed performances or other work assigned for those classes!) Each additional hour of missed class up to 5 will result in a 1 point reduction in your final average, more than 5 will result in a 3pt per hour missed reduction in your final grade. You are responsible for any assignments or syllabus changes made during classes that you miss. You should attend class and work on your research project on those days later in the semester when others will be meeting with me individually.

Tardiness: It is **VERY** important that Tue./Th. class sections begin on time. Every time that you are not present and ready when class begins will count as a half-hour absence according to the attendance policy above.

Late Papers: Research is complicated and unpredictable. Sometimes it will be necessary for you to turn in written work after the suggested dates on the syllabus. You **MUST**, however, discuss the delay with me by the date when the assignment was originally due. I **WILL NOT ACCEPT** work that comes in significantly late without prior discussion of the need for an extension.

Drafts, Research Notes: The final research project will include several drafts/revisions, and this process is vital to the pedagogical goals of the course. I **WILL NOT ACCEPT** final drafts without having seen earlier drafts. I also ask that you collect your research material --notes, photocopies, notecards, etc.-- and submit that material with your final draft.

Equipment: You are responsible for assuring that equipment needed for your performances is available; you are also responsible for putting up equipment after performances. (Larry and Katie are not your roadies!!!!)

“I’m finished, can I leave..?” You are NOT in fact finished until the final draft of your research essay is completed and submitted. Until then, you should take full advantage of your time in the library.

Portfolios: All drafts, graded essays, and other written work should be saved and collected in your portfolio. The portfolio might include any other information that better allows me to assess the work that you’ve put into this course and into the larger project of advancing as a performer and analyst of American popular music.